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COMPLETE

ENCYCLOPÆDIA OF MUSIC,

Elementary, Technical, Historical, Biographical, Vocal, and Instrumental.

BY

JOHN W. MOORE.

BOSTON:
PUBLISHED BY JOHN P. JEWETT AND COMPANY.
CLEVELAND, OHIO:
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1854.

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DISTRICT OF VERMONT, to wit: Be it remembered, that on the 21st day of December, Anno Domini 1852, JOHN W. MOORE, of the said district, hath deposited in this office the title of a book, the title of which is in the words following, to wit: "Complete Encyclopædia of Music, Elementary, Technical, Historical, Biographical, Vocal, and Instrumental." By JOHN W. MOORE. The right whereof he claims as author. In conformity with an Act of Congress, entitled "An Act to amend the several Acts respecting Copyrights."

EDWARD H. PRENTISS, Clerk of the District.

District Clerk's Office,
Vermont District, to wit.

I hereby certify the above to be a true copy of record.

EDWARD H. PRENTISS, Clerk.

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PREFACE.

The value of undertakings in the way of reference, and for the rapid acquirement of leading particulars concerning men more or less eminent for genius, skill, and science, being now universally acknowledged, little apology will be deemed necessary for extending the benefit to a department so interesting as that of Music. The utility of individual effort for the purpose of collecting and preserving whatever remains of the history of music cannot be questioned; for

"Tradition is a meteor, which, if it once falls, can never be rekindled."

Mankind are generally interested in the feelings and pursuits of man in different ages; hence arises a fondness for even those details which singly may be unworthy of regard, but which, in the aggregate, form the most valuable sources from which to learn the exact condition of a people. The author's motive in undertaking the drudgery of preparing the work now offered to the public was, that such a publication seemed to him very much needed by all persons in any way concerned in the practice of music, either vocally or upon instruments, as well as by all students of music and those who may be engaged in teaching. However prevalent the acquirement of the French, Italian, and German languages, among musical professors, artists, and amateurs, it is by no means universal; consequently a faithful conveyance of the most interesting information from foreign sources of the best authority, it is believed, will be welcome to many of those, to say nothing of readers and inquirers in general. The material from which this first volume has been compiled was gathered by much labor and expense: the labor has been almost incredible: such a vast amount of matter could not be collected in a day or a year: the gathering of it together has consumed the patient industry of many years. Much of the information was difficult to obtain and slow to collect, and, when obtained, had to be, at great expense, translated and rewritten. The reader will notice that a very large amount of information, not to be found in foreign compilations, in other languages, is here collected and methodized, not only from the formal works of Dr. Burney and Sir John Hawkins, but from all the lighter and more fugitive notices of French, German, English, and American musical progress which have been scattered abroad for many years past. Productions which are the result of labor more than of genius generally lie under two great disadvantages: the pleasure of composing is incomparably less, and the composition itself is held in far less estimation; and it is more than probable that, if the author of this volume had not possessed an earnest desire to become familiar with some of the hidden treasures of an art

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always most dear to him, he would have shrunk from the task of collecting and arranging such a vast amount of historical and other matter as will here be found, and which will render these pages valuable hereafter as a book of reference.

In preparing the COMPLETE ENCYCLOPÆDIA OF MUSIC, I have endeavored, by examples selected from the best foreign authorities and the introduction of musical characters, to render the instructions familiar and easy to be comprehended; and I only regret that, in many instances, they could not be made more extensive, particularly the instructions for musical instruments. Limited as they are, however, it is confidently believed that no other work ever published can be found containing so much that is desirable to be known by every student of music. I have compressed the language generally; and yet I have retained all the important intelligence. Whatever regards melody and harmony, either vocal or instrumental; the invention, formation, powers, and characters of musical instruments; the nature of composition and performance in general; or of the music of particular ages and countries, Elementary, Technical, Historical, Biographical, Vocal, and Instrumental,—I have endeavored to define and elucidate: and should this volume of a work, executed on so comprehensive a plan, be found not wholly without omissions or entirely free from defects, the candid reader will, I trust, make due allowances for the difficulties inseparable from such an undertaking; and I am confident that the various and important subjects treated of will be an excuse for any small inaccuracies which may be noticed by those who are conversant with the subject. The elementary portions of the Encyclopædia will be found very fully explained and exemplified; the various musical terms are defined in such a manner as to appear plain to all. It has been so long the custom to use Italian and French words, indeed, whole phrases of the former, and Latin and German words, when describing or indicating the style, time, and occasional characteristics of a piece of music, that it would be a vain undertaking at this day to attempt any innovation on a system which has received the sanction of conventionalism, not only in this country, but all over the civilized world. I have in this work, however, as will be noticed, endeavored to make their order as lucid as possible and their meanings perfectly intelligible. It would require a tedious circumlocution of translation, were it attempted, to displace these old terms for vernacular ones. I have retained them in their original; for, their signification being once understood, their brevity will always be found to be convenient. In my collection of words and terms, as well as the various instruction in the different departments, without confining myself to the theory and practice of any time, I have endeavored to include whatever might be necessary to the reading of the treatises of the old masters, and even to the understanding of the systems and practice of the ancient as well as the later and more modern schools of music. There will be found here collected and alphabetically arranged a large amount of historical matter, besides a summary of the general history of music from the earliest ages, never before published in this country. I have, at great expense, caused to be translated important portions of many foreign musical publications, and have also succeeded in enriching the work by the introduction of a large number of ORIGINAL MEMOIRS of eminent living musicians. The treatises upon Harmony, Thorough Bass, and Wind and Stringed Instruments are full and comprehensive; and I have given scales for many, and descriptions of every known musical instrument, with concise directions for the practice of such as are in common use. I have personally devoted more than *seventeen years* to the one object of making this work complete, during which time every attainable authority has been consulted. I have availed myself of extracts from the works of Gerber, Choron, Fayolle, Orloff, Burney, Hawkins, Hogarth, Calcott, Gardiner, Busby, Hamilton, Schilling, Fétis, and other distinguished authors. I had, in addition, much assistance from the

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late Professor Henry E. Moore, and have been materially aided by John S. Dwight, Esq., editor of Dwight's Musical Journal, and by Richard Storrs Willis, Esq., editor of the New York Musical Times, from whose valuable journals I have gained much information not elsewhere to be found. I am therefore confident that this Encyclopædia will be found to be as perfect and reliable as the materials I have been so many years gathering and my own patient industry can make it.

The Complete Encyclopædia of Music, now offered to the public, enters an unoccupied field, no such work having been compiled before either in this country or in England, and nothing like it existing in the English language excepting a small Lexicon published by the author of this work in 1845. In all the foreign musical works which have come to my knowledge there is a neglect and almost supercilious disregard of modern musical pretensions, which have led me to believe that a correct and modest record of them (in this, and another similar volume which is to follow at a future day) may assist to preserve much historical and biographical information which but for this effort might be forever lost.

The better music is known and understood, the more it will be valued and esteemed; and a love of the higher schools of musical composition is one of the surest tests of a refined and elegant state of society. The reading and study of music and the use of musical instruments have become so general among all classes of people in this country that books treating of the subject begin to have a ready sale. Musical progress in the United States, since 1850, has been very extraordinary, and has more than kept pace with the other arts and sciences. Music propagates itself with great rapidity: from the pleasure it gives, and from the facilities afforded in our day for acquiring a knowledge of it in a country so prosperous as ours, a country the great mass of whose people can afford to hear the performances of the greatest musical artists of the age and can afford the best musical education for their families, the rapid extension of the art may be anticipated. The great European vocalists and artists who have followed each other to this country in quick succession have produced a remarkable effect in raising the standard of musical taste and spreading the science and practice of music over the land. Critics talk of the want of a national music in America: a national music is the spontaneous growth of ages of insulated life and feeling. It is impossible that American music can do more than reproduce the music of other ages and nations. We are too open to the world, too receptive of all influences from abroad, too much a nation made up of others to possess a music of our own. We are for a long time yet to remain in the position of learners; let us not, then, fear the charge of imitation; it is too stale a charge to be pungent. We must imitate while we continue in a state of pupilage.

Man, distinguished from the inferior parts of creation by the divine gift of reason, exhibits no greater evidence of that faculty than by the seeds of science which the Creator has implanted in his nature and the power which he possesses to cultivate and bring them to perfection; but of all the various arts and sciences which he is qualified to prosecute, no one appears more congenial to, no one more intimately interwoven with, the constitution of his frame than that of music. Vocal music, indeed, seems to have been coeval with human nature itself. The invention of musical instruments must, consequently, have taken place at a very early period of the world; though the different epochs of their introduction and improvement, as well as the gradation by which the harmonic laws arrived at their first systematic order and regulation, cannot perhaps be accurately ascertained by modern inquiry. It is more than probable that he who first tuned his voice to song little thought of the marvels of music or dreamed to what perfection the rules of sound would one day be brought. He used the power which God had given him, nor

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stopped to inquire into the nature or construction of the tones which he almost involuntarily produced, and which lightened his labor while they made glad his heart. Music is the finest expression of life, from its lowest actual up to its highest ideal phases. It is the most central, universal mode of utterance which art can attain; it is vague, because the thoughts and feelings it aims to express partake of the infinite. It represents nothing with the graphic outline of the pencil, because it strives to paint what no outlines can take in: it is the heart's prayer, which cannot imbody itself so fully as in the language of tones and harmonies: it seems like the soul's effort to speak its mother tongue in a strange land, a yearning for a completer fulfilment of its destiny, an attempt to paint on the blank canvas of the present, with color-like melodies and tint-like harmonies, its ideal, Claude-like reminiscences of the scenery of its native clime. Never do such visions of perfect life come to us as when listening to the highest musical compositions. These point to a real spiritual fountain of which they are the streams.

In December, 1852, I addressed a circular letter to a large number of American as well as foreign musicians, requesting answers to certain questions therein propounded. I took that method of reaching such as I could not personally visit, because I was desirous of extending my work so as to cover the whole ground, not only in relation to deceased merit, but to enrich it by obtaining *original notices* of all the most eminent living professors. But modesty on the part of those addressed, and other obstacles incident to the nature of the autobiographic portion of the publication, rendered this part of my plan both critical and difficult. Some consented at once to answer the few questions I had taken the liberty of asking; and the information thus obtained can scarcely fail of being of historical importance as well as grateful to the intelligent part of the public. But of the many addressed, comparatively few have as yet given me the information in regard to themselves desired, and this will consequently be considered a sufficient apology to any and all who may look in vain for some notice of themselves or their works in these pages; though, under the head of Psalmody, mention is made of nearly all American musicians with whose history I have been made familiar. In another volume, wherein I propose to take up many subjects but slightly treated of in this, (owing to the want of space,) an effort will be made to collect sketches of such musicians as I have been unable to obtain as yet.

Those who examine this volume will find it presents a view of the whole subject of music, Elementary, Technical, Historical, Biographical, Vocal, and Instrumental, each article being arranged under appropriate heads in alphabetical order. It will be found as complete as any work of its size could be made. The elements of music, I believe, are sufficiently explained and exemplified. I have given definitions and explanations of more than *five thousand technical terms*, in connection with much historical and valuable information. I have given a complete and full, though not elaborate, history of the science of music from the earliest time to the present; a very full and comprehensive musical biography, embracing a succinct memoir of more than *four thousand* distinguished musical celebrities and composers, bringing many of the notices down to 1854. I have endeavored to present all the necessary information which may be required by those who wish to arrive at eminence as vocalists or musicians; and I have given a description of, or directions how to use, all the known musical instruments, with more than *two hundred* short yet important essays upon various subjects connected with the art and science of music, among which will be found treatises upon harmony, thorough bass, modulation, counterpoint, composition, writing for an orchestra, writing for wind and stringed instruments, and almost every subject to which the attention of the musical student should be directed.

In all ages, ancient and modern, music has had its inspired votaries. But it is only

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within the last few centuries, as we all know, that it has attained to any thing like perfection as a science and an art. How the plant, which for so many ages looked so dry, and dead, and unpromising, at length bloomed out in such fragrant and brilliant completeness, is alike known to all. It is a privilege of priceless value that we live in an age through which are transmitted the inspirations of Palestrina, Bach, Handel, Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Rossini, Meyerbeer, Auber, and the long line of masters. It is a great thing to live after these men — men whose lives were all one burning feeling, one overmastering idea, one deep yearning after a perfect expression of the beautiful, one long series of grand, unclassified psychological facts. In their still world of dreams, what miracles did the power of art work out from their intense conceptions! what skilful choice and marshalling of means for producing their intended effects! and what patient and intense labor at composition!

The lives of these men are like insulated points in history, only to be well comprehended by those who are somewhat similarly organized. But their influence is wider than we can imagine. A great musical composer is a central power, who radiates a finer sense of beauty, by little and little, into the outmost and least-delicately organized souls. He is but a poet, whose language is more interior and universal than those who sing in articulate words. Where we stop short on the threshold of the holy of holies and are unable to penetrate by reason of the imperfection of human speech, the high priest of harmony enters and utters to the world's ear the deep, soul-entrancing oracles of God. The curse of Babel falls not on him. He speaks and writes in the native tongue of the angels, and the music is caught up and repeated with joy and acclamation in the isles beyond the sea. His style becomes the style of his age. We sing variations — imitations of his themes. These in turn are caught up and repeated, and in other forms of melody and combinations of harmony they again burst forth upon the ear. And thus they go circling through lands, flashing from soul to soul: the air is pervaded by a musical spirit, the ear is more delicately tuned, the soul more enlarged and spiritualized; and beauty, which is God's primal benediction to his children, is celebrated with pious joy and reverence.

Nature, through all her depths, is full of music — varied in its tones and rich in its melody. There is a music in the stillness of the twilight hour; in the voices of the balmy breeze, as it sighs amid the stirring leaves of the starlit grove or sleeps upon the calm bosom of the reposing waters; in the bubbling of the inland fountain and the thunderings of the foaming cataract; in the ripplings of the mountain rill and the majestic voice of the storm-stirred sea. There is music in the glad symphonies of the joyous songsters of the grove beneath and the mutterings of the pealing thunders above; in heaven, on earth; in the outspread skies and the invisible air; in the solitary dell and on the mountain's cloud-veiled top, where human footsteps have never left an echo; in the deepest cells of the passion-stirred heart and the inanimate depths of the material world; in the dim rays of earth and the beams of those celestial lights which gem the high firmament and light the angels to their evening orisons; in the tones of woman's voice on earth and the devotions of the pure spirits of a better land; in all, through all, and over all, and forever vibrating the rich music of universal harmony and the deep tones of undying melody. Thousands of invisible harps are pouring their united melody through the depths of air and earth; millions of archangels touch their heaven-strung lyres and send celestial harmony through the vast halls of the temple of the living God up to the throne of the dread eternal One. It is the air of earth; it is the atmosphere of heaven. The unbounded universe is one sleepless lyre, whose chords of love, and hope, and purity, and peace are fanned into a dreamy and mystic melody by the breath of the invisible God.

If this volume of the Complete Encyclopædia of Music shall conduce to the diffusion of musical knowledge; if it shall serve to make known the history of the stars which have appeared and lighted the musical hemisphere; if it shall animate any to copy the virtues and reject the vices of those who have gone before us, — I shall receive the most gratifying reward for the days and years of laborious toil which I have devoted to this one undertaking.

JOHN W. MOORE.

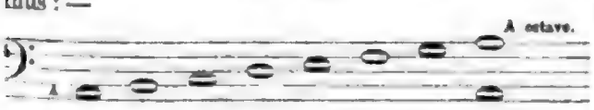
BELLOWS FALLS, *Vermont*, 1854.

COMPLETE

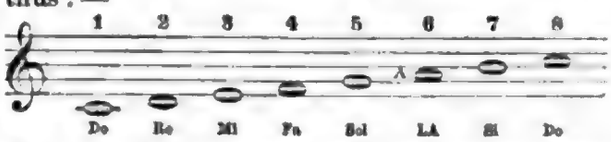
ENCYCLOPÆDIA OF MUSIC.

A.

A is the nominal of the sixth note in the natural diatonic scale, or gamut — the sixth diatonic step of the first or lowest octave of the modern scale — to which Guido (ARETINUS, or ARETINA, called *Guido* and *Guidone*) originally applied the monosyllable LA. *A* is the sixth; *a* indicates the same step in the second octave. As the Italic capital *A* is used in the first instance, and the small Italic *a* in the next, the former is called the *large* or *great octave*, the latter the *small octave*. The mark which represents the same note in the third octave is *ā*, with one line above it, and *ā* with two lines above it represents the same note in the fourth octave. These last, being designated by lines, are named the *one-lined octave* and the *two-lined octave*, and so on, because the number of lines denotes the number of octaves above the *small* or second octave. A is also the name of one of the two natural modes, and is the *open note* of the second string of the violin, and the note by which the other strings of that instrument are tuned and regulated. A is likewise the name of that note in our system which answers to the lowest sound used by the ancient Greeks; that is, the *proslambanomenos* of the Hyperdorian, or deepest Greek mode, which note we now place on the first space in the bass clef. A (the Italian A, sounded broad, as in *father*) is naturally the first letter, because it represents the first vocal sound naturally formed by the human organs; being the sound uttered with the mere opening of the mouth, without constraint, and without any effort to alter the natural position or configuration of the lips. A is placed by modern musicians on the first space of the bass staff, or on the first space with the F clef, thus: —



A was long the lowest sound known. The letter A has for ages been used as the name of a tone — it was so used by Aristoxenus, 340 years before Christ. It is the name of the first string of the violoncello, by which its other strings are tuned; and the various instruments of an orchestra, or band, are generally tuned from this letter. The lowest string of the double bass viol is generally tuned to A; and the tuning fork and pitch pipe are generally keyed on A. This letter is called by all nations, in solmization, LA, thus: —



A not only represents the first natural vocal sound, the sound first made by infants, but it is the first letter of the alphabet in most of the known languages of the earth; in the Ethiopic, however, it is the *thirteenth*, and in the Russic, the tenth. A, or the *sixth* note in our system, it will be observed, corresponds with the *proslambanomenos*, or lowest sound, of the Greek scale. The more ancient Greek scales formed their septenaries from the letter A; and the letters below A in the bass were made double, and those above the staff with the G clef were termed *in alt*; but the septenaries being reckoned from A, the limits of the bass, tenor, and treble were not accurately defined. This letter has in the English language, regularly, only two sounds peculiar to itself, a short and a long one; all other sounds of the letter being irregular and various, according to its combination with other letters. A, as the mark of a vocal sound, is the most simple, and that which the dumb are most easily taught to utter. To pronounce it clearly, we need only to open the mouth wider than for any other sound, and then emit the air from our lungs. In music, A has several distinct and different meanings: if any numerical figure is added to the letter A, when prefixed to a vocal composition, it denotes the number of voices for which the piece is intended; as, A 2, for two voices; A 3, for three voices, &c. It occurs in both vocal and instrumental music, technically, in a great many different connections; as, *a tempo*, in time; *a due*, for two voices; *a piacere*, at pleasure, &c. From the earliest ages, the tones of music were designated by the letters of the alphabet, and the lowest or first tone of the ancient Greek scale was called A; and this tone continued to be the lowest or most grave tone known till about the year 960, when Guido Aretinus added another note below, which he called *hypo-proslambanomenos*, thus extending the scale down to G in our present gamut. From this time, or from the time in which Guido

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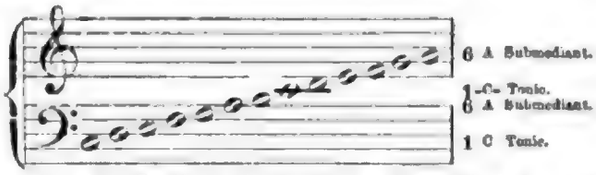
flourished as a popular musician and teacher, or about the eleventh century, A, of course, ceased to be the lowest tone. Since the time of Guido, greater changes have taken place in the arrangement of the tones, and C is now the lowest note, thus establishing our present system of naming the seven principal tones, and making A the sixth degree of the diatonic scale. The Greeks used all the letters of the alphabet, making in all 1620 different musical characters, (an endless task, almost, to learn them ;) but we use only *seven*, the seven first letters of the alphabet, making A the sixth letter, and submediant in the natural scale, thus : —



A. An Italian preposition, signifying *in*, *for*, *at*, *with*, &c.

A ABOVE G GAMUT. That A, or that note, which is one tone higher than G gamut.
A ABOVE THE BASS CLEF NOTE. That A, or that note, which is a third higher than the bass clef note.
A ABOVE THE TREBLE CLEF NOTE. That A, or that note, which is one note higher than the treble clef note.

AANES. One of the barbarous terms applied by the modern Greeks to the modes and tones.

AARON, Abbot of St. Martin, at Cologne, was born in Scotland. He wrote a work on the utility and manner of singing church music ; and he introduced the Gregorian night chant from Italy into Germany. He died in 1052.

AARON, PIETRO, a Florentine of the order of Jerusalem, and canon of Rimini, was a voluminous writer on music. The most considerable of his writings is "*Il Toscanello della Musica*," 1523, 1529, 1539 — a rare and important work. He gave in it a decalogue, or ten precepts for counterpoint, in honor, it is said, of the ten commandments of God ; and six precepts of less importance, in honor of the six commandments of the church. His works became particularly useful, from being for the most part written in Italian ; whereas those of almost all the preceding musical writers were in the Latin language. Pietro Aaron gives a list of such *extraordinary* performers as were able to sing from notes, "*cantare a libro*," by which we may suppose that the art was then in its infancy.

ABACO, EVARISTO FELICE DALL'. A violinist and composer, born at Verona. In the year 1726, he was musician to the court of Maximilian Emanuel.

ABACO, BARON, born at Verona, was an amateur performer on the violoncello and composer for that instrument. One of his pieces is dated 1748.

ABACUS, (L.) or KEY-BOARD. An instrument of ancient invention, for dividing the intervals of the octave.

ABACUS ET PALMULÆ. (L.) The name given to the machinery by which the strings of the ancient polyplectrum were struck.

ABACUS HARMONICUS. (L.) The structure and disposition of the keys of a musical instrument.

A BALLATA. (I. *A*, prep., according to, and *ballata*, the ballad.) To be performed in the ballad style. A song, duet, &c., is said to be composed *a ballata* when its general construction resembles that of a ballad. The term also applies to a chorus that is repeated at the end of each verse of a song : thus the chorus "Rule, Britannia, rule the waves," which concludes each verse of an English national song, "When Britain first at Heaven's command," is a chorus *a ballata*. The ballad has less musical pretension than the air, and the words of a ballad claim our attention quite as much as the tune. With ordinary listeners, this species of song is more generally felt and understood than any other. Songs have at all times afforded amusement and consolation to mankind. Every passion of the human breast has been vented in song. Before music is cultivated as an art, every country has its national songs, which enter largely into all their amusements, and are sung with feeling by exiles and wanderers from their native land. Every profession and trade has its song ; the shepherd, the reaper, the miller, the weaver, the smith ; also the nurse and lover. For simplicity and expression, perhaps there are no ballads more genuine than those of the Scotch.

A BATTUTA. (I.) In exact beat — like the pendulum of a clock, in true time. BY BEATING. An expression generally employed after a break in the time of any piece, by a recitative, or *cantabile ad libitum* ; to apprise the performer that the measure is to be resumed, and the time beaten, as before.

ABBANDONE, ABBANDONO, CON. (I.) With self-abandonment ; despondingly.

ABBASSAMENTO. (I. n. *A falling or depression.*) To pass under. It is used in music written for the harpsichord, piano, and organ, and shows that, when playing very rapid passages, sometimes one hand passes over or under the other.
ABBASSAMENTO DI MANO. (I. *Falling of the hand.*) The downward movement of the hand in beating the time of any piece of music.
ABBASSAMENTO DI VOCE. (I. *Falling of the voice.*) The fall or change of the voice from tenor to bass.

ABBATINI, ANTONIO MARIA, was born at Tiferno, in the year 1605. He was chapel master of the churches of St. John of Lateran, and of Santa Maria Maggiore at Rome. He wrote many motets, the scientific construction of which procured him a well-merited reputation. He was the master of the celebrated Abbé Stephani, of the Venetian school.

ABBREVIATION. A stroke which, placed over or under a note, divides it into quavers, if there be only one ; if two, into semiquavers ; if three, into demisemiquavers. Persons who are accustomed to reading music which has been written or copied with the pen, will perhaps have considered abbreviations, as they frequently occur in such music, as a kind of SHORT HAND, as it is the art of reducing something to a smaller compass, and occurs alike in music and in speech. The marks of abbreviation are generally written with strokes, thus : ═, which are representatives of ties, and signify that as many notes are to be played as tied notes as are contained in the written note.

ABEILLE, LOUIS, was born in the year 1765, it is believed, at Bayreuth. In 1802 he was appointed musician to the Duke of Wurtemberg, at Stuttgard. He composed many esteemed works, both vocal and instrumental, between the years 1788 and 1810.

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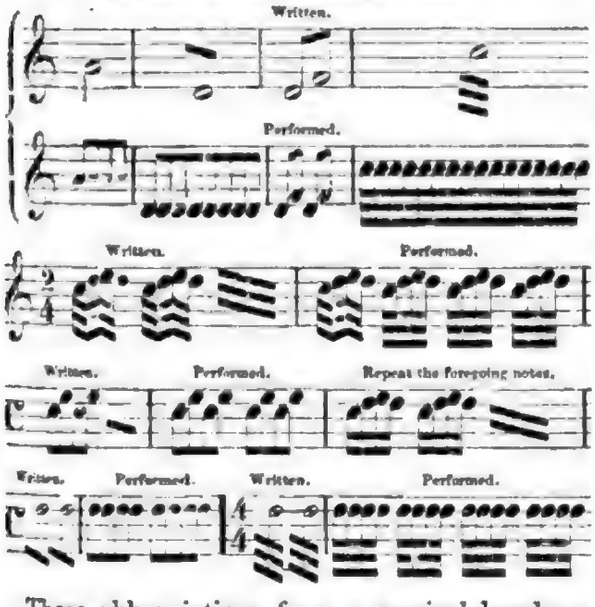
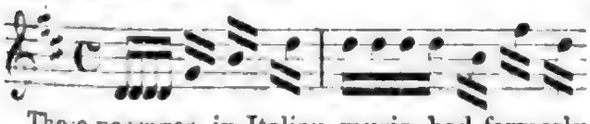
ABBREVIATIONS are letters used for words; as, A., Alto; Ped., Pedal; B. C., Basso Continuo; Leg., Legato; V., Violin; M. F., Mezzo Forte, &c.; but we shall notice each abbreviation under its proper head. There are certain abbreviations which, although of modern introduction, are not in general use. This mark, —, set against a note, divides it into quavers; this, ==, divides it into semiquavers; and this, ≡, into demisemiquavers. This mark, —, by itself, implies that the quavers preceding it in the same bar are to be repeated; this, ==, that the semiquavers preceding it are to be repeated; and this, ≡, that the demisemiquavers preceding it are to be repeated. The Italian word *segue*, set against any of these abbreviations, signifies a repetition of the same notes, or passage. Abbreviations were invented to save time and space; many of them are indeterminate and uncertain, on which account manuscripts of others cannot always be read with ease, except by practised musicians. The immortal Handel was the first who used a short hand in musical notation. It may easily be conceived as the result of his rapid imagination, which could not stop to *write out* its fluent fancies by the ordinary method.

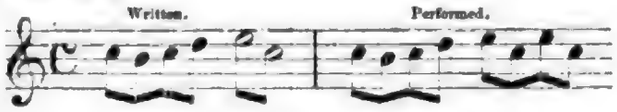
EXAMPLES OF ABBREVIATIONS.



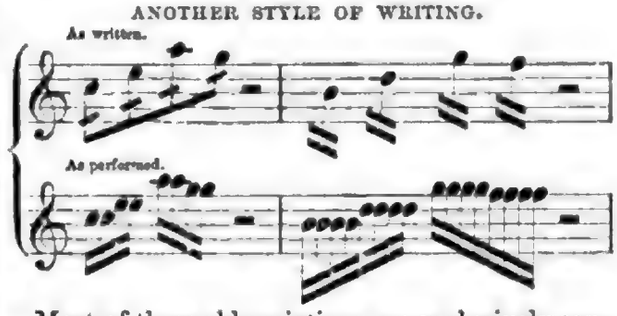
These abbreviations form a musical brachygraphy, or short hand, highly useful both to the composer and copyist, and are now so generally adopted, wherever admissible, as to have become a necessary object of attention to the pupil. When the same note or similar passages are to be repeated, much time is saved to the composer or copyist by the use of abbreviations. A single stroke, over or under a semibreve, or through the stem of a minim or crotchet, divides them into quavers; a double stroke, into semiquavers; and a triple stroke into demisemiquavers. See examples, here and above.



These passages, in Italian music, had formerly the word *crome*, (quavers,) or *semi-crome*, (semiquavers,) annexed to them. At present we often use the term *segue* to signify that we must perform the following notes in the manner in which the first are marked. Another kind of abbreviation is very frequently used in modern music, viz., grouping the stems of minims like those of quavers, thus:—



ANOTHER STYLE OF WRITING.



Most of these abbreviations are exclusively confined to orchestral and band music; but every performer and student of music should be made acquainted with them, for they are frequently made use of at the present time, as well in piano-forte music as in the accompaniments to vocal music.

ABEILLE, a French composer. In the year 1710, he published, at Paris, "*Recueil d'Airs serieux et à boire*," (Collection of Serious and Drinking Airs.)

ABELARD, PETER, famous for his learning and for his love of Heloise, was distinguished for his musical talent. He died 1142, aged 63.

ABEL, LEOPOLD AUGUSTUS, a violin pupil of Benda, was born at Coethen in 1720. He was musician to several German princes.

ABEL, CHARLES FREDERIC, youngest brother of Leopold Augustus Abel, was born at Coethen, and was a celebrated composer as well as performer of music. During nearly ten years, he was in the band of the electoral King of Poland, at Dresden, at the time that the celebrated Hasse was chapel master. Either from the calamities of war having reduced their court to a close economy, or, as some say, by reason of a dispute with Hasse, Abel quitted Dresden about the year 1760, with only three dollars in his pocket, and proceeded to the next little German capital, where his talents procured him a temporary supply of money. The following year he made his way to England, where he soon obtained notice and reward. He was first patronized by the Duke of York, and, on the formation of Queen Charlotte's band, was appointed chamber musician to her majesty, with a salary of £200 per annum. In 1763, in conjunction with John Christian Bach, he established a weekly concert, by subscription, which was well supported. Abel performed on several instruments; but that to which he chiefly attached himself was the viol da gamba, now hardly ever used. He remained in London till 1783, when the desire of seeing his brother and revisiting his native country led him again into Germany. It was during this journey, that notwithstanding his advanced age, he gave, at Berlin and Ludwigslust, the most striking proofs of his talent. King Frederic William, then prince royal of Prussia, on hearing his performance on the viol da gamba, presented him with a valuable

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snuff box and a hundred pieces of gold. A few years after this, the derangement of his affairs obliged him to remain for some time at Paris, whence he subsequently returned to London. Abel was a man who well knew the world, and kept on tolerable terms with society, though a natural irascibility and disposition to say strong things sometimes rendered him overbearing and insolent in company. His greatest failing was a love of the bottle, in which he indulged to a degree that probably shortened his life. He died in London in 1787, after remaining three days in a lethargic state, without experiencing any pain. Dr. Burney gives the following character of his compositions and performance: "His compositions were easy and elegantly simple, for he used to say, 'I do not choose to be always struggling with difficulties and playing with all my might. I make my pieces difficult whenever I please, according to my disposition and that of my audience.' Yet in nothing was he so superior to himself, and to other musicians, as in writing and playing adagios, in which the most pleasing, yet learned modulation, the richest harmony, and the most elegant and polished melody, were all expressed with such feeling, taste, and science, that no musical production or performance with which I was then acquainted seemed to approach nearer perfection. The knowledge Abel had acquired in Germany of every part of musical science rendered him the umpire of all musical controversies, and caused him to be consulted on many difficult points. His concertos and other pieces were very popular, and were frequently played on public occasions. The taste and science of Abel were rather greater than his invention, so that some of his latter productions, compared with those of younger composers, appeared somewhat languid and monotonous; yet he preserved a high reputation in the profession till his death." Abel's published works consist chiefly of overtures, concertos, quartets, and trios. His adagios in score, and for the piano-forte, have been long published separately in London; and a new edition of them has been lately edited by Mr. Cramer, who was his pupil in counterpoint, previously to studying under Clementi.

In 1787, the admirers of the then modern school lost the great abilities of Abel, who was the only skilful performer on the viol da gamba. This instrument, the then wiry tone of which even the always pleasing and frequently learned modulations of Abel could scarcely render attractive, was practised with considerable success by one M. Lidl, who obtained upon it a facile execution, and just rendered bearable its nasal and ungrateful powers. It is perfectly unaccountable, but not the less true, that Abel's ear, finely tuned as it was known to have been, was partial to the crude, grating tones of this instrument. The late Dr. Walcott says, that at the table of a certain nobleman, Abel and himself were a part of a numerous company, in which, the various qualities of musical instruments coming under discussion, each guest was requested by the nobleman to name his favorite. One said he preferred the variety and spirit of the violin; another was partial to the generous manliness of the violoncello; a third advocated the majesty of the organ; a fourth was most sensible to the mellow murmurings of the hautboy; and a fifth to the thrilling sweetness of the flute; when Abel, finding that no one mentioned the viol da gamba, disdainfully rose from his seat, and, *sans ceremonie*, quitted the room.

ABELL, JOHN. An English musician, belonging to the Chapel Royal of Charles II. He was a good vocalist, celebrated for a fine countertenor voice, and for his skill on the lute. He preserved the natural tone of his voice to extreme old age. In 1701, he published a collection of songs in several languages, which he dedicated to the king. He continued in the chapel till the revolution, when he was discharged as being a Papist. Upon this he went abroad, and at Warsaw met with a very extraordinary adventure. He was sent for to court; but evading to go by some slight excuse, was commanded to attend. At the palace, he was seated in a chair, in the middle of a spacious hall, and suddenly drawn up to a great height, when the king and his attendants appeared in a gallery opposite to him. At the same instant, a number of wild bears were turned in, when the king bade him choose, whether he would sing or be let down among the bears. Abel chose to sing, and declared afterwards that he never sang so well in his life. He afterwards sang in Holland, and other places in Germany, where he acquired considerable wealth, but squandered away his money, and was afterwards obliged to travel about the country on foot, with his lute slung on his back. In 1701 he published, in London, a collection of songs in several languages. There are two songs by this composer, in the fourth volume of "Pills to purge Melancholy."

ABEL, THOMAS, taught music and grammar to Queen Catharine, wife of Henry VIII. Having written a treatise "*De non dissolvendo Henrici et Catharinæ Matrimonio*," he was hanged and quartered, July 30, 1550.

ABEL, AAMOR HENRY, chamber musician at Hanover, was born in Westphalia, and published a work in 1674, at Frankfort on the Maine, entitled "*Erstlinge musicalische Blümen*," (Early Spring Flowers.)

ABEL, J. E., was born in 1795, at Ludwigslust, the residence of the Grand Duke of Mecklenburg-Schwerin, where his father, a nephew of C. F. Abel, resided upwards of fifty years, being a member of the household band of that prince. J. E. Abel was, from his earliest infancy, together with an elder brother, destined for the profession of music, and enjoyed, to that effect, the most zealous instruction from his father, who was a good violinist. Abel began his studies on the piano and violin when he was but five years old. During a period of four years, six hours daily were devoted to the practice of both instruments; and his father used to excite the youthful ambition of his sons by frequently holding out to them the view of their granduncle's fame. At the expiration of the above period, J. E. Abel, being then nine years old, played with his brother, before a party of able judges, who were so surprised at the attainments of the children, that several of them voluntarily offered their professional assistance towards the further education of the young performers. After receiving the promised instructions from these professors (some of whom were eminent) during the space of about two years, the sons commenced a musical excursion with their father, who intended that they should perform in public, in different parts of the north

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of Germany. This plan, however, from various invidious and other motives, did not succeed in a pecuniary point of view; which so disappointed the father, that he decided to change the profession of his sons, destining J. E. Abel for the church, and his brother for mercantile life. In the course of his studies for divinity, J. E. Abel always found time, however, to persevere in his musical pursuits: he now changed the violin for the violoncello, and took lessons of Xavier Himmer, first violoncellist of the grand duke's household band, and a very superior performer. When seventeen years of age, J. E. Abel was offered the situation of instructor in the fine arts to the children of a German count, for which occupation he was thought more particularly qualified, as he painted well in miniature. Here he remained during three years, when he was suddenly seized with a most painful disease, (the *tic douloureux*,) that defied the power of medicine during two years, and at length made him resolve to migrate to a warmer climate, which he had a good opportunity of doing, as his brother had previously quitted his commercial pursuits, and established himself in the musical profession at Savannah, Ga., in the United States. In the year 1819, having received a pressing invitation from his brother, he embarked at Hamburg for America, and had the happiness to find his disease give way on the very first touch of the American soil. After a few months' residence, however, at Savannah, the climate brought on so complete a constitutional decay, that he was again obliged to quit America, and embarked for Liverpool, where he arrived in a state of great weakness, in September, 1820. He next proceeded to London, where, by a singular coincidence, he was introduced to J. B. Cramer, while this great master was just correcting the proofs of a publication in grateful memory of C. F. Abel, and as a vindication of his early studies in counterpoint under that master. That, under such circumstances, the nephew of an honored master should come more strongly recommended to such a pupil, and that he consequently met the kindest reception from Mr. Cramer, will appear natural to every one who knows the character for generosity borne by the great pianist. In short, the instructive guidance and continued friendly patronage of J. B. Cramer and Graeff (another celebrated pupil of C. J. Abel) afforded J. E. Abel the first inducement to, and surest foundation of, his professional life in London, as teacher of the piano and violoncello. J. E. Abel has published a few compositions for the piano.

ABELTSHAUSER. A composer of twelve quatuors for flutes, &c., published at Mentz 1822. He has also written quatuors for four horns.

A BENEPLACITO. (I.) At your own pleasure; just as you please. This mark leaves a great deal to the judgment of the musician, who takes the music of the composer into his own hands.

ABILITA. (I.) Skill; force of understanding.

ABINGDON, LORD, was an excellent performer on the flute, and composed for that instrument. He is said to have expended much money in fruitless attempts to support Bach and Abel's concerts. After the loss of £1600, his lordship declined to volunteer any further pecuniary guaranty, and the profession determined to try their fortune in carrying them on. From 1785 to 1793, the performances continued to flourish; but the opposition established by Salomon, and the increasing taste for vocal music, put an end to the efforts of the professors in that year. This musician was piqued at being left out of the professional concerts, and hearing that Haydn had been engaged by Lord Abingdon, and that he was disappointed by the termination of his lordship's management, Salomon brought Haydn to London. It is to this circumstance that the world probably owes those symphonies which are among the finest monuments of instrumental art. Haydn was engaged not only to compose, but to direct the performance of his productions; and thus he was roused by every motive, and excited by the highest instances of talent that could be engaged in his service.

ABOS, SYR. Chapel-master at the conservatory of *La Pieta*, at Naples, about the year 1760. He composed the Opera of *Tito Manlio*, the favorite airs of which were published in London, by Walsh, about the year 1756. He was a pupil of Allessandro Scarlatti.

ABRAHAM, teacher of the clarinet at Paris, composed a great many airs for his instrument, about the year 1788. He also published a method for the bassoon. He died in 1805.

ABRAMS, MISS. A celebrated English singer and composer of songs. The air of "Crazy Jane" is the most popular of her compositions. Her sister, THEODOSIA ABRAMS, possessed a remarkably fine mezzo-soprano voice.

ABRIDGMENT. Diminution, contraction, reduction; collecting in a small compass the chief parts of an overture or oratorio. To abridge will require a thorough knowledge of the subject, with tact to seize upon the prominent points, and reproduce them clearly and succinctly.

ABSATZ. (G.) A section or musical sentence.

ABT, FRANZ. One of the most popular of the living song writers in Germany.

ABWECHSELND. (G.) Alternating; as, *mit abwechselnden Manualen*, alternately from the great to the choir organ.

ACADEMIA MUSICALE. (I.) Musical academy. A term long since applied by the Italians to certain musical meetings, held under a directing leader, for the purpose of amusement and practical improvement. The earliest *Academia Musicale* of which we have any account was instituted at Vincenza about the year 1500, and called the *Academia degli Filarmonici*, (Academy of the Philharmonics, or lovers of harmony.)

ACADEMIE ROYALE. (F.) An academy of music instituted in the year 1669, at Paris, by the Sieur Perrin, under a patent granted by Louis XIV., for the public performance of musical dramas, but which patent Louis soon after revoked, ordering another to be made out in favor of Lulli, who was judged more capable of conducting the design.

ACADEMY. A society of persons united for the purpose of improvement in the art of music, or any art or science. Musical academies were frequent in most parts of Europe, but particularly in France and Italy, long since; and associations under the name of Musical Conventions, and

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Teachers' Classes, Institutes, Normal Schools, &c., are now becoming numerous in this country.

ACADEMY, MUSICAL. The first institution of a musical academy in England took place in the year 1710, at the Crown and Anchor Tavern. It consisted both of professors and non-professors, assisted by the gentlemen of the Chapel Royal, and the children of the several choirs, and was conducted on an extensive scale, and in the most respectable style. Since that time, several others have taken place on various plans; among which, one of the most successful, at least for a time, was that established by Giardini, about the year 1750.

ACADEMY, ROYAL. The Royal Academy of Music was formed in England, for the performance of operas composed by Mr. Handel, and conducted by him at the theatre in the Haymarket. This institution attracted extraordinary attention, and continued to flourish for a considerable time, with great reputation. The subscription amounted to £50,000; and the king, George I., subscribing £1000, allowed the society to assume the title of Royal Academy. It consisted of a governor, deputy governor, and twenty directors. A contest, however, betwixt Handel and Senesino, in which the directors took the part of the latter, occasioned the dissolution of the Academy, after it had existed for more than nine years. Dr. Busby says it was formed by subscription in the year 1720, for patronizing, supporting, and performing Italian operas, pasticcios, and intermezzi.

ACADEMY OF ANCIENT MUSIC. This institution was established in London, in 1710, by the most eminent masters of the time, with a view to the study and practice of vocal and instrumental music, and continued to flourish for many years. The institution had the advantage of an excellent library, consisting of the most celebrated foreign and domestic compositions, and was aided by the amateurs of the Chapel Royal and the choir of St. Paul's Church, and the boys belonging to each. In 1731, a charge of plagiarism was brought against Bononcini, a member of the Academy, for claiming a madrigal of Lotti as his own, and threatened the existence of the institution. Dr. Greene, leader of the choir at St. Paul's Church, who had introduced the madrigal into the Academy, took part with Bononcini, and both withdrew from the institution. About three years afterwards, Mr. Gates, leader of the choir at the Chapel Royal, retired in disgust; and from this time the Academy became a seminary for the instruction of youth in the science of music.

A CAPELLA. (I.) In church or chapel style.

A CAPRICCIO. (I.) Just as you please; *ad libitum*, at will, agreeable to our fancy.

ACATHISTUS. (Gr.) A solemn hymn, anciently sung in the Greek church, on the Saturday of the fifth week of Lent, in honor of the Virgin, for having thrice delivered Constantinople from the invasions of barbarians.

ACCAREZZEVOLE. (I.) Fawningly.

ACCAREZZEVOLMENTO. (I.) Persuasively.

ACCEL. (I.) Accelerando.

ACCELERANDO. (I.) The term for accelerating the time in the middle of a piece of music; increasing faster and yet more fast to the close.

ACCELERATO. (I.) With increased quickness.

ACCELDO. An abbreviation of Accelerando — meaning that one must accelerate the time of a piece of music at a particular place to produce effect.

ACCENT. A term applicable to every modulation of the voice, both in speaking and singing; a swelling of sounds for the purpose of variety or expression. There are a great variety of accents, but we speak particularly of the musical accent. It is to the study of this *anima vocis*, as Diomedes so justly calls it, that the composer and performer should unceasingly apply himself; since without accent there can be no music, because without accent there can be no expression. Much controversy has arisen concerning both the origin and the use of the accent. The Jews, in all probability, made use of it to distinguish the sense, as well as to regulate the musical cadence or melody; they undoubtedly sang instead of reading the Scriptures in their synagogues. The Chinese and Siamese are noted for the musical accent with which they speak; they pay great attention to accent — the Chinese from necessity, since YA in their language means *God, a wall, excellent, stupidity*, and *a goose*; so that it depends entirely upon the accent what they say. The names which the Greeks gave their accents prove that their effect was musical, consisting in a variation of the tone of voice in respect to acuteness and gravity. The ancients instituted academies for the management of the voice; and some of them, when declaiming in public, it is said, were accustomed to have a musician stationed behind them, in order to regulate the tones of the voice by a pipe or flute. Many passages might be cited from Cicero, Quinctilian, Boethius, and Plutarch, in order to prove that not only musicians, but others, had a *notation*, by which the inflections of the voice peculiar to their several professions of singing, &c., were ascertained. Mr. Steele ascertained that very minute intervals could be accurately marked for the purpose of ascertaining the most effective inflections of the voice. He was also able to imitate, upon a violoncello, the exact tone of the voice in declamation, as it naturally passes from grave to acute, and from acute to grave, and to express it in writing. With a finger on the fourth string of a violoncello, and a corresponding motion of the bow, he imitated the precise tones of speech, by rapidly sliding the finger up and down the string, so as to produce a continued transition of the sound from acute to grave, or the contrary. This kind of musical tone is very different from any succession of notes in the diatonic, chromatic, or even enharmonic scales; for these all consist of *intervals*, or sudden starts from tone to tone. But the music of declamation is a continual and insensible gliding upwards or downwards, without any sudden transitions of tone. It is, however, perfectly susceptible of notation, and on principles altogether analogous to our common method of writing music, as was shown by Mr. Steele, who, to denote this kind of melody, inscribed on the staff of five lines, instead of crotchets and quavers, a set of right lines obliquely ascending or de-

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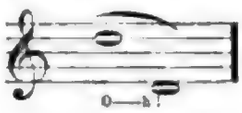
scending through a space, corresponding to the musical interval, through which the voice naturally glides in speaking. These sliding notes or marks of declamation, when taken out of the staff, are the exact representations of the ancient accents. Mr. Steele made considerable progress in analyzing and recording the melody of speech, and could repeat a sentence as correctly as if it had been set to music. There is a musical accentuation observable in all pleasing declamation. When we utter the interjection Oh! under the strong impression of wonder or surprise, we use a circumflex musical slide, first ascending and then descending through no less an interval than a whole octave, thus:—



When the musical accent denotes sorrow, the tone of the voice continues all the while at the same pitch; for it is the natural character of grief to be monotonous. An accented syllable may be long or short. When the stress is laid upon the *vowel*, as in GLO-RY, FA-ther, Ho-ly, &c., the syllable is long; when upon the consonant, as in hab-it, bat-tle, bor-row, &c., the syllable is short. In music, generally speaking, the notes or parts of a bar on which the emphasis naturally falls are said to be accented. In common time, whether vocal or instrumental, the first and third parts of a bar are accented; and in triple time, the first and last note, as will be shown hereafter. Accent is the arithmetical order by which the contents of a bar are divided and arranged. Although the principles of the accent belong chiefly to the composer, yet the performer ought not to be unacquainted with them. To accent is to utter a note or syllable with a particular stress or modulation of voice; it is a swelling of sounds, for the purpose of variety or expression. The accented and unaccented parts of a bar in the several measures may be seen in the following examples. In the sign of

or and

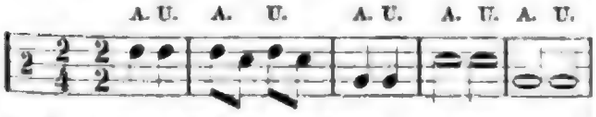
the first note is accented, the second unaccented, the third accented, and the fourth unaccented, thus:—

Examples. A. U. A. U. A. U. A. U. A. U. A. U.

☞ In the examples, A. stands for Accented, U. for Unaccented.

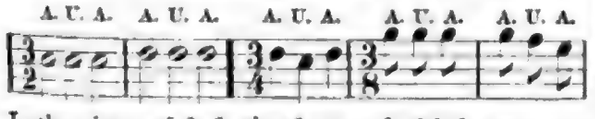
In the sign of **2** or $\frac{2}{4}$, the first note is accented, and the second unaccented, thus:—

A. U. A. U. A. U. A. U. A. U.



In the signs of $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, the first note is accented, the second unaccented, and the third accented.

A. U. A. A. U. A. A. U. A. A. U. A. A. U. A.



In the signs of $\frac{6}{4}$, $\frac{6}{8}$, the first and third notes are accented, the second unaccented, the fourth and sixth accented, and the fifth unaccented.

A. U. A. A. U. A. A.U.A. A.U.A. A.U.A. A.U.A.

In the signs of $\frac{12}{4}$, $\frac{12}{8}$, the accents lie in the order of $\frac{6}{4}$ and $\frac{6}{8}$. In the signs of $\frac{9}{4}$, $\frac{9}{8}$, the accents lie in the order of $\frac{3}{4}$ and $\frac{3}{8}$.

The terms *accented* and *unaccented* strictly require no difference in the strength of tone. In vocal music, if any difference be allowed, it must arise from the pronunciation of accented and unaccented syllables. Accent is a certain modulation or warbling of the sounds to express passion; either naturally by the voice, or artificially by instruments. Every bar or measure is divided into the accented and unaccented parts; the former being the emphatical, on which the spirit of the music depends. The notes or parts of a bar on which the emphasis naturally falls are said to be accented. The tonic accents are intended to give the proper tone to syllables, and are divided into grammatical and musical. Upon *accent* the spirit of music depends. The harmony should be always full, and void of discords, in the accented parts of the measure. In the unaccented parts this is not so necessary, discords here passing without any great offence to the ear. In music, as in speech, we may designate several distinct kinds of accent. The *grammatical* or *measure* accent, the *rhythmical* accent, and the *descriptive*, or accent of feeling, are perhaps the most important of all the various kinds. Accent is a peculiar tone, or natural expression, given to certain parts of each measure in every species of time; and without accent there is no more melody in song than in the humming of a bee; and without the regular management of long and short syllables there can be no versification. There are as many different accents, or modes of enforcing or enfeebling the meaning of words, in music as in speech. There is a *yes* that says *no*, and a *no* that says *yes*. The voice of a feeling singer can modulate all these shades, and affect the hearer on the side of intellect as well as sense. Accent, in its primitive sense, is an affection of the voice, which gives each syllable of a word its due pitch, in respect to height or lowness. By accent we learn the manner in which sounds are uttered, without reference to their loudness or softness. The same note may be struck on a drum with a glove, or with a stick, but the accent will be entirely different. The natural accent of all instruments is different, but may be varied by certain methods of playing. This is particularly the case with the violin, upon which, by means of the bow, every variety of accent may be produced. As no characters have been adopted that will sufficiently express these varieties, it is evident that accent must depend principally upon the taste and fancy of the performer. Accent is a modulation of the voice to express a passion. Every bar or measure is divided into *accented* and *unaccented* parts. The accented parts are the principal, being those intended chiefly to move and affect; it is on these the spirit of the music depends. The beginning and middle, or the beginning of the first half of the bar, and the beginning of the latter half thereof, in common time, and the beginning or first of the three notes in

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triple time, are always the accented parts of the measure. In common time, the first and third crotchet of the bar are on the *accented* parts of the measure. In triple time, where the notes always go by three and three, that which is the middle of every three is always *unaccented;* the first and last accented; but the accent in the first is so much stronger, that in many cases the last is accounted as if it had no accent. The harmony is always to be full where the accent falls.

EXAMPLES.

1	2	1	2	1	2	3	1	2	3	1	2	3	4		
Glo-ry.		Ho-ly.		Mel-o-dy.			Har-mo-ny.			In-stru-men-tal.					
1	2	3	4	1	2	3	4	5	6	1	2	3	4	5	6
Ju-bi-la-te.				Mu-ni-ci-pal-i-ty.						Im-pos-si-bil-i-ty.					

Every species of measure may be subdivided by accent according to the degree of rapidity in which it is performed; and the weak part of any measure may be made emphatic at the pleasure of the composer. To this last species of effect may be referred all *syncopated* or *driving* notes. In psalm singing, the accent of the music should conform to the words, because words are often used entirely different from those adapted to the music. If the words require it, the accent may fall on the unaccented part of the measure. It is better, however, where it can be done, to alter the rhythm of the music so as to make it conform to the words. There is no way of giving expression to words but with accent, and without accent we cannot make music. All monotonous sounds are very disagreeable to the ear, and it is certain that the different degrees of loud and soft give the greatest pleasure to the ear.

ACCENTED. Uttered with accent. Those *notes* or those *parts* of a bar are said to be *accented* on which the emphasis or expression naturally falls. In common time, of four crotchets in a bar, the accentuation will fall on the first and third crotchets of the bar; in triple time, on the first note of the bar.

ACCENTER, or ACCENTOR, in the old music, denoted the vocal or instrumental performer who took the leading part in a duet, trio, quartet, &c.; one of the three singers in parts, or the person who sang the predominant part in a trio; the director, or leader, with whom the accentuation of the performance in general chiefly rested.

ACCENTS. This *plural*, in the old music, signifies verse, or song, and is derived from the Latin words *canere* (to sing) and *cantus*, (song:) whence the derivation of *accentus*, the former denoting accent, the latter a musical concert, or the melody of birds.

ACCENTUATION. The act of accenting: the giving to the several notes of a composition their due emphasis, or expression; the art of placing accents, or of pronouncing them with the voice. In vocal music, it is best, and it is a general rule, to observe that the accent conform to the words; for without accent there can be no such thing as music.

ACCENT OF NOTES. The bars of music are not only useful for dividing the movement into equal measures, but also for showing the notes upon which the accent is to be laid. The measures of common time are divided into four parts; of these, the first and third are accented; the second and fourth unaccented. We shall term the accented *strong* parts, and the unaccented *weak* parts, of the measure, thus:—

The measures of triple time consist of three parts; the first *strong*, the two others *weak;* although the last part is rather *strong* in comparison of the middle part.

In slow common time, the accents are more frequent; but they are found in the same proportion on the first, third, fifth, and seventh quavers, which are the *strong* parts, while the second, fourth, sixth, and eighth are the *weak* parts. In three crotchet time, when divided into quavers, the first, third, and fifth quavers are *strong;* the second, fourth, and sixth *weak*. In six quaver time, the first and fourth quavers are *strong*, and the others *weak*. From the nature of accent arises the necessity of beginning some movements with only part of a measure, as with a single weak part, thus:—

From the same reason arises the necessity of commencing a melody with a half measure, as,—

The following melody, barred in two different ways, produces two opposite effects, the accent falling upon different notes.

When the composer intends that the *weak* parts of the measure should be made of more importance than the *strong* parts, such deviation from the regular accent should be termed *emphasis*. In passages like the following, the quavers are often grouped together according to the emphasis, and not, as is general, according to the accent.

In the first two measures of this example, the quavers are grouped according to the *accent;* in the third, according to the *emphasis*, contrary to accent; and in the fourth, the accent again resumes its importance. The Germans divide accent into two principal species—grammatical and rhétorical; and the first of these we term here *accent*, and the last *emphasis*. The Italian

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words *Rinforzando*, *Sforzato*, or their contractions, Rinf., Rf., Sforz., Sf., are often used to mark the *emphasis*, and sometimes are placed over accented notes. As every species of measure may be subdivided by accents, according to the degree of quickness in which it is performed, so also the weak parts of every measure may be occasionally made emphatic at the pleasure of the composer. To this species of effect may be referred the *syncopated* or *driving* notes, which begin on the weak and end on the strong part of the measure. See the following examples: —

In this example, the emphasis is on the syncopated minims, which begin on the second and end on the third part of the measure.

In this example, the emphasis is on the syncopated crotchets, which begin on the second and sixth, or the weak, and end on the third and seventh, or the strong parts of the measure.

ACCENT OF FEELING. This accent breathes through the whole subject an animating spirit. It is the most spontaneous, quick, and deeply inwrought product of every good performer. It gives the execution designed both by the author of the words and the writer of the music. When one hears it, he can revel in the full luxury of music; and to thus enjoy song, one can have no hired minstrel, no crowded benches, no glare of lamps, no bustle. He must have a still, calm eye, in some quiet bower, away from the hum of cities; with one who needs not ask or be told what string to strike — one who will cling to the merit, not the less precious that we seldom hear it, the pathetic simplicity which nature prompts — whose heart is in the strain breathed forth — carolling in its own created atmosphere of harmony. Such is a banquet at which there would be no chance "that the appetite should sicken, and so die." To such a feast one would be even selfish enough to wish no fellow-guests. One would have no voice to break the spell — to startle the spirit from its trance of enchantment — to mar with the sounds of earth the tones which bless us with dreams of heaven.

ACCESSORY PARTS. Accompaniments.

ACCESSORY SOUNDS. Little sounds which aid in producing effect in a secondary manner.

ACCESSORY TONES. Harmonics. Tones faintly heard in higher octaves, as the principal tone dies away.

ACCIACCARE. (I.) A broken and unexpected way of striking a chord.

ACCIACCATURA, or ACCIACCATURE. (I.) (Old term, nearly equivalent to *Appoggiatura*.) Clementi says that, in the old music, this character, half beat, is sometimes found placed on the semitone above, and taken as a flat. Acciaccatura is particularly used to indicate the manner in which certain passages are intended to be performed on the harpsichord, and signifies that sweeping of the chords, and dropping of sprinkled notes, which are particularly proper in accompaniments, and which constitute one of the greatest beauties of that instrument. Geminiani asserts, in his "Treatise on Good Taste," published in 1749, that the Acciaccatura had been then in use above a hundred years. It is said by some to be a useless ornament; still it is much used by the most skilful performers, and is a grace peculiar to the piano-forte and organ. It is always expressed by a small note *before* the principal note, and is generally a semitone *below* the principal note, as follows: —

There is another species of Acciaccatura, which is expressed by the sign ∿, and is termed by some the *Double Acciaccatura*.

ACCIAJUOLI, FILIPPO. A dramatic poet and composer, born at Rome, in 1637. He wrote the words and composed the music to several operas. He is the first composer whose name we observe to a *comic* opera, such as was his "*Girello*," performed with success in 1675. His grand operas were "*La Damira Placata*," played in 1680, and "*Ulisse*."

ACCIDENS. A French term, applied to flats, sharps, and naturals, which are found before or after particular notes in the course of a piece.

ACCIDENTAL. An epithet applied to such accessory sharps, flats, or naturals as do not appertain to the original key of any piece; something non-essential, as songs are *accidental* to a play.

ACCIDENTALS. Sharps, flats, and naturals are called accidentals because they are used to change the sound of letters, as the chord, of which these letters are a part, may require; and because they affect the sound of the letters upon which they are set *no farther* than the compass of the bar in which they are enclosed. If there be occasion for them in a succeeding bar, they must be again renewed; but if one measure ends and the next begins with the same note, the accidental character which alters the first note is understood to affect the second. Those flats, and sharps, and naturals which are seen at the commencement of a movement are not accidentals, but are called the *Signature*, and denote the key in which the piece is to be performed. A sharp, flat, or natural, frequently implies some change of key, or different modulation from that in which the piece commenced, and some consider these signs as equally affecting the key, whether found at the commencement or in the progress of the tune. But we generally designate the flats, sharps, &c., at the beginning, as the signature, and such as come afterwards in the music as accidentals.

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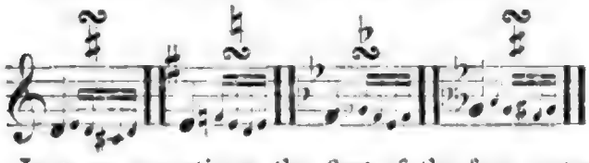
EXAMPLES OF THE USE OF THE ACCIDENTAL.



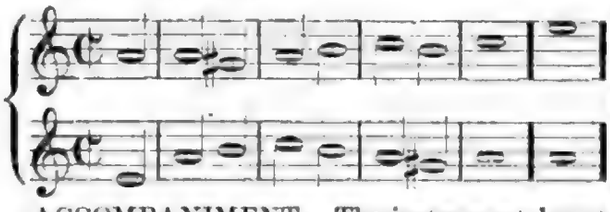
In *turns*, sometimes the first of the four notes composing it, and at other times the third, are required to be semitones; in which case they must be expressed by an *accidental* either above or below the sign of the turn, thus: . The German theorists place the accidental *above* when the first note is required to be a semitone, and when the third note is a semitone they place the accidental *below*, as in the above example.

ACCIDENTAL CHORDS. Chords which must contain one, and often do contain several notes, not belonging to their own proper harmony — which may be occasioned either by means of anticipation or suspension.

ACCIDENTAL HARMONIES. Koch terms the three harmonies of the key *essential*, and the three relatives *accidental*. Koch, in his Lexicon, has placed his accidental harmonies in this point of view. He considers them as connecting chords, and seems to agree with Kirnberger, who asserts that, by a species of transition, the harmony of the triad is thus united to another of its inversions.

ACCIDENTAL NOTES. Notes which do not belong to the harmony.

ACCOLADE. That brace which binds or includes all the parts of a score. The brace at the beginning of a tune, which shows how many parts move together.



ACCOMPANIMENT. The instrumental part of a composition, which moves with the voice, to which it is to be kept subordinate; it also denotes the parts which, in a concerted piece, move with a particular instrument, whose powers it is the object of the composition to exhibit. The accompaniment is considered as a vocal or instrumental accessory, which may consist of an unlimited number of parts, to supply the necessary chasms, and to heighten the general effect. Accompaniments must be executed with much skill and delicacy, and in such a manner as to fulfil not only the object of the composer, but to admit of the leader giving the full effect to the composition, which will otherwise make but a feeble impression, though in the most skilful hands. Accompaniments are in no degree susceptible of embellishment; a circumstance which is too often overlooked. It is extremely difficult, without a previous knowledge of the composition in the person accompanying, to treat an accompaniment in a way which is at once judicious and pleasing. It is generally believed that the accompaniments of the ancients consisted in nothing more than playing in octave, or in antiphony to the voice; though the Abbé Fraguire has endeavored to prove, from a passage in Plato, that they had actual symphony, or music in parts. The accompaniment truly does denote something attending, or added as a circumstance to another; either by way of ornament, or for the sake of symmetry, or the like. Organists sometimes apply the word to several pipes which they occasionally touch, to accompany the treble, as the drone, flute, &c. The accompaniment is always a part or parts written for instruments which accompany, to make the music more full. The accompaniment often plays a very different part, or melody, from the song; but authors are not agreed whether it was so or not among the ancients. An efficient accompaniment, well performed, is very pleasing to the ear. All music, says Addison, is to deduce its laws and rules from the general sense and taste of mankind, and not from the principles of the art itself; or, in other words, the taste is not to conform to the art, but the art to the taste. Music is not designed to please only chromatic ears, but all that are capable of distinguishing harsh from agreeable notes. A man of an ordinary ear is a judge whether a passion is expressed in proper sounds, and whether the melody of those sounds be more or less pleasing.

The accompaniment can be executed either by many, by a few, or even by a single instrument. We have, therefore, pieces of music with an accompaniment for several, or only for a single instrument. The principles on which the effect of the accompaniment rests are so little settled, that its composition is perhaps more difficult than even that of the melody, or principal part. Frequently, the same musical thought, according to the character of the accompaniment, produces a good or bad effect, without our being able to give a satisfactory reason for the difference. Formerly, the Italians were the most distinguished for expressive accompaniments, contained in a few notes, but productive of great effect. They never weakened the effect of the principal part by means of the accompaniment. The French are behind some of the other nations in respect to this part of composition, as they frequently estimate the effect by the quantity of notes. The accompaniment requires of the performer the most scrupulous study, and of the composer the greatest care and delicacy. The accompaniment of various solo instruments — for example, the violin, flute, piano, &c. — is extremely difficult, and to give it full effect requires great knowledge and skill. The Italian composers accordingly consider a piano accompaniment for a full orchestra, especially in the recitativo, as a great problem, which they have labored zealously to solve. As the object of every musical accompaniment is to give effect to the principal part, the accompanist should always aim to support, and by no means to overpower and oppress it. Of all composers, Mozart, even in respect to the accompaniments, claims the first place, for the simplicity and beauty with which he amalgamates the leading and accompanying parts, through his unrivalled knowledge and excellent management of the parts for every individual instrument. The modern German composers excel in accompaniment.

ACCOMP. Accompaniment, abbreviated. A separate instrumental part added to any composition by way of embellishing the piece and enriching the effect.

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ACCOMPAGNAMENTO. (I.) An accompaniment.

ACCOMPANIMENT AD LIBITUM, or AD LIB. Accompaniment at pleasure. This phrase implies that the movement, or piece, at the head of which it is placed, may be performed with or without the accompaniment. It does not, however, mean that the performance will be as perfect without as with the accompaniment; but that the accompaniment may be omitted without any material detriment to the intended effect.

ACCOMPANIMENT OBLIGATO. This expression carries with it a sense directly opposite to that of Accompaniment ad Libitum; and when written at the beginning of a song, solo, sonata, &c., signifies that the accompaniment is indispensable to the just performance of the piece.

ACCOMPANIMENTS. Those instrumental parts in a composition which do not include the principal or principals, but which are added to relieve them, to supply the necessary chasms, fill up the harmony, decorate and variegate the notes, and heighten the general effect.

ACCOMPANIST. The performer in music who takes the accompanying part. One who accompanies, or plays the accompaniment to any piece of music for the voice. A person who undertakes to play an accompaniment should be a skilful musician, and ought perfectly to understand the music; he must possess a quick ear and good taste, or he will mar the beauties of the music. As he will have the pitch to sustain, he must restrike firmly any notes where the voice falters. There should never be any attempt at display, except in the symphony.

ACCOMPANY. To perform an accessory and subordinate part, calculated to set off and improve the effect of the principal part.

ACCOPIATE. Parts united, joined, or coupled by a brace.

ACCORDEON. (Spelled also *Accordion.*) The accordeon is an instrument entitled to notice. It produces melodious sounds, and is remarkable for its peculiar sweetness and power of tone. Difficult passages can be performed on it with taste and delicacy; while the bold swell of the organ, the enchanting tones of the Æolian harp, and the dulcet strains of the hautboy are happily united. In the performance of quadrilles, waltzes, and other melodies, it is capable of giving to the different compositions grace and expression. It may be played upon (if attention is paid to the directions here given) by the most inexperienced learner, who will insensibly, as it were, be taught, without any knowledge of the science of music, to distinguish the various expressions and passions which music is intended to convey. The accordeon being so well known, any detailed account here of its size or shape seems to be unnecessary. The sounds are produced by the action of wind upon metallic springs. Each spring is fixed in a metal frame, and placed in a small groove or channel under the different keys; the wind, passing either into or from the bellows, causes the spring to vibrate immediately when a key is pressed. The touch is particularly light, the articulation distinct, and the performer has the means of increasing or diminishing the tone at pleasure. Accordeons, though now much manufactured in this country, have formerly been chiefly made in France and Germany. Those made in France should be held in the right hand, and those in Germany in the left. They may be played either in a sitting or standing position; the former is better adapted to ladies. It may here be observed, as a general rule, that on every accordeon, the first finger of either hand should always be placed upon that end of the instrument which produces the lowest note. While sitting, the end of the accordeon may be supported by resting it upon the knee, which should be raised by placing the foot upon an ottoman, carefully remarking that the leather folds of the bellows are quite clear from touching any part of the dress. When the performer is standing, the instrument may be supported by the thumb, either by pressing the inside of it against the under part of the brass rail, which is fixed and runs along at the back of the keys, or by passing the thumb so far into the loop as will enable the fingers to reach the extreme keys with ease and facility. The first, second, third, and fourth fingers should be in readiness to press any of the keys, marked 1, 2, 3, 4, &c.; the other keys are used by extending the little finger, or by removing the hand towards that end of the instrument. The other hand should hold the opposite side of the accordeon, the thumb resting on one of the ebony or pearl slips, and the second, third, and fourth fingers on the opposite side, the first finger being left at liberty to open the valve when necessary. The two keys which are affixed at the opposite directions of the instrument, when raised, make an accompaniment, harmonizing with the whole of the keys in front, and may be used or not, at pleasure. Each key produces two chords, if the end keys are raised, and two single notes, if the end keys are closed; one by drawing the bellows outward, the other by pressing the bellows inward; so that, on every accordeon, there are twice as many notes as there are keys. Those instruments which have the accompaniment stops fixed in front, at the bottom, require the pressure of the second and third fingers, to keep them open, as long as the duration of the harmonies is necessary. Should it be required to repeat a chord, after the bellows have been quite compressed, or expanded, the first finger must open the valve, that the air may escape during the reaction of the bellows, in order to prevent the production of another sound. The bellows, by being gradually opened, augment or suppress the sound at pleasure: the quicker the motion, the louder the tone, and *vice versâ*. Particular care should be taken not to move the bellows without a key or the valve being opened; for should both be shut, and the bellows moved, the instrument, by being nearly air-tight, might be considerably injured. A figurative representation is added to all the following scales, which will enable persons, without much knowledge of music, to play on the accordeon. The figures, which are counted upwards from the key producing the lowest note, 1, 2, 3, 4, &c., placed under or over the notes, describe what keys are to be touched; and without any other mark over them, the bellows must always be drawn outwards. When this sign, ∧, occurs, the bellows should be pressed inwards. The dash lines — — —, after a figure, indicate that the note is to be produced on the key last pressed, by the move-

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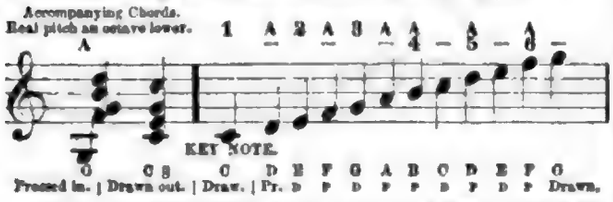
ment of the bellows only. A*, when used, shows that the valve is to be opened, to allow the bellows to contract, or expand, for the succeeding note, as occasion may require. The length of each note depends on the performer; the slower the bellows are moved, the longer the duration, and the converse. To make a shake, the instrument should be held very firmly in one hand, and after the bellows have been drawn out about four inches, the other hand should move them in and out, with a quick, tremulous motion. The scales are all written in the key of C, as that key is the most easy; and melodies for the accordeon, may be all easily transposed into that key. Accordeon music is generally written in the key of C.

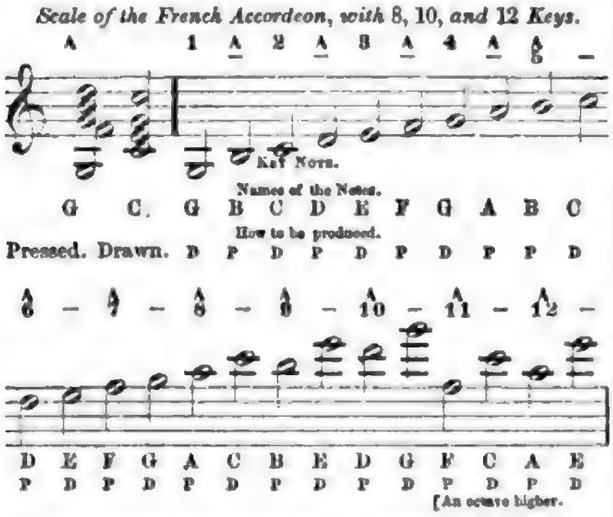
All exercises and melodies, fingered for the accordeon, with 6 keys, may be played with equal facility on those with 8, 10, or 12 keys, if the key-note, which is the second key on each of the latter instruments, be considered as the first, omitting, in the calculation, the lowest key entirely. The learner should be very particular in learning the scale; for if well acquainted with the manner of producing every note in the scale, any piece of music can be played, as notes in the same situation are always made the same way.

Scale of the French Accordeon with 6 Keys.

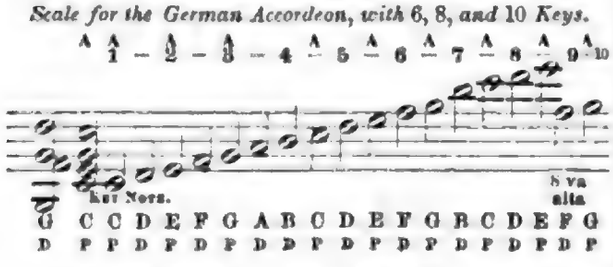


NOTE.—Accordeon music may be fingered differently in different books. The learner will be able to judge, however, when any change of movement in the bellows becomes necessary.

Scale of the French Accordeon, with 8, 10, and 12 Keys.



Scale for the German Accordeon, with 6, 8, and 10 Keys.



ACCORDANDO. (I.) Tuning. In tune.

ACCORDARE. (I.) To agree in sound; to become in tune; to put in tune.

ACCORDATURA. (I.) The scale or tuning of the open strings of any instrument; the notes G, D, A, and E form the *accordatura* of the violin.

ACCORDER. One that tunes instruments.

ACCORD. To agree in pitch and tone. This is a French word, and is formed, according to some authors, from the Latin *ad cor*; but others, with more probability, derive it from the French *corde*, a string or cord, on account of the agreeable unison between the sounds of two strings struck at the same time. Whence also some of the consonants in music came to be called *tetrachords*, *hexachords*, &c., which are chords of a fourth and a sixth. When two or more voices or instruments are perfectly in tune with respect to each other, and their tones blend and intermix, so as to form one consonant and harmonious result, they are said to *accord*. *Accord* is generally used as *concord*, and has the same meaning.

ACCORD. (noun.) Synonymous with *chord*; as, the accord of the sixth, &c.

ACCORIMBANI, AGOSTINO, a Roman composer, produced several operas, and other works, between the years 1780 and 1790.

ACCORIMBONI, BALDASSARO. An Italian church composer of the sixteenth century.

ACCRESSIMENTO. (I.) The increase of a sound in duration. A point of addition, or a dot placed after a note, increases its length one half.

ACCRES. (I.) A term the sense of which is similar to that of the word *augmentation*; as, *punto d'accressimento*, the point of augmentation.

A CEMBALO, or A CEMB. (I.) For the harpsichord. Since the happy invention of the grand piano-forte, the use of this expression, together with the instrument to which it alludes, has much declined.

ACETABULUM. (L.) An ancient instrument of music.

ACHTELNOTE. German term for an eighth or quaver.

ACKERMANN, MADAME. Her maiden name was Bachmann. In the year 1796, she was first female singer at the Konigsberg Theatre, and performed the principal parts in Mozart's operas.

ACOEMETÆ. A certain order of ancient monks, whose principal establishments were among the Eastern nations. Their appellation is derived from the Greek word *akoimao*, (not to sleep in bed,) because they performed their religious offices (chiefly consisting of singing) both night and day. For this purpose, they divided themselves into three bodies, who vociferized alternately.

ACOLYTHI, (Gr.) ACOLYTES. Young persons employed in the Romish church to light the tapers, carry the candlesticks at the celebration of all offices in which music and singing are introduced, to prepare the several articles used in the mass, and occasionally to chant in the choirs.

ACOLYTHIA. (Gr.) The order of service observed in the Greek church. This term is also applied separately to the hymns, psalms, &c., of which that service is principally composed.

ACOUSTICS. A word first applied by M.

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Sauveur to the theory of sounds. By the knowledge of acoustics, we are enabled to determine the relation of tones, and the ratios of the harmonic intervals, as produced by the various vibrations of different chords, and other sonorous bodies. Acoustics, indeed, comprehend nothing less than the whole theoretical portion of music, as discovered and laid down by Aristoxenus, Pythagoras, Lasus, Euclid, Ptolemy, and others among the great fathers of musical science. We may call acoustics the science which teaches the physical laws and phenomena of sound and hearing. Several important facts concerning sound must have been known at a very early period. The tuning of the lyre, and various other instruments, which are coeval with remotest antiquity, necessarily implies an acquaintance with the fact that, as we diminish the length of musical strings, or increase their tension, we render their tone more acute. We have, however, no reason to believe that, till 500 years before the Christian era, any attempt had been made to discover the relation which subsists between the lengths of strings producing the various notes of music. About this time, Pythagoras gave a correct determination of the ratios between different sounds. The ancients certainly seem to have understood some principles in acoustics which we have lost; or, at least, they applied them better. They contrived to convey the voice distinctly in their huge theatres, by means of pipes, which created no echo or confusion. Our churches and theatres are yet much too large, though we do not need pipes or speaking tubes. If we rub our moistened finger along the edge of a drinking glass, or draw a bow across the strings of a violin, we can in both cases procure sounds which remain undiminished in intensity as long as the operation by which they are excited is continued. If we strike two bells, one of lead, and the other of brass, the sound of the former is feeble and momentary, compared with that of the latter; so we see, that, though bodies all sound, yet the sounds produced are not all alike. The circumstances which affect the sounds of bodies are, their form, their magnitude, their density, the mode by which they are excited, and the comparative force of the power by which they vibrate. Musical sounds have occupied the attention of philosophers more than any other class of sounds. The superior precision with which the ear can estimate any variation in pitch renders these sounds more easily compared; and the vibrations of sonorous bodies, which produce them, are, on account of their superior simplicity of form, more easily investigated. A musical string is of a uniform thickness, and is stretched between two points, by a force much greater than its weight. The stretching force which is applied is generally conceived as measured by the weight which would occasion an equal tension. The sound which a string gives, thus stretched, or in this mode of vibration, is called its *fundamental* sound. The tone of a string becomes more acute as we increase its tension, or diminish its length, and the weight of a given portion. On this fact depend, for the most part, the various modes of producing the several musical sounds on stringed instruments. Wind instruments constitute one of the genera of those which perform their vibrations longitudinally; and though the air which vibrates in all of them is the same, yet they admit of such a variety in their form, and derive such different characters from this variety, that they may be regarded as a genus not less extensive and important than the class of bodies which vibrate by tension. Observations have been made to ascertain the rate at which sound travels through the air; and the mean result is, that all sounds travel at about the velocity of 1130 feet in a second of time. A musical sound consists of a series of undulations which arrive at the ear at equal intervals of time, and the pitch of the sound depends on the length of the interval between each impression. Musical sounds can therefore be produced, not only by the isochronous vibrations of sonorous bodies, but also by any other mode in which a rapid succession of equidistant impulses can be communicated to the ear, whether those impulses originate from the same or different sources. The sounds produced by instruments are chiefly musical. Kratzenstein and Kempelen have, however, by making experiments on the effects of pipes of different forms, succeeded in constructing such as will imitate very accurately the different vowel sounds produced by the human voice. The speaking trumpet is an instrument intended for transmitting sound to considerable distances in a particular direction. The form which is usually given to the hearing trumpet corresponds to that of the speaking trumpet in being a cone, truncated near its summit; but differs from it in being sometimes of a curved form. The summit of the cone is placed in the ear, and the wide extremity turned towards the point from which the sound comes. The effect of this instrument is to augment sound considerably. Sound may be conveyed to much greater distances by being confined in pipes. Such pipes are frequently used in coffee-rooms and taverns for conveying orders to the attendants. Captain Parry, during the cold experienced in Winter Harbor, was surprised at the great distance at which the human voice could be heard. "I have," he says, "often heard people distinctly conversing, in a common tone of voice, at the distance of a mile; and today, I heard a man singing to himself, as he walked along the beach, at even a greater distance than this." The strong tendency of sound to ascend has also a great effect. Humboldt has remarked, that the barking of a dog has been heard when the listener was in a balloon, at an elevation of about three miles. It has also been noticed, that from the ridge of the Table Mountain, which is 3600 feet high, and the upper part of which rises perpendicularly at a distance of about a mile from Cape Town, every noise made below, even the word of command on the parade, may be distinctly heard.

ACTOR. Musical actors were primitively no more than singing men. The drama, in its origin, consisted of a simple chorus, who sang hymns and songs. An actor, musically speaking, is a singer whose profession it is to represent human nature by action, speech, and musical intonation.

ACTS. Acts are those parts of an opera or musical entertainment, the separations of which from each other form the first and grand division of the piece; divisions which, in some respects,

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are to the whole drama what the scenes of an act are to the whole of that act.

ACTIS, ABBE, wrote about the year 1788, in the *Mémoires de l'Acad. Royale des Sciences*, observations on the echo in the cathedral of Girgenti, also on the celebrated Ear of Dionysius.

ACT TUNES. Those pieces performed at theatres between the different acts of any play performed upon the stage.

ACUMEN. (L.) A word used by the ancients in signification of the fullest or keenest sound of the voice.

ACUTE. Sharp; something piercing; a term applied to any sound that is sharp, or high, in respect to some other sound; a tone which is sharp, shrill, and high; in which sense the word stands opposed to *grave*. Sounds considered as acute, and grave, that is, in relation of gravity and acuteness, constitute what we call *tune* — the foundation of all harmony.

ACUTENESS. The opposite of *gravity*. There is no such thing as acuteness and gravity, absolutely so called; they are only relations; so that the same sounds may be either acute or grave, according to that other sound they refer or are compared to. The degrees of gravity and acuteness, in fact, make so many tones or tunes of voice or sound. Acuteness, then, is that quality which constitutes the shrillness of any sound.

AD. (L.) At, to, &c.; as, *ad libitum*.

ADAGIO, or ADA'O, formerly ADASIO. (I.) The word *adagio* signifies the second degree, from slow to quick; and is generally applied to music, not only meant to be performed in a slow time, but also with grace and embellishment. It is, likewise, frequently used substantively; as when we say, "an *adagio* of Pergolese," "an *adagio* of Beethoven," &c. Adagio is applied to express tender and plaintive emotions. The Italian word denotes a degree or distinctness of time, the slowest of any except grave, and should be performed slowly and leisurely. *Ado.* is an abbreviation of this term; a very slow degree of movement, demanding much taste and expression in the performance.

ADAGIO-ADAGIO. (I.) A double retardation of time, nearly as slow as grave, and twice as slow as adagio.

ADAGIO ASSAI. (I.) More slow, or very slow.

ADAGIO CANTABILE E SOSTENUTO. (I.) This phrase implies that the air or movement to which it is prefixed is to be performed in a slow time, and with a graceful, ornamental, and sustained expression.

ADAGISSIMO. (I.) Almost as slow as grave.

ADAGIO PATETICO. (I.) Slow and pathetic.

ADAM, ADOLPH CHARLES, son of Louis Adam, born at Paris in 1803, and became pupil at the Conservatoire in 1817, then studied harmony and counterpoint with Reicha, and afterwards formed his style with Boieldieu. His first attempts at composition were fantasias and variations for the piano. In this form he was quite prolific, also in airs and concerted pieces for vaudevilles and operettes, performed at the minor theatres. His first opera, *Pierre et Catharine*, was performed at the Opera Comique in February, 1829, and well received, as evincing talent, and perhaps too great facility. *Danilowa*, another opera in three acts, produced at the same theatre in 1830, showed still more power. From this time his productions succeeded one another with great rapidity. Some of these were too ephemeral to warrant a hope that Adam's name would live; but in 1833 his *Proscrit* appeared — a work, says M. Fetis, of more force, dramatic sentiment, and novelty in its ideas, than he had put into any of his earlier efforts. In 1832, he went to London, where he wrote the music of a grand ballet for the Covent Garden Theatre. Adolph Adam still figures among the most active composers for the Opera Comique, and many of his sparkling operas, as "*Richard Cœur de Lion*," "*Le Brasseur de Preston*," "*Le Postillion de Lonjumeau*," &c., enjoy great popularity. He has also composed sacred music, among other pieces one called the "Mass of St. Cecilia." During the past year he composed the "*Cantata*," at the Opera Comique, in honor of the President Louis Napoleon.

ADAM DE FULDA. A monk of Franconia, composer of some church music in the fifteenth century.

ADAM, D. VICENTE, a musician at Madrid, published there, in 1786, "Instructions in Composition."

ADAM, LOUIS, of Paris, was born about 1760, at Miettersholtz, near the Rhine. His first master on the harpsichord was one of his relations, an excellent amateur; he had afterwards lessons on the piano, for some months, from an organist of Strasburg, by the name of Hepp, who died about the year 1800; but Adam was more especially indebted, for the science and talent which placed him in the first rank of professors of the piano, to his unassisted study of the writings of E. Bach, Handel, Scarlatti, Mozart, and Clementi. Adam, when young, taught himself the violin and the harp, as also composition, the knowledge of which he obtained from the writings of Mattheson, Fux, Marpurg, and other Germans. He arrived at Paris at the age of seventeen, meaning to follow music as a profession, and made his *début* as a composer by two concertante symphonies for the harp and piano, with the violin, which were executed at the Spiritual Concerts, and were the first of the kind that had been heard. After this he applied himself to teaching and composition. In 1797, he was appointed professor of the piano at the Conservatory, where he formed a great number of excellent pupils, among whom the most known are Kalkbrenner, F. Chaulieu, Merland, Henri le Moine, &c. Adam's works are, "A Method of Fingering for the Piano," "A Method for Piano-Playing, adopted by the Conservatory and all other Schools of Music in France," various sonatas, &c.

ADAMI DA BOLSENA, ANDREA. One of the chapel-masters to the pope at the beginning of the last century. He published, in 1711, "Instructions for properly directing the Choristers of the Pontifical Chapel, both for the Ordinary and Extraordinary Services," in 4to. He died in 1742.

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ADAMI ERNEST, DANIEL, was director of music at Landshut, and published, in 1750, a work entitled "Reflections on the Triple Echo at the Entrance of the Forest of Adenbach, in Bohemia," in 4to. He also wrote "Dissertations on the Sublime Beauties of the Canticles, as sung at Divine Service," in 8vo., Leipsic, 1755.

ADAMI. Composer of a quatuor for the flute, &c., published at Hamburg.

ADAMS, THOMAS, was born in 1783. He began his musical studies under Dr. Busby, at about eleven years of age. In 1802, he was appointed organist of Carlisle Chapel, Lambeth, where he officiated till 1814, in which year he was chosen (after a competition against twenty-eight other candidates) organist of St. Paul's, Deptford. In his writings and extempore performances he makes free use both of the strict and florid styles, and is known to have carefully studied the works of Sebastian Bach, Haydn, and Mozart. The following are among the principal compositions of T. Adams: "Six Voluntaries," published in 1812; "Scots wha hae with Wallace bled," with variations for the organ, (Mayhew;) "*Adeste fideles*," with variations; "A Rose Tree in full Bearing," with variations; Paesiello's "*Quant e piu bella*," with variations, (the last three pieces at Clementi's;) "*Deh prendi*," and "My jo Janet," both with variations, (Harmonic Institution;) "Six Fugues for the Organ," (Clementi;) "Three Voluntaries for the Organ," (Hodsoll.)

ADAMS, MISS. A professor of the pianoforte at the Royal Academy of Music.

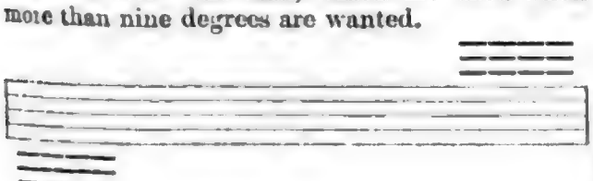
ADAMUS, DORENSIS, abbot of a monastery near Hereford, in England, wrote, in the year 1200, "*Rudimenta Musices*" (The Rudiments of Music.)

ADASIO. Old form of ADAGIO, which see.

ADCOCK, ABRAHAM. An English composer at the beginning of the last century.

ADCOCK, JAMES, master to the choristers of King's College, Cambridge, was born in 1778, at Eton, in Buckinghamshire. In 1786, he was admitted a chorister of his majesty's Chapel of St. George, Windsor, and of the College of Eton, where he received his musical education under Dr. Aylward and Mr. Sexton, organist of St. George, Windsor. In 1797, he was elected one of the lay clerks of St. George's Chapel, and in 1799, was appointed to the same situation at Eton College, both of which places he gave up on being nominated lay clerk of King's, Trinity, and St. John's Colleges, Cambridge. Adcock's principal compositions are glees; viz., "Three Glees, dedicated to Sir Patrick Blake," (Birchall;) "Hark how the Bees," glee, four voices, (Preston;) "Welcome Mirth," glee, three voices, (Goulding;) &c. Adcock also published rudiments of singing, with about thirty *solfeggi*, to assist persons who wish to sing at sight.

ADDED LINES. Short additional lines either above or below the staff, which are used when more than nine degrees are wanted.



ADDED SIXTH. A sixth added to a fundamental chord.

ADDIMARI, LUIGI, a Florentine nobleman, composed a musical drama, entitled "*Roberto*." He died in 1708.

ADDISON, JOHN. The son of an ingenious mechanic, born in England near the close of the last century.

Addison first discovered a propensity to music when at school; where, beginning with the flageolet, and proceeding to the flute, bassoon, and violin, he soon made a conspicuous figure in his village choir. About this time a Miss Willems, (niece to the celebrated Reinhold,) being left almost destitute by the loss of her parents, and knowing the intimacy that had existed between the families, claimed the protection of Mr. and Mrs. Addison. She possessed a fine voice and considerable taste, which soon captivated J. Addison, and first made him conceive the idea of pursuing music as a profession, particularly as it would afford him the opportunity of cultivating her talent; they were married, and she soon after sang at Vauxhall, with great success.

After this she was engaged to perform at the private theatre in Dublin.

The interval between the closing of Vauxhall and the opening of the Dublin Theatre was filled up by an engagement with Mr. Francis Aickin, at Liverpool: here it was that Addison first stepped into the profession.

Addison next went to Dublin, where he was appointed director and superintendent of the orchestra, which was then composed of amateurs, among whom were the Earl of Westmeath, Colonel Lambert Walpole, Counsellor Curran, &c. Here he had an opportunity of studying counterpoint; and was soon employed to compose the orchestra accompaniments to the musical pieces which were performed there.

The ensuing summer, he and his wife returned to Liverpool, where they were engaged at both the theatre and the concerts. Being now anxious to try his ability as a composer of an original melody, he caused Mrs. Addison to sing one of his songs at a rehearsal, giving it out as a manuscript by Shield; it pleased so much, that he was requested to let it be performed at the next concert: he consented; but his vanity would not permit him longer to conceal the real composer, which he was flattered by finding did not lessen the success of the ballad.

From Liverpool, Mr. and Mrs. Addison returned to Dublin, on an engagement for two seasons, at a very liberal salary. His attention was now chiefly devoted to Mrs. Addison's improvement, in which he succeeded so well, that she maintained a high rank as a vocal performer, notwithstanding such powerful opponents at the other theatre as Miss Pool, late Mrs. Dickons, and Mrs. Second.

The following summer, his father's affairs called Addison to London, whither he carried his wife, and introduced her to Mr. Harris, of Covent Garden, who heard her, was pleased, and instantly engaged her for as long as she could remain before her Dublin engagement.

They next returned to Dublin; where, besides his theatrical engagement, Addison now became in great request as a singing master, and taught in several noblemen's families. Among his

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pupils he had the honor of reckoning Lady Charlotte Packenham, afterwards Duchess of Wellington.

Thinking that still more might be done for Mrs. Addison's improvement, he passed part of the next summer and autumn in Bath, and placed her under the celebrated Rauzzini, who was very much pleased with her, and spoke in such handsome terms of her tuition, that Addison declared himself her master, and that he had a double motive for bringing her to him, as he expected to receive much benefit himself, by witnessing his manner of instructing; this was pleasantly received, and an attendance on him for some months gratified all parties.

From Bath they returned to Dublin, where they remained three years at the public theatre, under the management of Mr. Jones, who had become the patentee; the summers were passed in excursions to different parts of the country, in the manner of the London theatrical meteors.

About this time Bellamy, with whom Addison was on the closest terms of friendship, became a joint proprietor of the Manchester Theatre with Mr. Ward; and with him Addison made an engagement for himself and wife, as also for the concerts at the same place, and those at Liverpool. After some months' residence at Manchester, domestic events induced Mr. Addison to give up the musical profession; and he sought a person who was conversant with the cotton trade, collected the property he had, and commenced manufacturer. In this he might have succeeded in other times; but no sooner had he turned the chief of his capital into goods, than the war recommenced, and his stock was deteriorated full twenty per cent. in value. He now consulted his friends, who gave him hopes that affairs would mend; but these were delusive, for they gradually declined; till despairing of a change for the better, he called his creditors together, and found no difficulty in persuading them to take charge of the goods, convert them into cash, pay themselves, and remit the balance, if any, to him in London.

Previously to quitting Manchester, he remained, however, a short time, and composed the music of a pantomime; soon after he went to Chester with Bellamy, and composed an opera, written by a lady of that place.

On his arrival in London, he called on his friend Kelly, who had for some time opened his musical saloon. The want of a scientific person, as well as a man of business, to conduct it, had long been felt, and proposals of a present salary, with a prospect of eventually becoming a partner, were made to Addison, and accepted. He was also engaged for the ensuing season, to play the double bass at the Italian opera, at the Ancient, and at the Vocal Concerts, which situations he held for several years.

In the following year, Kelly was employed to compose the music of the "Sleeping Beauty," written by Mr. Skeffington, for Drury Lane. Before beginning the music, however, Mrs. Crouch was taken so ill that she was obliged to be removed into the country; her illness gaining ground afflicted Kelly so much that he could not fix his mind to composition; still, the poetry having been sent, Addison could not resist the desire of trying his ability, and composed several songs for the piece, which he showed to Mr. Skeffington; at the same time observing, that should Kelly find himself inclined to compose them himself, he (Addison) would suppress his attempts. Mrs. Crouch continuing to decline, Addison was suffered to proceed; but not without that suspicion which authors and managers naturally feel at employing untried talent. Mr. Skeffington was very anxious to have the words of the "Woodland Maid" adapted to an air of Mozart's; but Addison having pleased himself with his own composition for those words, and finding that he must take much liberty with the production of Mozart, to adapt it to the metre, proposed that Gibbon, who was to sing the song, should hear *both* melodies, without being told whose they were, and make his selection. The choice fell on Addison's, and its success proved that it was not an unfortunate one. This song had another struggle for existence, and was only suffered to be performed on the first night, upon Addison's consenting to exchange it, should it be ineffective. The "Sleeping Beauty" was performed upwards of thirty nights, with great success.

After this, Addison was engaged to compose a piece for Henry Siddons; but the unfortunate conflagration of Drury Lane Theatre destroyed the manuscript, and his hopes for the present; however, Mr. Arnold, shortly after opening the Lyceum as an English Opera House, agreed with H. Siddons for the piece; which he, having just then taken the Edinburgh Theatre, put together hastily, and handed to Mr. Arnold, who brought it out, having made first such additions and alterations as he thought best adapted to his company. It was the second opera produced on those boards, "Up at Night" being the first. Phillips, the eminent singer, who had made a most successful *debut* in the first opera, was not less approved in the second; his song of "The Young and Charming Bride" never having been sung without an encore. The whole of the music, indeed, pleased very much; and it has often been regretted that a difference between Mr. Arnold and the author, about some further claim in the event of the opera's exceeding fifteen nights, stopped its career.

Addison has composed other pieces for the same theatre, viz., "My Uncle," "My Aunt," "Two Words, or Silent, not Dumb," "Free and Easy," &c.

For Covent Garden he has composed the music of "Robinet the Bandit," and arranged Boieldieu's music, as well as composed some pieces in "*Rose d'Amour.*"

When Sir George Smart first had the oratorios at Drury Lane, Addison adapted some selections, from Winter's favorite operas, to the sacred drama of "Elijah," written by T. W. Moncrieffe, Esq., which was successfully repeated several times during the season.

These, with several single songs, duets, glees, &c., are the chief items of his composition. It should be remembered, that he was *entirely self-taught* in composition, and is a proof of what assiduity, with a persevering mind, may accomplish.

ADDITION. The extra duration given to notes by affixed dots. A point set before or after a note adds to it half its original length, and a second point bears the same proportion to the first as the first does to the original note. Addition is denoted by a dot on the right side of a

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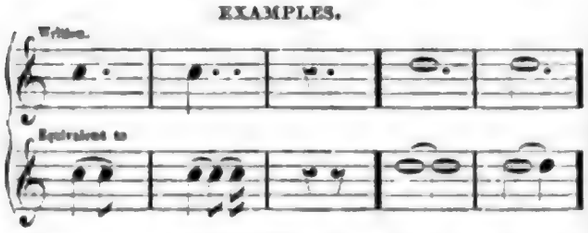
note, (•) to signify that it is to be sounded or lengthened half as much more as it would have been without such mark.

EXAMPLES.



ADDITIONAL KEYS. Those keys of a pianoforte, which, above or below, lie beyond the former compass of that instrument. These keys are generally extended four notes above F in alt., and three notes below double F, and sometimes to F in altissimo. Additional keys are any keys added to an instrument after it has been finished.

A DEUX TEMPS. An expression applied by the French to time, and signifying two crotchets or *beats* in a bar.

ADJUNCT NOTES. Notes which do not form any essential part of the harmony.

ADLER, GEORGE CHRISTIAN, was born at Wohlbach, in 1674. He wrote, among many other musical works, "*Programma de liberalium Artium in Ecclesia Utilitate, si rite tractentur,*" in 1702.

ADLER, G. Named in Wessel and Stodart's Catalogue, for 1822, as composer of a quintuor for violins, &c.

AD LIBITUM, or AD LIB. (L.) At discretion; at pleasure, especially with regard to time. An expression notifying to the performer, that, at the particular part of the composition where it is written, he is at liberty to introduce the extemporaneous effusions of his own fancy. *Ad libitum* is also used adjectively, as when we speak of an *ad libitum* pause, or an *ad libitum* cadenza.

AD LONGUM. (L.) A term applied by the first religious reformers to certain compositions of the church, which consisted entirely of notes of equal duration, and those, generally, the longest in use.

ADLUNG, JAMES, member of the Academy of Erfurt, was born in 1699, and wrote, among other works, one entitled "Musical Science;" a book of great utility to organists. He died at Erfurt, in 1792.

ADOLFATI, a pupil of the celebrated Galuppi, is known as the author of several operas. In 1750, he made an attempt to unite in the same strain two sorts of time, the one composed of two notes, the other of three. The piece was effective and applauded. Adolfati imitated in this Benedetto Marcello.

A DOUBLE. Double A; the A below G gamut, one octave lower than the *proslambanomenos*, or lowest note of the ancient Greeks.

AD OMNEM TONUM. (L.) To every note; an expression applied by the ecclesiastical musicians of the sixteenth century to compositions the parts of which were so contrived, that from whatever tone, or note, the *cantus* started, if the *altus*, when it began, took the same note, and the tenor and bass the octave below, noticing the necessary sharps and flats, the harmony was still sound and correct.

ADONIA. Solemn feasts observed by the ancients in honor of Venus, and to perpetuate the memory of her beloved Adonis. They commenced with the lamentations of young women, in imitation of the goddess's grief; the remainder of this religious ceremony consisted of odes and hymns of a laudatory and exhilarating kind, and in which the devotees rejoiced, on the supposition that Adonis was immortalized, or, perhaps, restored to life. Menusius, however, is of opinion that these were distinct rites, and performed alternately every six months; under the idea that the favorites of Venus passed with that goddess one half of the year, and the other half with Proserpine. Bishop Patrick dates the origin of *Adonia* from the slaughter of the first born, in the days of Moses; and the prophet Ezekiel is supposed to allude to them, in chap. viii. verse 14. They were observed, with great solemnity, by most nations, particularly the Greeks, Phœnicians, Lycians, Syrians, and Egyptians.

ADQUISITA. A term in the ancient Greek music, applied to the sound added to the bottom of the scale, in each of the several modes, and denominated *proslambanomenos*.

ADRASTUS, a Peripatetic philosopher, and pupil of Aristotle, left a MS., in three books, on harmony: this work remained unknown till the year 1788, when it was announced to have been found, in good preservation, and well written, among the MSS. in the library of the King of Sicily.

ADRIANO. See WILLAERT.

ADRIANO, an Italian singer, was engaged at the opera, in London, in 1817.

ADRIANUS, EMANUEL, published at Antwerp, in 1592, a work called "*Pratum Musicum.*"

ADRIANUS, FRANCISCUS, published some psalms, for four voices, at Venice, in 1567.

ADRIEN. There are three brothers of this name: the eldest published several collections of airs, at Paris, during the time of the French revolution.

A DUE, or A 2. (I.) For two voices, or two instruments.

A DUE CORDE. (I.) Consisting of two strings.

ÆNATORES. (L.) An appellation applied by the ancients to military musicians in general, but particularly to those who blew trumpets, horns, buccina, and the brazen or corneous instruments.

ÆLIANUS, CLAUDIUS, lived about the year 225, and in his work "*Variæ Historiæ*" wrote much on the subject of music.

AEMINGA, doctor and professor of law at Griesswald, printed, in 1740, a work on festive vocal music. He died in 1768.

ÆOLIAN. The epithet given by the ancient Greeks to one of their modes.

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ÆOLIAN HARP, LYRE, or ANEMOCHORD. A musical instrument, first described by Kircher,* which produces the most delicate and enchanting tones merely by the impulse of the wind. It is composed of a rectangular box, made of very thin deal, of the same width as the window in which it is placed, and about five inches deep and six inches wide. Over the upper surface of this box, which is pierced with sounding holes, like the sounding board of the fiddle, are stretched several catgut or wire strings, with a slight degree of tension. When these strings are in unison, and the instrument exposed in the window to the action of a gentle breeze, they will emit the most agreeable combination of wild and melting sounds, changing from one harmonic of the string to another, according to the varying impulse of wind, and its unequal action on the different parts of the vibrating strings. In the Æolian harp constructed by the Rev. W. Jones, the strings, instead of being on the outside, are fastened to a sounding board within a wooden case, and the wind is conveyed to the strings through a horizontal aperture. The instrument may then be used even in the open air. Dr. Young says, to remove all uncertainty in the order of the notes in the lyre, I took off all the strings but one; and on placing the instrument in a due position, was surprised to hear a great variety of notes, and frequently such as were not produced by any aliquot part of the string; often, too, I heard a chord of two or three notes from this single string. Discords are also often heard from the unison strings of this instrument; the cause of which is evident from the manner in which the notes are generated; for the aliquot parts of a string contain in themselves an infinite variety of discords.

ÆOLIAN HARP, NATURAL ONE. In Kolb's topographical dictionary of the Grand Duchy of Baden, we find the following notice of a natural Æolian harp, in a wild mountain notch of the Black Forest of Preisgau, near the town of Tryberg: Some soldiers stationed on these heights, near the end of the seventeenth century, several times heard wonderful musical tones proceed from the tops of the firs which crowned the cataracts near them. In the notch of the mountain, a projecting rock, breaking off abruptly, gave a singular opposite impulse to the current of air streaming up and down through it, and thus formed a natural Æolian harp in the boughs of the firs and shrubs, to the tones of which the dashing of the mountain stream furnished an accompaniment. This natural music is still heard, on a windy night, by the side of the mountain stream. The soldiers, impelled by that religious feeling which at those times was a prominent trait in the common people as well as in their superiors, looked for something supernatural. They found fixed on the highest and most beautiful fir, near a clear fountain, an image of the Virgin Mary, made of soft wood, holding the Holy Infant in her arms. A citizen of Tryberg, Frederic Schwab, had fixed it there in the year 1680, as a token of acknowledgment for his recovery at the fountain. The soldiers, taking the tones for the adoration of the angels paid to the mother of the Savior, made a tin cupola over the image, with the inscription, "St. Mary, patron of soldiers, pray for us." They also added a box for contributions, which was very soon so well filled that they were enabled to erect a wooden chapel.

Persons who live on any of our lines of telegraphic wires, especially at centres where several such wires converge, may often, of a windy night, hear natural Æolian harps.

ÆOLIAN ATTACHMENT. This is the name which the ingenious inventor, Coleman, has affixed to one of those musical *desiderata*, which have been rather hoped for than expected. All pianists and manufacturers of the instrument have long felt that artistic skill and mechanical ingenuity had vainly essayed to banish that woodiness of sound, and want of sustained vibration, that attended the emission of its tone. The Æolian Attachment not only removes the evils that are inherent in the piano-forte, but imparts to it a distinctive vibratory and sustaining power, combining the rich volume and swell of the organ with the passionate intensity and pathetic tenderness elicited from an Amati, or a Straduarius, by a gifted violinist. By the aid of this invention, the dominant vibration may be sustained during the execution of the most difficult passages, and yet there is the most perfect assimilation of sound; indeed, not only is the necessary balance never destroyed, but the general quality of tone is improved. The power of the lower portion of the piano-forte may be increased to that of the lower double C of an organ pipe of thirty-two feet. But the principal advantage is gained in the middle region of the instrument; and here the most delicate shades of feeling may be expressed: the white and black keys seem instinct with human passion, and all the various emotions which the most accomplished vocalist can feel and achieve are placed beneath the fingers and at the command of the performer. And yet the piano-forte is not bereft of its peculiar nature; all its usual resources remain undisturbed; and so perfect is the application of the invention, that it is adapted to every class of piano-forte, large or small, square or upright, thin and poor, powerful and brilliant. Like the soul of harmony, it lies concealed within, and its voice is alone evoked at the will of the performer. Its only external sign is an extra pedal, and the slightest pressure is ample to draw forth the vocal power. It is the invention of Mr. Coleman, an American gentleman, who has

* It is now many years ago that Kircher mentioned, as a contrivance of his own, an instrument which a few years afterwards was obtruded upon the public as a new invention, and called the Harp of Æolus. We will give a description of it nearly in Kircher's own words: "As the instrument is new, so it is also easy to construct, and very pleasant. It is the admiration of every one. It is made exactly to fit a window, in which it is placed: and the harp, while the window remains shut, is silent: but as soon as it is opened, an harmonious sound, though somewhat melancholy, coming from the passing wind, astonishes the hearers; for they are not able to perceive from whence the sound proceeds, nor yet what kind of instrument it is, for it resembles neither the sound of a stringed nor yet of a pneumatic instrument, but partakes of both. The instrument should be made of pine wood, five palms long, two broad, and one deep; it may contain fifteen or more chords, all equal and composed of the intestines of animals. It should be situated in a close place, yet so that the air may on either side have free access to it, in order to which, it may be observed, that the wind may be collected by various methods: first, by canals, that are made in the form of cones or shells, or else by valves; these valves should be placed on the outside, and parallel boards in the inside of the room: its sound very much resembles that of pipes and flutes playing in unison. Various are the opinions entertained of the invention of the different instruments of music: those of the moderns, like those of the ancients, are tensile and inflatile. Modern flutes, as far as can be judged by a comparison of them with the graphical representations of the ancient tibiæ, have greatly the advantage: and as to pipes of other kinds, such as the hautboy and bassoon, the chalumeau, and others, these, as having the adjunct of a reed, are a new and original species, and may be pronounced an invention unknown to the ancients."

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devoted many years to the labor which he has so triumphantly achieved.

ÆOLODICON. A keyed instrument whose tones are produced by thin pieces of metal so placed as to play freely, being put into motion by means of a current of air. By the pressing down of a key, a kind of wind chest is opened, and while the air, compressed therein by a species of bellows, flows out against the metallic spring or plate, the latter is put into a vibrating motion, and produces a tone which is still further modified by the manner of pressing down the key.

ÆOLOMELODICON, or CHORALEON, as it is frequently called, is a keyed instrument, invented in Warsaw, and is sometimes in the form of an organ, though much smaller.

ÆOLOPANTALON. An instrument combining the piano-forte and the æolomelodicon.

ÆOLUS' HARP was introduced into England about the middle of the last century. It is much like the Æolian harp, consisting of strings extended between the deal boards. Mr. Richardson, in his dissertation on the "Manners and Customs of the East," proves that such an instrument was used at a much earlier date than that claimed by Kircher for the invention.

ÆQUISONANT. A term properly applied to unisons, but which is frequently given to octaves, because they so affect the ear as almost to seem one and the same sound.

ÆQUIVAGANS. This term was used by the Latins to signify that all the parts, in the passage against which it was placed, syncopated, or deviated from the natural order of the measure at one and the same time.

ÆSTHETICS. Whatever belongs to matters of taste in music.

AFFABILE. (I.) In an easy, affable manner.

AFFETTO. (I.) A direction to render notes soft and affecting. With tenderness and pathos.

AFFETTUOSO, or AFFETT'O. (I.) This word, at the beginning of a movement, denotes it to be tender and affecting, and to require a soft and delicate style of performance.

AFFETTUOSISSIMO, or AFFETTUOSAMENTE. Tenderly, affectionately.

AFFILARD. A didactic writer on music in Paris, at the beginning of the last century. He published "Easy Rules for Singing at Sight," in which the time of the airs is regulated by a pendulum.

AFFINITY. Relation, agreement. Chords have an affinity which admit of an easy and natural transition from one to the other.

AFFLIZIONE. (I.) Music with this mark should be performed in a slow manner, expressive of sadness.

A FLAT. That flat which is the seventh of B flat. The third flat introduced in modulating by fourths from the natural diatonic mode.

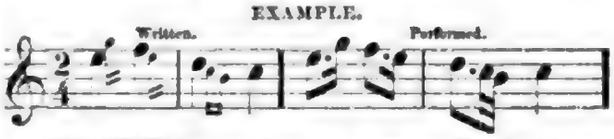
A FLAT, MAJOR. A most lovely key. The major of A flat is unassuming, delicate, and tender; and its relative, F minor, is penitential and gloomy. The most refined sentiments of our best authors have been expressed in this key.

AFFRETTANDO, AFFRETTATE. (I.) Accelerating, hurrying the time.

AFRANIO. Canon of Ferrara in the beginning of the sixteenth century; he is supposed to have invented the bassoon.

AFTER NOTES. Small notes which occur on the unaccented parts of the measure, taking their time from the preceding note.

EXAMPLE.



AGATHON, a Greek singer, lived about 400 years before Jesus Christ; his style of singing was proverbially excellent.

AGAZZARI, AUGUSTINO. Born of a noble family at Sienna, was chapel-master at Rome; according to Quadro, he was the first who introduced instrumental concertos into the church, about the beginning of the sixteenth century; but by the word *concerti*, used in the title page of his work, is only meant "*Salmi Concertati*," or psalms accompanied with violins. Agazzari wrote, in 1538, a work on ecclesiastical music.

AGAZZI published three duos at Amsterdam, in 1784.

AGELAUS obtained the first prize which was given to the players on stringed instruments at the Pythian games, 559 years before Jesus Christ.

AGHTE, F. W. Composer of some music for the horn.

AGIA. One of the barbarous terms used by the modern Greeks in characterizing their modes or arranged tones.

AGILITA. (I.) With skill and quickness.

AGITATO. (I.) This term signifies a rapid and violent, but broken and interrupted, style of performance, calculated to shake and surprise the hearer — a style adopted with propriety only when it is the composer's design to awaken the flurry and perturbation incident to irresolution, and the conflict of opposing passions.

AGITATO ALLEGRO. (I.) A style of performance both perturbed and rapid.

AGITATO UN POCO. (I.) A little agitated.

AGNELLI, LORENZO. A composer of church music.

AGNESI, MARIA TERESA, was born at Milan, about the middle of the last century, and is one of those composers who have contributed much to the lustre of the Lombard school of music. Not content with cultivating the science to the extent usually aimed at by her sex, she aspired to a depth of composition equal to the great masters of our sex; to arrive at which, she entered upon studies proportionably profound and persevering. This talent for application seemed to be a natural inheritance in the family of Agnesi, whose sister, Gaetana, attained as much eminence in the mathematics as she herself did in counterpoint. She first published several cantatas, which were well received, not only as being the productions of a female, but because they

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bore the true stamp of genius. Her first opera was "*Sofonisba*," which was well received, and soon followed by two others, "*Ciro*," and "*Nitocri*," both of which met with decided success.

AGNUS DEI. A prayer of the Romish liturgy, generally sung before the communion, and, according to the regulation of Pope Sergius II., in 688, at the close of the mass. Most of the great mass composers, as Mozart, Haydn, Beethoven, Hummel, Cherubini, &c., have employed all their depth and tenderness of melody and harmony in this portion of the mass.

AGOSTINI, LUDOVICO, chapel-master to Duke Alphonso II., was born at Ferrara. He published "*Messe, Vespri, Motetti, Madrigali, e Sinfonie*," Ancona, 1588. He died in 1590, aged fifty-six.

AGOSTINI, PAOLO, of Vallerano, pupil of Nanini, succeeded to F. Soriano, as chapel-master of St. Peter's at Rome. Padre Martini has inserted an "*Agnus Dei*" of this composer, in eight parts, which is a truly curious production, three different canons being carried on at the same time, in a clear and natural manner, both as to melody and harmony. Agostini died at an advanced age, about the year 1660.

AGOSTINI, PIETRO SIMONE, a knight, was born at Rome, and composed, at Venice, in 1688, "*Il Ratto delle Sabine*," an opera, which was not only represented in his own country, but in several other theatres of Italy.

AGOSTINI, ROSA, was first female singer of the theatre at Florence, in the year 1777, when she particularly distinguished herself with Aprile, in the opera of "*Cræsus*," by Borghi.

AGOGE. The name given by the ancient Greeks to one of the subdivisions of their melopœia; a species of melody, or modulation, in which the notes, both ascending and descending, proceeded by contiguous degrees. Of this modulation there are three species. The first is, when the sounds move from grave to acute, called by the Latins *ductus rectus*, and by the Italians *conducimento recto*; the second, when they pass from acute to grave, called by the Latins *ductus revertens*, and by the Italians *conducimento ritornante*; the third, when they rise by sharps, and fall by flats, called by the Latins *ductus circumcurrens*, and by the Italians *conducimento circoncorrente*.

A GRAND CHŒUR. (F.) An expression applied to anthems, services, &c., composed for the full choir. The full chorus, in the French music, is called the *grand chœur*, in opposition to the *petit chœur*, which is composed of three parts — i. e., two trebles and a tenor.

A GRAND ORCHESTRA. An expression applied by the Italians to a composition, or a movement, written for a full band.

AGRELL, JOHN. Chapel-master at Nuremburg, where he died in 1767. His compositions were numerous, and highly esteemed in his time.

AGRESTA, AGOSTINO, a composer of eminence, is mentioned in the "Treatise on Music" of Cerreto, published in 1601.

AGRICOLA, FREDERIC HENRY. A chapel-master and composer towards the close of the seventeenth century. He died in Germany, in 1691.

AGRICOLA, GEORGE LEWIS, born at a village near Sondershausen, in 1643, was chapel-master at Gotha, and died in 1676. He published sonatas, preludes, allemandes, &c., for two violins and two viols da gamba, and several other works.

AGRICOLA, JOHN, of Erfurt, published, in 1601, motets for four, five, six, eight, and more voices; also canticles for the principal festivals.

AGRICOLA, JOHN FREDERIC, composer to the court at Berlin, was a native of Dobitschen, in Altenburg. He studied music at Leipsic, under Sebastian Bach. He died in 1774. Agricola translated from the Italian "The Elements of the Art of Singing," by Tosi. He also composed much music both for the church and stage. Agricola's compositions of all kinds exhibit in their character a happy union of genius and facility. He was one of the best organists of Germany.

AGRICOLA, MARTINUS. A chorister in the Cathedral of Magdeburg. He wrote several tracts on music, the principal of which were republished at Wittenburg, after his death, under the title of "*Duo Libri Musices continentes Compendium Artis et illustria Exempla*." Agricola died in 1556.

AGRICOLA, BENEDETTA EMILIA MOLTENI, wife of J. F. Agricola, was a singer at the opera of Berlin, to which place she came in 1742. She had been a pupil of Porpora, Hasse, and Salimbeni. When fifty years of age, she still sang bravura airs in an astonishing manner.

AGRICOLA, RODOLPH. An excellent painter, orator, poet, and musician. He was one of the builders of the organ at Groningen. He died at an early age at Heidelberg, in 1485. Erasmus places Agricola among the first of mortals.

AGRICOLA, MARTIN, singer at Magdeburg, published several musical works between the years 1512 and 1540. He died in 1556.

AGRIPPA. This king inherited a taste for music, as well as for magnificent buildings. About forty years after Christ, he built a splendid theatre at the city of Berytus, where the most costly musical exhibitions were displayed.

AGRIPPA, H. C., born at Cologne in 1486, was renowned for his great erudition. In his work "*De Incertitudine Scientiarum*," he treats on music.

AGTHE, C. C., organist to the Prince of Anhalt-Bamburg, was born in 1759. He composed several songs and operas. He died in 1797.

AGUJARI, LUCREZIA. A celebrated female singer. She married Colla, an esteemed composer, and sang in London for some years, at the Pantheon, where she was at one time engaged at the enormous salary of £100 per night, for singing only two songs. Agujari was truly a wonderful performer. She had two octaves of fair natural voice, from A on the fifth line in the bass to A on the sixth line in the treble, and beyond that, in *alt*, she had, in early youth, more than another octave. Sacchini said he had heard

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her go up to B flat in *altissimo*. She died at Parma in 1783.

AGUILERA, SEBASTIAN DE. Composer and organist at Saragossa in the early part of the seventeenth century.

AGUS. A composer who resided for some years at Paris, and died there about 1798. He was scientific, but had little taste or genius. He published several instrumental works, also solfeggi, which were not much approved.

AHLE, JOHN GEORGE, organist at Mulhausen, died in 1707. He left sundry works on the origin of music, and on composition.

AHLE, JOHN RODOLPH, father of the preceding, was burgomaster and organist at Mulhausen. He published, at Erfurt, in 1648, a method of singing, under the title of "*Compendium pro Tenellis*," &c., with esteemed historical and critical notes. He died in 1673.

AHLSTROM, OL., organist at Stockholm, composed several operas, also sonatas. He was living in 1792.

AHNESORGEN, C. G., published in 1776, at Hamburg, six sonatas for the harpsichord.

AIBLINGER. Conductor at the Italian opera at Munich in 1823.

AICH, G., regular canon of the order of Premonstrants, published some church music at Augsburg in 1663.

AICHINGER, G., an organist, published, between 1547 and 1590, a great number of works for the organ.

AIGNAN, author of a French translation of Homer's Iliad, has composed several operas. He was living in 1810.

AIGNER, ENGELBERTO. A German composer at Vienna, of high reputation for his knowledge in counterpoint. He published "*Missa quatuor Vocum, tota in Canone.*"

AIGUINO, BRESCIANO, published several musical works at Venice, between the years 1562 and 1581.

A IN ALT. The second note in *alt*. The ninth above G, or treble clef note.

A IN ALTISSIMO. The second note in *altissimo*. The octave above A in *alt*.

AIMON, P. L. F., born at Lisle in 1779, led the band of the theatre at Marseilles when in his seventeenth year. He afterwards composed many quatuors and quintets. He was living at Paris in 1810.

AIOLLA, FRANCESCO, a composer, born at Florence, was living in France about the year 1530.

AIR, or ARIA. (I.) A tune; a short song or piece of music adapted to words; the peculiar modulation of notes which gives music its character. Haydn says, "Let your air be good; for it is the life, the spirit, and the essence of a composition." An air, generally speaking, is any melody, the passages of which are so constructed as to lie within the province of vocal expression, or which, when sung or played, forms that connected chain of sounds which we call *a tune*. But the strict import of *air* is confined to vocal music; and the word signifies a composition written for a single voice, and applied to poetry. Simple airs are easily learned, and may be performed with or without instrumental accompaniments. It is related as a curiosity, that a gentleman of Philadelphia, recently returned from Europe, brought with him a canary bird, the gift of a friend, which distinctly sings two airs — the Hunter's Chorus in *Der Freischütz*, and a waltz of Beethoven's. This wonderful little cantatrice was instructed by a blind flute player; and one of its other accomplishments is said to be beating time with its foot while singing. Instances of birds being taught a few bars of a very simple melody are not uncommon; but cultivation to the point which this canary has reached must be exceedingly rare. The mocking bird would doubtless be a more apt pupil than any other. Its natural ear is certainly quickest, and its vocal power most versatile. The secret of teaching a bird to sing an air consists in playing the first notes over and over again upon some instrument agreeable to the bird, taking care to suit the pitch exactly to the learner's capacity. When these notes are successfully imitated, the lesson proceeds with a few following, and so on to the end. A vast amount of patience is required for this.

The chief excellence of that measured strain of music called *air* resides in the beauty of its melody, the symmetry of which lays hold of our affections in a peculiar way. When addressed to the gentler passions, its tender expressions are more intelligible than words, of which few are necessary to assist its meaning; and the less it is encumbered with them, the more powerful is its charm. Melody demands the expression of its own thoughts, before it attempts to express the idea of the poet — a means exclusively its own, and which acts upon us in a pleasurable way. Its power of calling up ideas of the past, upon which the mind loves to dwell, is often a source of great delight: with music of this kind the singer seldom fails to please; he trusts to the charm of the melody rather than the force of the words, recollecting that we must first please the ear before we can touch the heart. It is an observation of Madame de Stael, that when the powers of melody are but feebly felt, we expect that it should faithfully conform to every variation of the words; but when the whole soul is affected by it, every thing, except the music itself, is unreasonable, and distracts the attention, provided there be no opposition between the words and music. We give ourselves up to that which should always predominate over the rest; for the delightful revery into which it throws us annihilates all thoughts which may be expressed by words. We give ourselves up to the general affections of the soul. Metastasio reduced his language in versification to so limited a number of words, phrases, and cadences, that they seem always the same; and his poetry often produces the effect of a musical instrument, which conveys no idea, but delights you with its melody.

AIR VARIÉ. (F.) Air with variations. This expression sometimes implies no more than that the melody to which it is prefixed is variegated and embellished, *ad libitum*, by the composer or arranger, or even the performer.

AIS. (G.) A sharp.

AKEROYD, S. An English composer, seven-

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teenth century. He published numerous songs in the year 1685.

AL, ALL', ALLA, ALLE, ALLO, AI. Prefixed syllables, and meaning very nearly the same thing — *to the*, or *in the style of*; as, *al fine*, to the end; *alla capella*, in the style of church music.

A-LA-MI-RE. An Italian method to determine the key of A by its dominant and subdominant, A E D. In the Guidonian scale of music, *a-la-mi-re* is the octave above *a-re*, or A in the first space in the bass.

A LA GREC. (I.) An appellation occasionally given to choruses performed at the end of each act of a modern drama, in the manner and style of those introduced in the ancient Greek tragedies.

A LA POLACCA. (I.) In the style of the Polish music. See POLACCA.

ALA, G. B., organist at Milan, is said to have died in 1612; yet his many published songs and madrigals bear a later date.

ALANUS AB INSULIS, a renowned philosopher and theologian, was called, on account of his great learning, the Universal Doctor. He died in 1203. In his work called "*Anti-Claudianus*," he treats on music.

ALARDUS, L., a Protestant theologian in Holstein, died in 1672. He wrote, among other works, one "*De Veterum Musica*."

ALARIUS set to music some songs in a collection published at the Hague in 1735.

ALBANEZE, or D'ALBANESE, a singer and pupil of one of the conservatories at Naples, went to Paris in 1747, when eighteen years old, and was immediately engaged at the king's chapel. He was first singer at the spiritual concerts from 1752 to 1762. He died in 1800. His compositions consist of airs, and some charming duets.

ALBANI, MATTHIAS. A renowned violin maker in the Tyrol. His instruments are still much sought for. He lived in the middle of the seventeenth century, and marked his violins thus: "*Matthias Albanus fecit in Tyrol Bulsani*," 1654.

ALBANO. See SEBASTINI.

ALBARINI published some music at Vienna about the year 1789.

ALBERGANTE, H. S., an Italian priest, died at Como in 1698. He wrote several musical works.

ALBERGATI, P. C., of an illustrious family at Bologna, was an amateur and esteemed composer of music. There are several operas of his, which appeared about the beginning of the last century; among others, "*Gli Amici*," and "*Il Principe Selvaggio*."

ALBERGHI, PAOLO, of Faenza, was a celebrated violin pupil of Tartini.

ALBERGHI, I., an Italian composer and singer, was living in 1760.

ALBERICI, G., vicar general at Rome, died there in 1610. He wrote biographical sketches of celebrated Venetian writers, among whom he has noticed many eminent musicians.

ALBERICI, L. An Italian poet and composer, at the end of the seventeenth and beginning of the eighteenth century. He died in 1704.

ALBERICI, P. G., an Italian poet and composer at the beginning of the eighteenth century, published a musical dialogue for four voices, at Orvietto, in 1703.

ALBERICI, V. See ALBRICI.

ALBERICUS, cardinal and Benedictine monk of the convent of Montcassin, was one of the most learned men of his time. He died at Rome in 1106. He was the author of a dialogue on music.

ALBERS, F. B., a composer at Jena, was living in 1785.

ALBERT. A singer at the opera in London in 1820. His voice was a baritone.

ALBERT, MADAME. Principal singer at the great opera of Paris. She appeared for a few months at the opera in London, in 1821, but was not very successful; was a fine actress, but a moderate singer.

ALBERT, HENRY, a good composer and poet, was born at Lodestein in 1604, and was afterwards organist at Königsberg, where he died in 1668. He was the author of much church music, still sung in Prussia.

ALBERT, PRINCE. Soon after he married Queen Victoria, he was appointed the director of the Society for the Performance of Ancient Music, and is spoken of as being familiar with the compositions of the classical masters of every school. The society of which he was director consisted of 170 performers.

ALBERTI. A celebrated professor of the violin, engaged by Francis I. of France, in 1530.

ALBERTI, a composer and guitarist at Paris, was living in 1796.

ALBERTI, DOMINICO. A Venetian amateur, pupil of Biffi and of Lotti. He astonished Farinelli, in Spain, by his talent in singing. In 1737, he set to music the "*Endymion*" of Metastasio, and, a short time after, the "*Galatea*" of the same author. He died at Rome very young. He was also the composer of thirty-six sonatas in a new style. Dr. Burney highly valued the vocal compositions of Alberti, which are little known in England, and were, indeed, scarce every where, even at the time the doctor was on the continent.

ALBERTI, GIUSEPPE MATTEO. A composer and violinist at Bologna, at the beginning of the last century. He published twelve symphonies, which, being light and easy, were formerly much played in England. He also published, in 1713, ten concertos, in six parts, for violins.

ALBERTI, J., composer and court musician at Ferrara, lived at the beginning of the last century.

ALBERTI, J. F., organist of the court of Saxony, composed some *chefs-d'œuvres* for the church. He died in 1710.

ALBERTI, P., a composer, lived at the beginning of the last century.

ALBERTINI, F., doctor of the canon law, was born at Florence, and wrote a treatise on music about the year 1510.

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ALBERTINI, JOACHIM. Chapel-master to the King of Poland in 1784; he composed some operas, and was living in the year 1790.

ALBERTINI, I., an instrumental composer, flourished towards the end of the seventeenth century. He composed twelve sonatas, and dedicated them to Leopold I.

ALBERTUS MAGNUS, a learned bishop of Ratisbon, died in 1280. He was the writer of many theological works, also of two treatises on music.

ALBERTUS, VENETUS, a Dominican, wrote a treatise on music in the middle of the sixteenth century.

ALBICASTRO, H. A Swiss, whose real name was *Weissenburg*; he served in Spain in the army, and subsequently published many musical works at Amsterdam, with the initials B. B. W. He flourished at the beginning of the last century.

ALBINI, V., an instrumental composer, published some sonatas towards the end of the last century.

ALBINONI, THOMAS, of Venice, was the composer of thirty-three operas for that city, between the years 1694 and 1730; he was likewise an excellent performer on the violin, and published in the beginning of the last century, besides several vocal productions, nine different works for instruments, chiefly light and easy concertos and sonatas for violins. One of these works is a collection of airs, entitled "*Balletti a tre, due Violini e Violoncello col Basso*," which became so familiar in England, that most of the common fiddlers of the time were able to play them.

ALBIOSO, M. A good musician and poet, native of Sicily. He died in 1686, and left a collection of Sicilian canzonets, which were published at Palermo.

ALBIZZI TAGLIAMOCHI, B., a renowned female singer at Florence, lived in the middle of the seventeenth century.

ALBONESIO, A. T. Born at Pavia in 1469; he was a renowned Orientalist: in one of his works he describes the bassoon of Afranius, and gives a representation of it.

ALBONI, MARIETTA, the great contralto, was born at Cesena, in 1826, of very honorable parents, and received an excellent education. At the age of eleven she took lessons in music of the celebrated Maestro Bagioli. Eight years after she entered the Lyceum of Bologna, when Rossini was its director. Her first *début* was at Milan, in the great theatre of La Scala, where she continued to sing during four seasons. She then sang three engagements at Vienna, and made her mark, like all the first class Italian artists, in St. Petersburg. She left that city in 1845 for Germany, after which time she made no engagements with managers, but sang, as her mood prompted, in the principal cities, sharing in London the triumphs of Grisi, Mario, and Tamburini, until she went to Paris, where the rapture of her admirers had no precedent, both at the Italian and Grand Opera Houses.

A year ago she was exciting great enthusiasm in Belgium. And her last public appearance was in Paris, on the 13th of May, 1852, at a grand solemnity in the theatre of the Palace of Versailles, at which Louis Napoleon *assisted*. She was the great star of the occasion, and astonished and delighted every body by her singing. The director of the Grand Opera made propositions to her to sing in Halevy's new opera, "*Le Juif Errant*," and offered to produce expressly for her a piece of Balfe's: "*Manon l'Escaut*," the "*cheval de bataille*," as it has been called, of Malibran. But she had concluded all the preliminary arrangements for a trip to America.

Here she arrived in June, 1852, and her brilliant career in New York, Philadelphia, Boston, &c., both in concerts and in opera, is too well known to need especial notice. A Parisian critic describes Alboni's voice as "a veritable contralto, of the most sweet and most sonorous. It goes down to F in the bass clef and up to the C in *alt* of the soprano; that is to say, it traverses a compass of two octaves and a half. The first register commences with the F in the bass, and reaches to the same note in the *medium*; here lies the real body of Alboni's voice, and the admirable *timbre* of this register colors and characterizes all the rest. The second register extends from the G of the *medium* to the F. above; and the remaining compass of a *fourth* above that, forming the third portion, is but an elegant sumptuosity of nature. One must hear, to conceive with what incredible skill the artist uses this magnificent instrument! It is the pearly, light, and fluid vocalization of Persiani, joined to the brilliancy and pomp of style of Pisaroni. Nothing can give an idea of this voice always united, always equal, which vibrates without effort, and of which each note opens like a rosebud. No cry, no pretended dramatic contortion, to bruise and wound your tympanum under the pretext of moving you to tears! No doubt the admirable voice of Alboni is not without some imperfections; it counts several notes that are feeble and slightly dull, as *sol*, *la*, *si*, *do*, notes which serve as the transition between the chest voice, of an unparalleled beauty, and the register of sounds formed above the larynx, commonly called the *head tones*. When the singer is not careful, this little *heath* enlarges, and these notes appear a little stifled. It is quite evident that the *virtuosa* glides over this little *bridge of sighs* with all sorts of precautions, and that she evinces a satisfaction when she arrives at a real tone of her contralto voice, which she makes leap out and vibrate with so much the more sonorousness. Frequently she contrasts these two registers with an exquisite taste, balancing herself lightly on the mixed note before bounding upon the *terra firma* of her chest voice, which she governs with a supreme authority. We have heard her make a gamut from the C in *alt* down to F in the bass; this gamut flew before the ear with the rapidity of lightning, without your losing a single note, and all this was done with an unconcern entirely hopeless for mediocrity."

Of her personal appearance, her favorite *rôles*, &c., at the time of her arrival in America, a writer in the Tribune thus speaks: "Marietta Alboni is about twenty-six years of age, — has great *embonpoint*, — used to keep her hair clipped short and hanging in her neck, when we heard her two or three years since in Europe — has remarkable self-possession and almost indifference of manner

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upon the stage, of which Steffanone constantly reminded us, and achieves her glowing triumphs more by the splendor of her voice, and her exquisite management of it, than by any dramatic genius, in which she is deficient. Her voice is the purest, richest, fullest, and sweetest contralto. The limited *repertoire* for such a voice has induced Alboni, who is singularly restless, with all her languor of temperament, to undertake many parts not strictly within her range; but so remarkable is her voice, so delicious to hear under any circumstances, that we believe she has achieved a success in every part she has undertaken. In Rossini's music, in his brilliant finales and *scenas*, like the *Non piu mesta*, Alboni is wonderful. Her voice pours out of her mouth without the slightest effort, and with irresistible effect, and gushes through the glittering *fioriture* of that style with a sparkling facility which is most fascinating. The *Brindisi*, from '*Lucrezia Borgia*,' known as the *drinking song*, is another of her exquisite bits of vocalization. She used often to sing it between the acts at the Italian Opera in Paris, and it always excited unmingled enthusiasm."

ALBRECHT, J. L., director of the music in the principal church of Mulhausen, died about the year 1773. He published many didactic works on music.

ALBRECHT, J. M., organist at Frankfort, was born in 1701. He composed several concertos for the harpsichord.

ALBRECHTSBERGER, JOHN GEORGE, was born at Klosterneuburg, in the year 1736, and at the age of only seven years was engaged as a singing boy in his native town, from whence he removed to the Abbey of Moelk, where he conducted a school. In the mean time he learned the organ and composition of Monn, the court organist, and was soon himself appointed organist at Raab. In 1772, he obtained the situation of court organist, and member of the academy at Vienna, and subsequently was made chapel-master at the Cathedral of St. Stephen's, at Vienna. He died in 1803. Albrechtsberger was one of the most learned of modern contrapuntists. He formed a great number of eminent scholars, among whom Beethoven is particularly distinguished. Haydn had the greatest esteem for Albrechtsberger, and is said sometimes to have consulted him professionally. Of his works, his "Elementary Treatise on Composition," published in 1790, at Leipsic, is the one by which he is most generally known; it is an excellent book, and is for modern composition what the *Gradus* of Fux is for ancient music. The principal part of this work has been translated into French. He also wrote "Methods of Harmony," "Figured Bass," and "Composition," adapted for self-instruction. His remains rest in the same burying-place with those of his friends and associates, Haydn and Mozart. Among his distinguished pupils, in addition to Beethoven, were Eybler, Hummel, Seyfried, Lidesdorf, Schneider, Weigl, and Moscheles; and though Albrechtsberger had no power to form, he had the ability to direct, the minds of these eminent men. He did not make them, but he enabled them to be what they were. The seed fell on good soil, but it was his seed, and he must have felt proud of such a pupil as that colossus of harmony — the wizard and the poet — BEETHOVEN. Clementi made Albrechtsberger known to England as a composer. There seems to have existed, among some of the German school, a predisposition for complicated harmony; their musical aliment appears to have necessarily generated fugue and canon, or the organ of *philo-fugaticeness* must have been developed in an unusual degree. Albrechtsberger said of himself, "I have no merit in composing good fugues, for I do not recollect ever having an idea that might not be employed in double counterpoint." It is from Albrechtsberger and Sebastian Bach, and like men, that the *materiel* of harmony is acquired: they have furnished our musical storehouses and arsenals; they have equipped our Haydns, Mozarts, and Beethovens for the field; they discovered and laid bare "the chains that tie the hidden soul of harmony."

ALBRICI, V. A Roman composer and organist, whom the Queen Christina of Sweden brought with her out of Italy. He died about the year 1680. Most of his compositions are for the church.

ALBUJIO, composer and singer, was living, about the year 1760, at Bergamo. Some opera airs of his are occasionally met with.

ALCÆUS. A lyric poet of Mitylene, native of the Isle of Lesbos, and celebrated by the invention of Alcaic verse. He lived 608 years before Jesus Christ. Athenæus calls him *musices scientissimus*.

ALCIBIADES. This general, like most of the Athenians, had been taught, while young, to play on musical instruments, and he excelled many others. Zopyrus, a Thracian, was his instructor.

ALCOCK, JOHN, doctor of music, was a native of London, born in 1715. When only seven years of age, he was entered as chorister of St. Paul's, and at fourteen became an articled pupil of Mr. Stanley, who, although at that time himself only sixteen, was organist of two London churches. Dr. Alcock died at Litchfield, in 1806, aged ninety-one. His works consist of six suites of lessons for the harpsichord, and twelve songs, published at Plymouth; six concertos, and some psalms, hymns, and canons, published at Reading; twenty-six anthems, and a collection of glees, called the "*Harmonia Festi*;" also many double and single chants, published at Litchfield. At each of the above places he was organist. A glee by Dr. Alcock, entitled "Hail, ever-pleasing Solitude," gained a prize medal at the Catch Club, and is considered to be a beautiful as well as scientific performance.

ALLDAY, P., a composer and excellent violin pupil of Viotti, was born at Perpignan. He left France in the revolution, and went to London, where he published much music for the violin. He subsequently gave lessons at Edinburgh.

ALDERINUS, COSMA, a Swiss composer, published at Berne, in 1553, fifty-seven hymns.

ALDOVANDRINI. This Italian musician composed seven operas for Bologna and Venice, between the years 1696 and 1711. Some of them were comic, especially one entitled "*Amor Torna in 58, al 50*," which was written in the dialect of the Bolognese peasantry.

ALDRICH, REV. DR. HENRY, appointed dean of Christ's Church, Oxford, in 1689, was a singular instance of an unprofessional musician.

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At the same time that he was greatly distinguishing himself as a polemical writer, a polite scholar, a theologian, a profound critic, an architect, and a man of sound judgment and exquisite taste in arts, science, and literature in general, he became so profound and skilled in the theory and practice of harmony, that his compositions, particularly for the church, equal in number and excellence those of the greatest masters of his time. Though not more than five or six of his choral productions continue to be performed, except at Oxford, yet he composed nearly forty services and anthems, which are preserved in the third volume of Dr. Tudway's collection, in the British Museum. Besides these, Dr. Aldrich enriched the cathedrals with many admirable compositions, by adapting English words, from the psalms or liturgy, to anthems and motets of Tallis, Bird, Palestrina, Carissimi, Graziani, and Bassani, which were originally set to Latin words, for the Roman Catholic service. Among his compositions of a lighter kind, he amused himself with setting rounds and catches, of which eight or ten are inserted in the two books of the "Catch Club," or "Merry Companion." The smoking catch, "Good! good! indeed," and the round, "Hark the bonny Christchurch Bells," have been always admired; the first for humor and contrivance, and the second for its pleasing melody and general effect. The admirable choral discipline Dr. Aldrich preserved in his college, at Oxford, for upwards of twenty years, is still remembered. Indeed, without neglecting more important concerns, he seems to have interested himself in the cultivation and prosperity of the musical art, with as much zeal and diligence as if his studies and pursuits had been circumscribed to that alone. He bequeathed to his college, at his decease, in 1710, an admirable collection of music. Dr. Burney says that, having, in 1778 and 1779, made a catalogue of these musical works, he can venture to say, that, for masses, motets, madrigals, and anthems of the sixteenth and seventeenth centuries, the collection is the most complete of any that he had an opportunity of consulting.

ALDRIGHETTI, ANTONIO LODOVICO, an Italian nobleman, born at Padua, was professor of law there, and wrote a work on music and poetry. He died in 1660.

ALDROVANDINI. See ALDOVANDRINI.

ALEMAN. Amongst the ancient bards of Greece was one Aleman, who was a native of Sardis, and lived about 670 years before the Christian era. He was a celebrated composer of love songs; was remarkable, also, for a most voracious appetite, being the greatest glutton of his time.

ALEMBERT, JEAN LE ROND D'. Between the years 1690 and 1711, composed, for Bologna and Venice, several operas. He also published some sacred music.

ALEOTTI, RAFAELE ARGENTA, an Augustine monk at Ferrara, published some motets and madrigals in the seventeenth century.

ALEOTTI, VITTORIA. A female composer of madrigals, in the latter part of the sixteenth century.

ALESSANDRI, FELICE. Born at Rome in 1742. He went to England in the year 1768, and composed two comic operas for the English stage, "*Le Moglie Fedele*," and "*Il re alla Caccia*," which are not devoid of merit. He was the husband of Signora Guadagni, an excellent Italian singer. On his return to the continent, he composed many other operas, up to the year 1792.

ALESSANDRO, ROMANO, a singer admitted into the pope's chapel in 1560, was likewise so exquisite a performer on the viol, that he obtained the cognomen of Alessandro *della Viola*. He composed motets accompanied by many instruments, which seem to have been the first of the kind. Adami says that Alessandro Romano also invented canzonets for four and five voices.

ALEXANDER, J., violoncellist and composer at Duisburg, has published, chiefly at Amsterdam, several works for that instrument, since the year 1800.

ALEXANDER AB ALEXANDRO, a Neapolitan lawyer, died at Rome, in 1523. He wrote some works on ancient music.

ALEXANDER, SYMPHONIARCHA, a composer in the early part of the seventeenth century, published three books of motets, at Frankfort, in 1606.

ALEXANDER, a native of Asia Minor, was the founder of a sect of persons who thought it a religious duty to keep awake day and night to sing music; believing that constant singing would fit them for heaven. He died 430.

ALEXANDER THE GREAT. Music flourished in the reign of this man, and found in him a skilful judge and generous protector. It was customary for the musicians in his employ to sing hymns to his praise, accompanied with instruments.

ALEXANDRE, C. G. Author of six ducts, Paris, 1775.

ALFIERI. A musician and poet. He has surpassed every other poet in portraying the heart of a tyrant. The scenes of his "*Timoleon*" are very fine.

ALGAROTTI, COUNT FRANCESCO, was born at Venice, in 1712. He was much esteemed by Frederic II., King of Prussia. He died at Pisa, in 1764. He wrote an essay on the opera, which was translated into English, and published in 1767.

ALGISI, or ALGHISI, D. P. F. A renowned Italian composer, born at Brescia, about the year 1666. He afterward lived at Venice, and composed two operas there, which were much esteemed, especially "*Il Trionfo de la Continenza*."

ALIX. Bonnet, in his "*Histoire de la Musique*," gives the following extraordinary account of a mathematician, mechanician, and musician, named Alix, who lived at Aix, in Provence, about the middle of the seventeenth century. Alix, after many years' study and labor, succeeded in constructing an automaton figure, having the shape of a human skeleton, which, by means of a concealed mechanism, played, or had the appearance of playing, on the guitar. The artist, after having tuned in perfect unison two guitars, placed one of them in the hands of the skeleton, in the position proper for playing, and on a calm summer's evening, having thrown open the window of his apartment, he fixed the skeleton, with

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the guitar in its hands, in a position where it could be seen from the street. He then, taking the other instrument, seated himself in an obscure corner of the room, and commenced playing a piece of music, the passages of which were faithfully repeated or echoed by the guitar held by the skeleton, at the same time that the movement of its wooden fingers, as if really executing the music, completed the illusion. This strange musical feat drew crowds around the house of Alix, and created the greatest astonishment; but, alas for the ill-fated artist! this sentiment was soon changed in the minds of the ignorant multitude into the most superstitious dread. A rumor arose that Alix was a sorcerer, and in league with the devil. He was arrested by order of the parliament of Provence, and sent before their criminal court, *La Chambre de la Tournelle*, to be tried on the capital charge of magic or witchcraft. In vain the ingenious but unfortunate artist sought to convince his judges that the only means used to give apparent vitality to the fingers of the skeleton were wheels, springs, pulleys, and other equally unmagical contrivances, and that the marvellous result produced was nothing more criminal than the solution of a problem in mechanics. His explanations and demonstrations were either not understood, or failed of convincing his stupid and bigoted judges, and he was condemned as a sorcerer and magician. The iniquitous judgment was confirmed by the parliament of Provence, which sentenced him to be burned alive in the principal square of the city, together with the equally innocent automaton figure, the supposed accomplice in his magical practices. This infamous sentence was carried into execution in the year 1664, to the great satisfaction and edification of all the faithful and devout inhabitants of Aix.

ALIQUOT TONES. Accessory tones, or harmonics. Tones, faintly heard, which are always produced with the principal tone, at harmonic intervals above it.

ALL' ANTICA. (I.) In the old style. This expression applies to music not absolutely antiquated, but that is composed in the scientific style of the last age; that is, of the *old school*.

ALLA BREVE (I.) is the proper designation of the time of a piece of music, in which the breve is equal to a semibreve in $\frac{2}{2}$ time; and is to be played in a movement of twice the usual rapidity; so that a breve is played as fast as a semibreve, a semibreve as fast as a minim, and so on. It is usual, in this mode of time, to prefix to the piece a designation that resembles a C, with a perpendicular line through it, but which is intended to represent a circle bisected; sometimes, also, a ^{2}, or large **2**, or $\frac{2}{1}$. It is, however, distinct from two-minim time, which is also often called *alla breve* time, and may be designated by 2, and by C with a perpendicular line through it; but the value of the note corresponds with the designation. Besides, the expression *alla capella* is sometimes used; by which phrase is meant, that though the notes in their proportional magnitude are the same as in the ancient psalm tune, yet they are not to be given in the choral style, as sung by the congregation, but more lively, as is usual in the chapel style.

ALLA CACCIA. (I.) In the hunting style.

ALLA CAPELLA. (I.) An expression applied by the Italians, generally, to music composed in the church style; but occasionally only as referring to time. See ALLA BREVE.

ALLA MADRE. (I.) TO THE MOTHER, i. e., to the Virgin Mary. An expression written at the beginning of hymns addressed to the Virgin.

ALLA MARCIA. (I.) In the style of a march.

ALLA MODERNA. (I.) In the modern style. The expression *alla moderna* is applied to any music composed in any style which has been adopted since the time of Handel, Corelli, and Germiniani.

ALLA RUSSE. (I.) In the Russian style. An expression found at the beginning of compositions written in imitation of Russian music.

ALLA SCOZZESE. (I.) In the Scotch style. This expression is applied by the Italians either to a whole movement or to a particular passage. It does not always signify that the style is directly *Scottish*; but that it is so far of a Caledonian *caste* or *tinge*, as to remind us of the Scotch music.

ALLA SICILIANA. (I.) This expression implies a certain species of air generally written in 6-8 or 12-8, though sometimes in 6-4. Its principal characteristics are, its being in a somewhat slow time, and chiefly moving by alternate crotchets and quavers, if in 6-8 or 12-8; and in minims and crotchets, if in 6-4; in either case, uniformly having the longest note at the *theses*, or points of accentuation.

ALLA TURCA. (I.) This expression signifies that the movement, at the beginning of which it is written, is composed in imitation of the Turkish style.

ALLA VENEZIANA. (I.) In the Venetian style.

ALLA ZOPPA, or AL. ZOP. (I.) An expression applied by the Italians to any constrained, syncopated movement, the notes of which proceed in an irregular and awkward style.

ALLAN, MADAME CARADORI. A distinguished Italian soprano. Her chief attributes seem to have been clearness, beauty, polish, invention, and taste. She sang with sweetness, delicacy, and variety, and was one of the stars in our American musical hemisphere in 1840.

ALLATIUS, or ALLACCI, LEO, wrote a treatise on the melodies of the Greeks. He died at Rome in 1669. He was a professor of Greek, and principal inspector of the library of the Vatican. He had a great facility in copying Greek manuscripts, and, it is said, was so much grieved as to have wept on wearing out the only pen which he had used in copying during the space of forty years. Allatius was also the author of a useful catalogue of dramatic pieces up to the year 1667, entitled the "*Drammaturgia*."

ALLEGRAMENTE. (I.) Rather quick.

ALLEGRANTI, MADDALENA. An eminent Italian singer: she made her first appearance at Venice, in 1771, and after singing at several other Italian theatres, went, in 1774, into Germany, where she continued to perform at Manheim and Ratisbon, till the year 1789, when she returned to Venice, and after performing there at the theatre of San Samuele, during the carnival, came to England in 1781. Her voice was very sweet and flexible, though not very powerful. In 1783, she returned to Germany, when she was engaged at Dresden, by the Elector of Saxony, at a very large salary. We find her again performing at the oratorios in London, in the year 1799.

ALLEGRETTO. (I.) A term signifying a time quicker than *andante*, but not so quick as *allegro*, of which word it is the diminutive.

ALLEGRETTO SCHERZANDO. (I.) Lively and sportive.

ALLEGRI, GIOVANNI BATTISTA, organist in the Venetian States, published some motets at Venice in the year 1700.

ALLEGRI, GREGORIO, born at Rome, of the family of Correggio, was received in 1629 in the pope's chapel as a singer and composer. He was a pupil of Nanini. His celebrated "*Miserere*" is still sung in the papal chapel during passion

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week, and is forbidden to be copied on pain of excommunication. It is well known that Mozart, having heard it performed twice, retained the score so strongly in his memory, that he wrote it down in almost perfect conformity to the original manuscript. The "*Miserere*" of Allegri was printed in London in 1771, under the superintendence of Dr. Burney; and in 1810, M. Choron inserted it in his collection of classical music. Allegri died in 1652, and was buried in the chapel of San Filippo Neri, in the Chiesa Nuova at Rome. This is now the common place of interment for the singers of the pontifical chapel. The following is the striking epitaph inscribed on the walls of the chapel: —

Cantores pontificii
Ne quos vivos
Concors melodia junxit,
Mortuos corporis discors resolutio dissolveret,
Hic una condi voluere.

The pontifical singers,
Anxious that those
Whom harmony united in life
Should not be separated in death,
Wished this as their burial-place.

Though his abilities as a singer were not very conspicuous, yet he was reckoned a complete master of harmony, and was in such estimation with the performers of his time, that he was appointed by the pope, A. D. 1629, to a situation in the choir of his chapel. His principal compositions are of a sacred and solemn description; and many parts of the church service in Italy, remarkable for the divine simplicity and purity of the harmony, are at this day the evidences of his successful application to the musical art. To his skill as a composer he added a gentleness of disposition, and a warmth of benevolence, which showed that he was possessed of merit still higher and more enviable. The poor flocked around his abode, and were relieved by his charity, and guided by his exhortations. It was his daily business to visit the prisons of Rome, and to attend to the wants of the unhappy persons who were shut up in those dreary mansions. At length, after a life spent in useful employment and active benevolence, he died, in 1652, and was buried in the Chiesa Nuova, before the chapel of San Filippo Neri, near the altar of annunciation. Of all his works, the "*Miserere*" is the most distinguished. It was, for upwards of a hundred and fifty years, annually performed in passion week, at the pope's chapel, on Wednesday and Good Friday; it is in appearance so simple as to make those who have only seen it on paper wonder whence its beauty and effect could arise; but it owes its reputation more to the manner in which it is performed than to the composition; the same music is many times repeated to different words, and the singers have, by tradition, certain customs, expressions, and graces of convention, which produce great effects; such as swelling and diminishing the sounds altogether, accelerating or retarding the measure at some particular words, and singing some entire verses quicker than others. So says Signor Sautarelli, who had often heard the "*Miserere*." Andrea Adami, in a work of his, mentions that "after several vain attempts, by preceding composers, for more than a hundred years, to set the same words to the satisfaction of the heads of the church, Gregorio Allegri succeeded so well as to merit eternal praise; for with few notes, well modulated, and well understood, he composed such a '*Miserere*' as will be continued to be sung on the same days, every year, for ages yet to come; and one that is conceived in such just proportions as will astonish future times, and ravish, as at present, the soul of every hearer." However, some of the great effects produced by this piece may, perhaps, be justly attributed to the time, place, and solemnity of the ceremonials used during the performance: the pope and conclave are all prostrated on the ground; the candles of the chapel and the torches of the balustrade are extinguished, one by one; and the last verse of this psalm is terminated by two choirs; the *maestro di capella* beating time slower and slower, and the singers diminishing, or rather extinguishing, the harmony, by little and little, to a perfect point. This composition used to be held so sacred, that, it was imagined, excommunication would be the consequence of an attempt to transcribe it. Padre Martini says, that there were never more than three copies made by authority, one of which was for the Emperor Leopold, one for the late King of Portugal, and the other for himself: this latter he permitted Dr. Burney to transcribe at Bologna, and Signor Sautarelli favored him with another copy from the archives of the pope's chapel. Upon collating these two copies, Dr. Burney found them to agree pretty exactly, except in the first verse; he says, "I have seen several spurious copies of this composition in the possession of different persons, in which the melody of the soprano, or upper part, was tolerably correct, but the other parts differed very much, and this inclined me to suppose the upper part to have been written from memory, which, being so often repeated to different words in the performance, would not be very difficult to do, and the other parts to have been made to it by some modern contrapuntist afterwards. The Emperor Leopold I., not only a lover and patron of music, but a good composer himself, ordered his ambassador to Rome to entreat the pope to permit him to have a copy of the celebrated "*Miserere*" of Allegri for the use of the imperial chapel at Vienna, which being granted, a copy was made by the senior maestro of the pope's chapel, and sent to the emperor, who had then in his service some of the best singers of the age; but, notwithstanding the abilities of the performers, this composition was so far from answering the expectations of the emperor and his court in the execution, that he concluded the pope's *maestro di capella*, in order to keep it a mystery, had put a trick upon him, and sent him another composition. Upon which, in great wrath, he sent an express to his holiness, with a complaint against the *maestro di capella*, which occasioned his immediate disgrace and dismission from the service of the papal chapel; and in so great a degree was the pope offended at the supposed imposition of his composer, that, for a long time, he would neither see him nor hear his defence; however, at length the poor man got one of the cardinals to plead his cause, and to acquaint his holiness that the style of singing in his chapel, particularly in performing the "*Miserere*," was such as could not be expressed by notes, nor taught or transmitted to any other place, but by example; for which reason the piece in question, though faithfully transcribed, must fail in its effect when performed elsewhere. His holiness did not understand music, and could hardly com-

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prehend how the same notes should sound so differently in different places; however, he ordered his *maestro di capella* to write down his defence, in order to be sent to Vienna, which was done; and the emperor, seeing no other way of gratifying his wishes in respect to this composition, begged of the pope that some of the musicians in the service of his holiness might be sent to Vienna, to instruct those in the service of his chapel how to perform the "*Miserere*" of Allegri.

ALLEGRI DI BRAVURA. (I.) Brilliant and striking compositions, or movements.

ALLEGRIA. (I.) Joy, gladness.

ALLEGRO, or ALL'O. (I.) Gay, quick. A term expressive of the third degree of musical rapidity. Generally applied to lively movements; but sometimes, in conjunction with another word, placed at the beginning of compositions intended to rouse and stimulate the more violent passions; as *allegro agitato*, quick and agitated; *allegro furioso*, with rapidity and vehemence. *Allegro* also denotes one of the six distinctions of time, which succeed each other as follows: grave, adagio, largo, vivace, *allegro*, and presto.

ALLEGRO ASSAI. (I.) More quick, or exceedingly quick.
ALLEGRO COMMODO. With a convenient degree of quickness.
ALLEGRO CON BRIO. Quick, with brilliancy.
ALLEGRO CON FUOCO. Quick and animated.
ALLEGRO CON MOTO. Quick, with more than the usual degree of movement.
ALLEGRO CON SPIRITO. Quick, with spirit.
ALLEGRO MA GRAZIOSO. Lively and graceful.
ALLEGRO MA NON PRESTO. Quick, but not in the extreme.
ALLEGRO MA NON TROPPO has a similar meaning; lively, but not too spirited.
ALLEGRO MOLTO, or DI MOLTO. Very quick.
ALLEGRO NON MOLTO. Not very quick.
ALLEGRO VELOCE. With rapidity.
ALLEGRO VIVACE. With vivacity.
ALLEGRO VIVO. With unusual briskness.
ALLEGRISSIMO. The superlative of Allegro; very quick.

ALLELUIAH. Praise to Jehovah. A word used to denote pious joy and exultation, chiefly in hymns and anthems.

ALLEMANDE. (F.) A slow air, or melody, in common time of four crotchets in a bar. A species of composition supposed, from its name, to be of German origin. We meet with the Allemande in Handel's harpsichord lessons, and other works of about their date; but as a sonata movement, it is now obsolete. The dance known by the same name is, however, still used in Germany and Switzerland, and is written in common time of two crotchets in a bar.

ALLENTANDO. (I.) Retarding the time, slower and slower, to the end. See RALLENTANDO.

ALLISON, RICHARD, professor of music in London, in the reign of Queen Elizabeth, was one of the ten composers who adapted the Psalms to music; they were first published by Thomas Este, in 1594; some of the tunes are still in use.

ALL' IMPROVISTA. (I.) Extemporaneous. This expression is applied by the Italians to the performance of any extemporary strain; as, "He sang *All' Improvista*;" i. e., he sang without premeditation; he invented as he proceeded.

A L'ITALIENNE. (F.) In the Italian style.

AL LOCO. (I.) A term chiefly used in violin music, to signify that the hand (having been shifted) is to be used as before.

ALL' OTTAVA. (I.) In the octave. Instruments, or voices, are said to play or sing *All' Ottava*, when their parts lie, note for note, an octave above or below some other part.

ALL' ROVERSICO. (I.) By reversing. A term applied to a contrary motion in the parts of any composition.

ALL SEGNO, or AL SEG. (I.) To the mark or sign. This expression is usually accompanied with this character, 𝄋, and signifies that the performer is to return to a similar mark in the composition, and end with the first part of the strain, or a similar character in the course of the movement, and play or sing from that place to the word FINE, (end,) or the mark 𝄐 over a double bar.

ALL' UNISONO. (I.) In unison, or sometimes by extension, in octaves.

ALLWOODE. An English composer for the organ in the seventeenth century.

ALMA REDEMPTORIS. (L.) A hymn to the Virgin.

ALMEIDA, ANTONIO DE, was chapel-master of the cathedral at Oporto in the middle of the seventeenth century, and composed several comic musical works.

ALMEIDA, MANDO DE. A Portuguese composer of church music, died in 1660.

ALMEIDA, or ALMEYDA, an instrumental composer, published several sets of quatuors about the year 1800. Some of his waltzes and other piano-forte music are published by Clementi.

ALMELOVEEN, THEODORE JANSSON AB, professor of medicine at Harderwyck, was born in 1657. He wrote a work on musical inventions in 1712.

ALMENRAEDER. Composer of some music for the bassoon.

ALMERIGHI DE RIMENO, J., chamber musician to the landgrave of Hesse-Darmstadt, published six sonatas in 1761, at Nuremburg.

ALMEYDA, C. F. A violinist and composer at Madrid. Pleyel, of Paris, published six quartets of this composer in 1798.

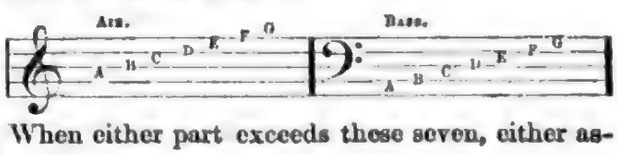
ALOUETTE, N., conductor of the music in the church of Notre Dame, at Paris, is known as a composer by his motets, and a very fine "*Miserere*." Lulli was his master.

ALOVISIO, G. B., published, in 1628 and 1637, some church music at Bologna.

ALOYSIUS, JOHN BATTISTA, resided at Bologna towards the end of the sixteenth and beginning of the seventeenth century. He composed much church music, part of which was published at Venice.

ALOYSIUS, JOHN PETR. See PALESTRINA.

ALPHABET. Applied to the seven letters used in music, thus:—



When either part exceeds these seven, either as-

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cending or descending, the same series is repeated, observing the same order.

ALPINE HORN. An instrument made of the bark of a cherry tree; and, like a speaking trumpet, used to convey sounds to a great distance. When the last rays of the sun gild the summit of the Alps, the shepherd, who inhabits the highest peak of those mountains, takes his horn, and cries with a loud voice, "Praised be the Lord." As soon as the neighboring shepherds hear him, they leave their huts and repeat the words. The sounds are promulgated many minutes, while the echoes of the mountains, and grottoes of the rocks, repeat the name of God. Imagination cannot picture any thing more solemn or sublime than this scene. During the silence that succeeds, the shepherds bend their knees and pray in the open air, and then retire to their huts to rest. The sunlight gilding the tops of those stupendous mountains, upon which the blue vault of heaven seems to rest, the magnificent scenery around, and the voices of these shepherds sounding from rock to rock the praise of the Almighty, must fill the mind of every traveller with enthusiasm and awe.

ALSTED, or ALSTEDIUS, JOHN HENRY, a German divine, wrote, among other works, the following, which was translated into English: "*Templum Musicum*, being a compendium of the rudiments both of the mathematical and practical parts of music, on which subject not any book is extant in the English tongue. Faithfully translated out of the Latin, by John Birchensha. London, 1664." This book consists of little more than nearly unintelligible and dry definitions. Alstedius died in 1638.

ALT, secretary to the town of Glogau, a composer and violinist, published some quartets at Berlin about the year 1790.

ALT, PHILIPPE SAMUEL, composer and organist at Weimar, was born in 1689.

ALT. An abridgment of the Italian adjective *alto*, high. A term applied to that portion of the great scale of sounds which lies between F, on the upper line of the treble staff, and G of the octave above. Thus the *A* on the first added line above is called *A in alt*.

ALTA. (I.) High. This word is frequently to be understood in the comparative degree; as, 8 *va. alta* signifies an octave higher.

ALTERATA. (I.) One of the terms given by the old theorists to the first deviation from the ecclesiastical modes; which modes, till this innovation, were so rigidly confined to the diatonic scale, as to admit of no semitones but those from E to F, A to B flat, and B natural to C.

ALTERATIONS IN ANCIENT PSALMODY, illustrated in the history of "Old Hundred." We take the following interesting and able article from the columns of the "New England Puritan."

The melody of "Old Hundred" was printed for the first time, as we conclude after a careful investigation, without any accompanying part whatever, about the year 1550, and set to the French version of the 134th psalm; and it was printed alone, in England, in 1562, to Sternhold and Hopkins's version of the 100th psalm, but differing from the French copy in several notes, probably through mistake, in part, at least.

It was harmonized or arranged in parts, in France, by Claude Goudimel, and printed in 1565, to the 134th psalm, three parts being added to the original melody; and a few years after, it was done by Claude Le Jeune, and set to the same psalm, but was not printed till 1613, several years after his death.

It was harmonized in England, by William Damon, in 1579, and again by the same author, differently, in 1591; also by Dr. Dowland, in 1594, and set to the 100th psalm; likewise by Richard Allison, in 1599, and by Ravenscroft, still differently from the rest, and published in 1621, to the 134th psalm, Dowland's copy being included in the same volume with the latter. We have it again, in three parts, in John Playford's collection, published in 1671, which was very popular, and continued in use during a much longer period than any other ever made.

Various arrangements of this tune have been made in different ages and countries, times almost without number, in two, three, four, and five parts. Many of the greatest composers have exercised their ingenuity upon it; yet among all the arrangements that have ever been made of this tune, no one can claim, by its superior merit, to be established as the standard for all after ages; and we venture to predict that no such arrangement will ever appear. In the reign of George IV., Gardiner, the author of "Music of Nature," made the trial, under the sanction of the king, to supply the churches with a collection both of poetry and music, as a "standard book of psalmody;" and although the work produced was highly creditable and much admired, the result was no less than a *royal failure*, in respect to the object for which it was designed.

What one age considers perfect, or looks upon with complacency, another may view in a very different light. This fact is exemplified in all our experience, and perhaps in nothing more strikingly than in music and metrical psalmody. Sternhold and Hopkins's version of the Psalms, in England, was satisfactory for a long time; but at length complaints being made and improvements demanded, almost every succeeding impression was altered to the fashion of the day. So it was with that of Marot and Beza in France, which, it is believed, is still used to some extent in that country. They have been altered from time to time, through a great number of editions, so as to correspond with those variations to which all languages are liable.

The melody of "Old Hundred" is common property, and any qualified composer has both a legal and a moral right, as we think, to add to it such harmony as he believes will be an improvement: if he succeeds, it is well; if he fails, he will have his trouble and the expense as his reward; and how many have experienced this result! But what true lover of the art would stay the hand of improvement, or forbid the correction of errors, in a case wherein all have an equal right to try their skill? and who will relinquish the use of this tune, as it is now arranged, because in the course of time it has undergone the said changes? On such a principle, we should have to relinquish a considerable portion of the English language.

Some of the most celebrated musicians have constructed parts upon the simple melody of

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"Old Hundred." English publications of different ages present it with different harmony from those that preceded them, and different from others of the same age. One work, published more than two hundred years ago, contains two different arrangements; a later one gives us *five*, and one edition of Tate and Brady's Psalms, which was accompanied with music, presents six variations of the *melody*, as it is repeated to different psalms! Dr. Croft only rearranged "London," and Kirby "Windsor," both of which had already been done by Ravenscroft, and probably by others; and John Milton (father of the poet) altered his own arrangement of "York," and issued both copies at the same time; and *the one now in use is neither of his*. The melody, says Ravenscroft, was originally a *Northern tune*. The melody of "St. David's," which was harmonized by Ravenscroft, was of Welsh origin; those of "Dundee" [Dundy] and "Martyrs" were Scotch.

The feelings of our nature require a constant succession of new tunes, (we do not mean to the exclusion of all former ones,) and neither choir nor congregational singing can long be sustained without them. Dr. Busby says, "In general, without variety, pleasure ceases, and nothing more urgently requires relief than an *old song*."

Metrical psalmody had its rise in Germany, and there is no doubt but German musicians were authors of some of the old melodies; and tradition, in Germany, accords to Luther the authorship of several. Schamelus and Walther assert that one John Galliculus had a share in them. Many persons have entertained the belief that "Old Hundred" was at least Lutheran, while others have been disposed to grant it still higher antiquity. Its origin is very uncertain, and enveloped in great obscurity, although it is generally ascribed to Luther in the American singing books. But history supports a much stronger claim for a musician by the name of William Franc as its author. Yet it may have been one of those very "secular tunes, such as were easy to learn and play on the viol and other instruments;" or one of the "most favorite songs of the times;"* or one of those "ballad airs as would best suit its metre;" or an "opera song;"† all which were sung to the psalms early in the reformation, not only by Lutherans and Calvinists, but Roman Catholics: the latter, however, soon became alarmed, and pronounced psalm singing heretical, and forbade its practice. But it may have originated in an ancient Roman chant, some of which, or adaptations therefrom, were long retained in the Protestant service. One author says it was a "love ditty written long before Luther's time." Ravenscroft, who published it in 1621, was ignorant of its author even at that early day.

Adaptations of the melodies of profane songs to sacred poetry, three hundred years ago, were not uncommon; and Luther himself, it appears, was not very scrupulous about it, for he set the Lord's prayer, or the following words, "Our Father, who art in heaven," to a melody of this kind, one which had been used in singing "histories in rhyme, something like the romances or ballads of the present day;" i. e., near the middle of the eighteenth century. The King of Navarre sang, "Stand up, O Lord," to the air of a fashionable dance! and in an ancient religious work occurs a Christmas subject set to the tune of "O, caper and frisk it," and another to the tune of "O Mother Rogers." But such examples we highly deprecate, and hope never to see followed in our times. It is probable, nay, almost certain, that some tunes of the above character crept into the number which were afterwards adopted and printed to the Psalms, and which have come down to us; but it should be borne in mind that, whether the association was ever offensive or not, no objection on this score can be made by us at the present time, as relates to these tunes, for we have only known them as used for sacred purposes.

In justice to Luther, the fact should be stated that, before Marot and Beza's Psalms were printed with the melodies, the Lutheran reformers in Germany made great use of psalms, hymns, and spiritual songs. Luther himself published a small psalm book, with a few melodies, in 1524, which was subsequently enlarged; and, before his time, Huss and the Bohemian Brethren had been psalm singers. The latter, also, had a small hymn or spiritual song book, with notes, printed at Ulm in 1538.

The people, high and low, were every where infatuated with the notion of psalm singing, on the appearance of Marot and Beza's version; and, before the melodies were printed, each one sang such tunes as he thought fit — dances, jigs, operas, and merry tunes. (Bayle.) New tunes were, also, set to the psalms, by "excellent composers, that chimed so sweetly that every one desired a new psalter." (Strada.)

It is well settled that some of the old melodies had their origin in Germany, whence they were transferred by the reformers to other parts of Europe, where many were adopted or imitated: thus they may have become an ingredient in Marot and Beza's collection; but whether or not "Old Hundred" was among the number so transferred is unknown. In no German choral book, nearly all of which contain this tune, do we find Luther's name attached to it — a circumstance which would be very strange if the Germans could rightfully claim their countryman as its author; and it was not ascribed to him, we believe, in any English publication until the time of Handel, who expressed an opinion that Luther wrote it; but of that Burney and other writers say they have not been able to find authentic proof. Ravenscroft, who published his work in 1621, calls it a "French tune," which he would not have been likely to do, if there had been any chance of its having been written in *England*. He states that his work consists of "psalms, with such tunes as have been and are usually sung in England, Scotland, Wales, Germany, Italy, France, and the Netherlands."

Most of the old melodies were at first sung alone, by the whole congregation, and subsequently underwent the same dressing up, and have had almost as many new suits as "Old Hundred." They have been harmonized at different times, in from two to six parts.

The practice of choir singing, that is, singing performed by a few select persons, sufficiently skilled in music to sing each by himself the part assigned him, arose soon after the melodies became harmonized. Extemporaneous descant was practised, to some extent, by artists, before the harmonies were printed.

* Varillas. † Menestria.

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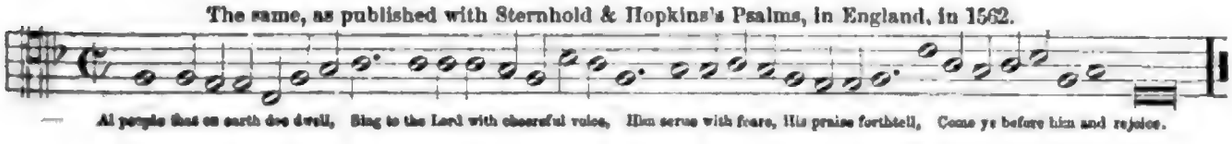
In England, in the reign of Queen Mary, the psalms were sung *sotto voce*; but after the accession of Queen Elizabeth, "like orgies, they were roared aloud in almost every street, as well as church, throughout the kingdom." (Burney.) And at one time, such was the rage, "they were sung by soldiers on march and parade, and at lord mayor's dinners and city feasts." (Hawkins.) The enthusiasm in favor of psalm singing, at the same time, pervaded all France, Holland, and the adjacent countries, both in the church and out of it. Roger Ascham, in a letter dated Augsburg, in 1551, says, "Three or four thousand singing at a time in a church in this city is but a trifle."

We condense these facts from Hawkins, Burney, Choron, and other authentic sources. We have also enjoyed the opportunity of examining and comparing most of the original books of psalmody and music referred to, which are very "rare and curious;" and we have endeavored to embody, in as small a space as possible, all the reasonable hints and suggestions concerning the origin of "Old Hundred," and other old tunes. That "Old Hundred" came from one or the other of these sources, we apprehend there will be little difficulty in believing — precisely which, will probably forever remain a matter of conjecture.

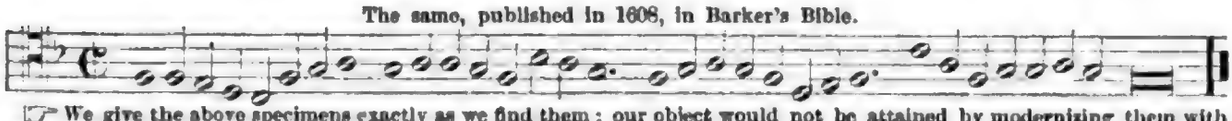
We subjoin a transcript of several early arrangements of this tune; and also of the oldest copy of the simple melody that has been preserved; together with others of nearly the same age: the latter, while they gratify curiosity, show that alterations were made long ago, even in the very outset, *in this part*. And we would here express our disapprobation of altering the melody of any tunes without the strongest reasons.

The simple melody of Old Hundred, as published in France, with Marot & Beza's Psalms, about 1550.

The same, as published with Sternhold & Hopkins's Psalms, in England, in 1562.

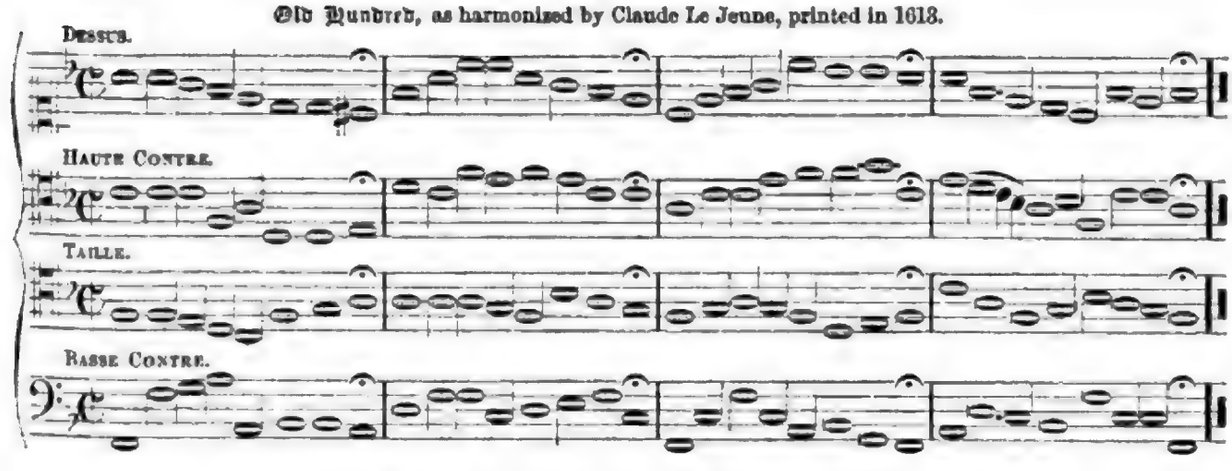


The same, published in 1608, in Barker's Bible.

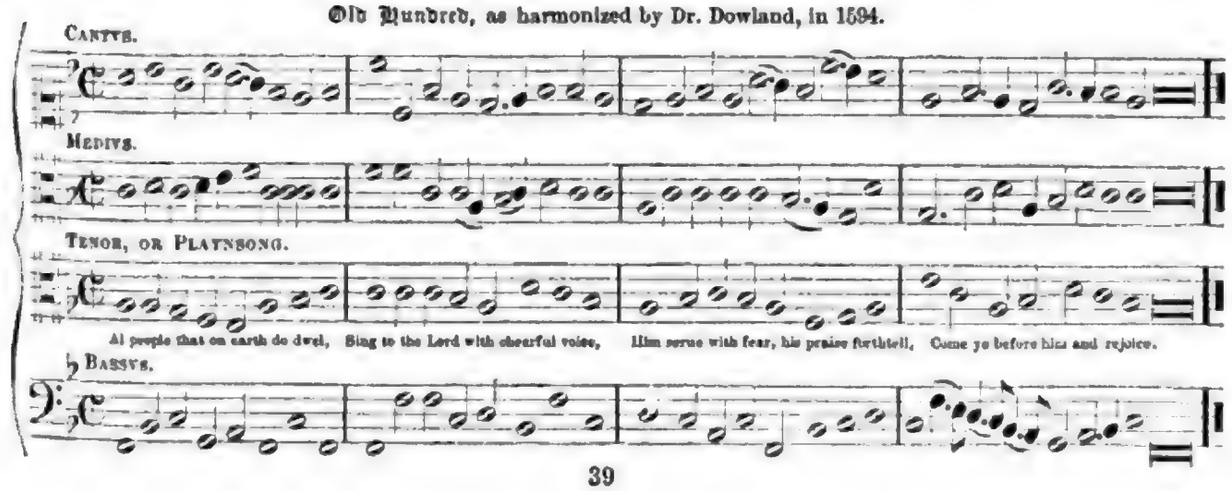


☞ We give the above specimens exactly as we find them: our object would not be attained by modernizing them with bars, new key, &c.; or even correcting the errors.

Old Hundred, as harmonized by Claude Le Jeune, printed in 1613.



Old Hundred, as harmonized by Dr. Dowland, in 1594.



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Old Hundred, as harmonized by Ravenscroft, in 1621.

CANTUS.

MEDIUS.

FRENCH TUNE. TENOR, OR PLAINSONG.

Behold now give heede such as be The Lord's servants faithful and true Come praise the Lord, every degree, With such songs as to him are due.

BASSUS.

Old Hundred, as harmonized by Playford, in 1671.

CANTUS.

MEDIUS.

All people that on earth do dwell, Sing to the Lord with cheerful voice, Him serve with fear, his praise forthtell, Come ye before him and rejoice.

BASS.

Old Hundred, from John Sebastian Bach's Choral Book, 1730.

Old Hundred, from J. B. Sales's Collection, published in England, in 1837.

ALTO.

TENOR.

TREBLE.

With one consent let all the earth, To God their cheerful voices raise, Glad homage pay with awful mirth, And sing before him songs of praise.

BASS.

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Compare these early arrangements with most of those which appear in the singing books of the present time, and we think there will be no question but some progress has been made in the art of composition since "Old Hundred" was first harmonized; notwithstanding the author of one of the early copies (Dr. Dowland) was a great favorite, and, Anthony Wood says, was styled the "rarest musician that the age did behold." Yet Dr. Burney has since said of this author's compositions, "I have been equally disappointed and astonished at his scanty abilities in counterpoint, and the great reputation he obtained with his contemporaries." We are not told that the copy in the above-mentioned work is therein original; indeed, but a small part of it, if any, appears to be so.

Regarding the old tunes, generally, as used in this country at a former period, we adopt the following language of the venerable and highly respectable editor (the Hon. Nahum Mitchell) of the "Bridgewater Collection"; which work, we will steal this opportunity to say, was the most popular singing book published in its day, and one of the most important in the musical reformation of New England. "When the English books, containing these tunes, were first brought to this country, as Tansur, Williams, Knapp, J. Arnold, &c., who were by no means musicians of the first class, they were evidently set or harmonized, as Tansur professes, in the most simple manner; containing principally the common chords, without any regard to the modern rules of relation and progression."

Music, says Dr. Burney, "is pursuing her slow and steady course towards taste, elegance, simplicity, and invention, under the guidance of judgment and science." Choron, a French author, says, "Within the space of three centuries, all parts of the musical system, namely, the melody, the principles of musical construction and design, and every kind of composition, have arrived, successively, at a degree of excellence which, it would seem, can hardly be surpassed; *but let us not indulge the idea that nothing more is to be done.*" The Rev. Dr. Hooker, of Vermont, an able advocate for musical education, in a late tract, says, "*It is gratifying to observe that both the art and the profession of teaching it are advancing.*" This is undoubtedly true in regard to music in this country, more than in any other. Who has been acquainted with its state, here, for any length of time, but knows that since the first efforts of such men as Mitchell, Hastings, Mason, and others that might be named, natives of this country, the progress of music has been most rapid and sure? To others, also, who have come among us from abroad, we are indebted for its advancement, in no small degree.

ALTERED TRIADS. The diatonic dissonant triad has, by license, its third sometimes flattened and sometimes sharpened; and thus are formed two *altered triads*, which are very seldom used. The German authors term these triads *anomalous*.

These altered triads consist of a major and an extreme flat third, and are consequently both chromatic.

ALTERED NOTES. Changed, or varied. Accidentals placed before notes, such as a flat, a natural, or a sharp, alter them by raising or depressing the tone; and such notes are called altered notes.

ALTERNAMENTE, or ALTERNATIVO. (I.) One after another, alternately.

ALTERNATIONS. Changes rung on bells. See PEALS.

ALTENBURG, MICHAEL. A Lutheran clergyman at Erfurt, where he died in 1640. He published some sacred music.

ALTIST, or ALTISTA. The appellation formerly given to the vocal performer who took the *alto primo* part.

ALTISSIMO, or ALTISS. (I.) This word (the superlative of *alto*) is applied to all notes situated above F in alt; i. e., those notes which are more than an octave above F on the fifth line in the G, or treble clef.

ALTITONANS, ALTISONANT, or ALTISONOUS. High sounding. This compound adjective is found appended to the counter tenor *parts* of anthems, motets, and choral compositions of the sixteenth century, and was used to signify the highest of the parts intended for the natural adult male voice.

ALTMANN published at Breslau, in 1718, a work entitled "*Compendium Musicum.*"

ALTNIKOL, an organist in Saxony, pupil and son-in-law of Sebastian Bach, composed, in the middle of the last century, much church music.

ALTO. At the commencement of the present century the alto of the female voice was unknown here; the part, when made use of, being sustained by men. Old singing books will accordingly show you the alto written in *counter tenor* upon the high notes of the staff, an octave above where it now stands for the female voice. It may be added that the contralto part, of which the first effective employment was made by Rossini in duets for two female voices, within this period, is said to have been brought into favor by Grassini, the celebrated friend of the more celebrated Grisi, and by whom the latter was encouraged to follow the path which led to her fame. — *Dwight's Jour. Music.*

ALTO, ALTUS, or ALTO TENORE. *Alto* is the term applied to that part of the great vocal scale which lies between the *mezzo soprano* and the *tenor*, and which is assigned to the highest natural adult male voice. In *scores* it always signifies the counter tenor part. It is now used to indicate the tenor in instrumental music.

ALTO CLEF. When the C clef is placed so that the two strokes enclose the middle line, it is called the counter tenor, or viola clef; and also the *alto* and *contralto*. This borrows the two lower lines of the treble for its upper degrees, and the two upper lines of the bass for its lower degrees. The middle line is the added one between the treble and the bass. This clef is used in "Handel's 400 Songs." The nine degrees of the alto clef are, —

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ALTO CONCERTANTE. (I.) The tenor of the little chorus, which sings or plays throughout the performance.

ALTO FLAUTO. (I.) A tenor flute used in bands.

ALTO OCTAVO. (I.) An octave higher.

ALTO PRIMO. (I.) The alto primo is the first, or upper, *alto*. This expression is used in music containing more than one alto, and is set at the beginning of the score, and upon the staff of that part, to distinguish it from the *alto secondo*, or under alto.

ALTO RIPIENO. (I.) The tenor of the great chorus, which sings or plays in the full parts of the concert.

ALTO SECONDO. Second alto. Used in opposition to *alto primo*.

ALTO VIOLA, or ALTO VIOLINO. (I.) Counter tenor viol, or small tenor viol, on which the alto may be played.

ALTRO, ALTRA, ALTRI. (I.) Other or others.

ALUERI. An Italian composer at the commencement of the eighteenth century.

ALVIMARE, P. A. A celebrated French amateur harpist and composer for this instrument at the commencement of the present century. He has composed many very pleasing romances.

ALIPIUS, born at Alexandria, in Egypt, lived about the year 360. His manuscript "*De Musicis*" is preserved in the library at Bologna. Without this manuscript we should never have known in what manner the ancients wrote their music. Their musical characters appear to have been 1620 in number, as may be seen by the tables of Alipius.

ALZAMENTO DI MANO. (I.) The up beat of the hand.

ALZAMENTO DI VOCE. (I.) To raise the voice.

AMABILE, or AMAREVOLE. (I.) In an amiable manner; affectionately.

AMADE, COUNT THADE D'. Composer of a sonata and other music for two piano-fortes. (Wessel and Stoddart's Catalogue, 1822.)

AMEDEI, an Italian composer in the beginning of the eighteenth century, composed, jointly with Orlandi, the opera of "*Arsace*."

AMADIO, CAR., published some Italian dramas about the year 1669.

AMADIO, PIPPO, a violoncellist, lived at the commencement of the last century.

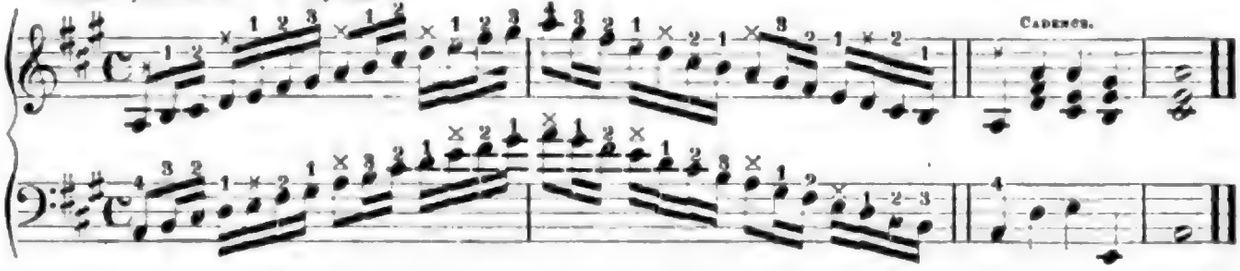
AMADORI, JOSEPH, pupil of Bernacchi, was a principal composer of the Roman school at the time that Porpora, Leo, and Vinci were at the head of the Neapolitan school. He published at Rome, in 1702, an oratorio called "The Martyrdom of St. Adrian."

AMADRI, MICHAEL ANGELO. A composer of motets in the sixteenth century.

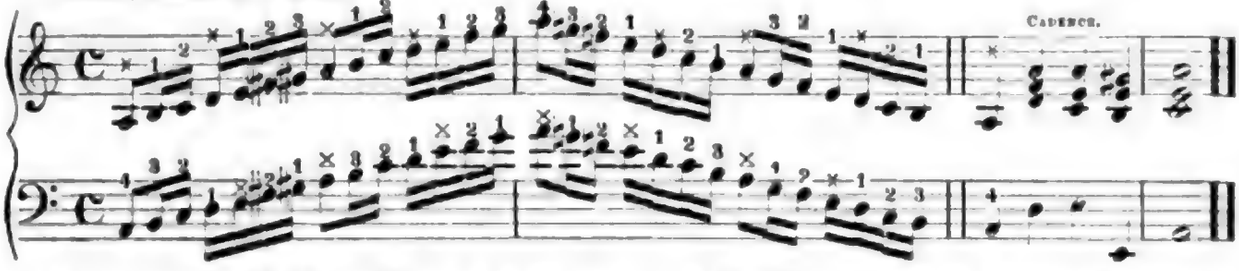
AMADUCCI, DONATO. A composer in the seventeenth century.

A MAJOR is that key, in modern music, in which the sixth diatonic tone is assumed as the fundamental tone of the major key. To maintain the natural characteristics of the major, F, G, and C must be made sharp, F♯, G♯, C♯. According to "Schubart's Characteristics of Music," this key conveys the expression of innocence, love, content, and cheerfulness.

A Major, relative to F sharp Minor.



A Minor, relative to C Major.



AMALARIUS, SYMPHOSIUS. A priest at Metz, and composer of church music about the year 380.

AMANTINI. Knight, and first soprano singer to the Queen of France in 1783.

AMANTIUS lived at the beginning of the seventeenth century; he wrote a treatise on music.

AMAREZZA. (I.) A mark expressive of grief or sorrow.

AMATEUR. A lover, or non-professing practitioner, of music. Any one particularly attached to the science, or who practises music for pleasure.

AMATI. An Italian composer; he was engaged in 1790 at the opera at St. Petersburg.

AMATI. There were four persons of this name, natives of Cremona, and celebrated makers of violins; that is to say, Andrew, Jerome and Antony, his sons, and Nicholas, the son of the latter. Andrew flourished about the year 1600. Besides

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these there were two persons of the name of Stradivarius, of Cremona, admirable artisans; the latter was living at the beginning of this century; his signature was "*Antonius Stradivarius, Cremonensis, faciebat, Anno* ——." Andrew Guarnier, also of Cremona, signed thus: "*Andreas Guarnerius, fecit Cremonæ sub titulo Sanctæ Teresæ*, 1680." The violins of Cremona are exceeded only by those of Steiner, a German, whose instruments are remarkable for a full and penetrating tone; his signature is as follows: "*Jacobus Steiner, in Absom prope Ænipontem*, 1647." Ænipons is the Latin name of Inspruck, in Germany, the chief city of the Tyrol. Matthew Albani, also a Tyrolese, signed thus: "*Matthias Albanus fecit in Tyrol Bulsani*, 1654."

The first violin ever made was constructed in Italy, about the year 1600; but those which are esteemed by musical men as most valuable, were manufactured by the family of A. and J. Amati, at Cremona, in the year 1650. The violin was first introduced into concerts about two hundred years ago, and when first played upon, it was pronounced a failure, never capable of being used with any success.

"Nicholas Amati was the head of this family of Amatis, so celebrated among violinists and instrument makers. It was he who, assisted by his brother, Andre Amati, made for the chapel of Charles IX. those superb instruments, *chef-d'œuvres* of the art, which yet ornament it by their color. Their number was twenty-four, and consisted of six treble violins, six alto violins, six tenor violins, and six violoncellos. The elegant simplicity of the form, united with an exquisite quality of tone, distinguished the works of the two artists. It is only to be regretted that their most common patterns were small or medium, as their violins constructed upon the large model are rare and very choice. Their tone is admirable, and the only fault that can be brought against them would be, that the fourth string has a slight degree of dryness.

"Jerome Amati, eldest son of Andre, worked equally upon the two models, of which the largest are likewise the most esteemed. His violins differ a little from those of Nicholas and Andre, and the changes that he introduced in his construction make the tone of the first string often too fine, and always too clear.

"Antoine Amati followed the principles adopted by his brother; his instruments have the same quality and the same faults with the preceding.

"Nicholas Amati, son of Jerome, who has been often confounded with the old Nicholas, has made some very choice violins, and worthy of being so — particularly of the large patterns, in which he especially excelled. His seconds are sometimes nasal, owing to the thinness of the bottom. The artist Koliker owns the finest Nicholas Amati that is known. The preservation, the form, the material, the color, the tone, all are admirable.

"Jacques or Jacobus Steiner, native of Absom, a small village of Tyrol, near Inspruck, was pupil of Antoine Amati, and worked in the same line with his master. Wishing to have a model of his own, he began to shorten that which is in common use. His numerous counterfeiters, without suspecting it, have all missed this mark, in restoring to their imitations the accustomed width. The brilliancy of the tone of the instruments of Steiner makes amends for what they lack in volume; likewise his violins are better adapted to the music of a chamber than to that of a concert.

"Antoine Stradivarius, of Cremona, was the most perfect of all the manufacturers of Italy. Pupil of nature more than of art, he only left the school of the Amatis to be their equal, and soon to excel them. It was about the year 1700 that he reformed the faults that he had acquired under his masters, and that he discovered the deep combinations that we trace in each of his productions. In working for the ear, Stradivarius has equally labored for the eye; thus the elegant form of his violins, and the superb color with which they are adorned, make them the models of perfection.

"Among the distinguished artists who emerged from this school ought to be noticed Joseph and Pierre Guarnerius. The former was pupil of Stradivarius, and the latter of Jerome Amati. Wishing, in their turn, to be original, and not reflecting that the true principles of making violins were established, they made some alterations in the principles they had received, in flattening the tops, increasing the thickness, and diminishing the model. They have given a great celebrity to their works, but it is to be regretted that their fourth string should possess an excessive dryness, and that it should be, so to speak, sacrificed to their others. The violins of Pierre Guarnerius are much superior to those of his brother, with whom he is often confounded, but the works of the latter have a much finer tone. Joseph Guarnerius had for a pupil François Supot, maker to the Duke of Wurtemberg, and came into France in the year 1769.

"Nicholas Supot, who has been surnamed the Stradivarius of the age, was son of the preceding. He was born at Stuttgart, the 4th of December, 1758, and received from his father the first elements of the art which he pushed to so high a degree. After having long worked under the best masters of Germany, he set himself to study the models of the celebrated artists of whom we have just spoken. By dint of care, of patience, and of multiplied efforts, he succeeded in discovering a second time the varnish used by the Amatis, the Stradivarii, and the Guarnerii. The violins that he made after the patterns of the great masters have deceived connoisseurs, and especially a renowned manufacturer who had obtained one of his violins, believing it to be a Guarnerius. M. Supot is one of those who have reflected deeply upon the art which he practised with success. He is the author of a little work entitled '*La Chelonomie*,' or the complete Musical Instrument Maker, one vol. 12mo. pp. 300, Paris, 1806, which has been compiled by M. l'Abbé Sibire, so well known for his love for fine instruments.

"M. Supot came to France in 1704, and when it was decreed that the Conservatory of Music should give a violin as the grand prize for this instrument, Gavinies petitioned, and gained his request, that Supot should be charged with its construction. This artist owns a superb bass spoken by Charles IX.

"The maker to the court, Mr. Zacharie Fischer, to whom the art is already much indebted for the perfecting of stringed instruments, has, notwithstanding his advanced age, invented a peculiar machine to strengthen, and at the same time to sweeten the tone of the violin. The instruments which he makes after this new process are above

those of the greatest masters. A violin thus perfected may be procured of him for 100 louis. It is possible that what Mr. Fischer has done for the violin will be applied to other stringed instruments. His invention would thus be of so much greater importance." — *Magazine Encyclopedique.*

AMATUS, VINCENTIUS, born in Sicily in 1629, was chapel-master at Palermo. He published some church music for three, four, and five voices. He died in 1670.

AMBITUS. (L.) This word was formerly used to signify the compass of a mode. The *ambitus* of any mode was consequently its extent; that is, the distance, or interval, comprehended between its extremities, or highest and lowest notes.

AMBO, or AMBON. A name given by the priests, in the early ages of Christianity, to the desk in the church at which the canons were sung, and which was similar to what is now called the reading desk. It was in the ambo that that part of the service called the *gradual* was always performed. See GRADUAL.

AMBREVILLE, ROSE, wife of Peroni, the violoncellist. She was born in Italy, and in 1773 was first singer at Prague, in the grand opera "*Constanza e Fortezza,*" by Fux, which was performed in the public market-place of the above town, by one hundred excellent singers, accompanied by two hundred instruments.

AMBROGETTI. An Italian bass buffo singer at the opera in London. He first appeared in 1817, and quitted England before the season of 1822. He had much fire, whim, and richness in his style, but was sometimes too extravagant and absurd.

AMBROGI. A bass singer at the Italian opera at Berlin, in 1823. He has been also received with great applause at Vienna.

AMBRONN, PETER CHRISTIAN, chamber musician to the Duke of Saxe-Meiningen, was born in 1742. He is said to have been an eminent contrapuntist.

AMBROSCH. A celebrated singer at the German theatres, and a composer of vocal music, up to the year 1800.

AMBROSE, ST., introduced what is called the "*Cantus Ambrosianus*" into his church at Milan, about the end of the fourth century. He is said by St. Augustine to have brought this manner of singing from Greece. Those who have written on the subject agree that St. Ambrose only used the four authentic modes, and that the four plagal were afterwards added by St. Gregory.

AMBROSE. An English composer of ballads. (Clementi's Catalogue.) He is a professor of music, resident at Chelmsford.

AMBROSIANUS CANTUS. (L.) Ambrosian Chant. A kind of chant used about 374, by order of St. Ambrose, Bishop of Milan.

AMBROSINE. A first female singer about the year 1722, at the conservatory of *La Pieta* at Venice.

AME. The sound post of a violin, tenor, &c.

AME. A violinist and composer. He led the band at the Italian Opera at Paris in 1760.

AMEN. So be it; or, taking the word in the sense in which it is frequently used in the Gospels, truly, verily. The word *amen* forms, generally, the conclusion of anthems, hymns, and other compositions; and has so long been one of the principal themes of choral harmony as to have given birth to a distinct appellation for music adapted to its expression; as when, using the word adjectively, we say, such an oratorio, or anthem, concludes with an Amen chorus.

AMENDA, a violinist and composer for that instrument, is the son of a clergyman in Courland. He was at Riga in 1799.

AMENDOLA. An Italian composer of operas towards the end of the last century.

AMERBACH, E. N. Organist at Leipsic in 1571; he composed several works for that instrument.

AMERIGHI, SIGNORA, of Bologna. A singer of extraordinary merit at Naples, at the commencement of the last century.

A MEZZA ARIA. (I.) An expression applied to the *compass* of an air, the notes of which have no great extension, either in height or depth; that is, which lie towards the middle of the compass of that species of voice for which it was composed; as a bass, tenor, or soprano. This phrase is also used to signify a style of composition between air and recitative; a kind of *aria parlante.*

A MEZZA DI VOCE. (I.) An expression implying a soft tone, or gradual diminution of voice.

AMICIS, ANNA DE. An Italian female singer; she performed in the comic operas in London in 1763, and was afterwards selected by J. C. Bach to take the principal parts in serious operas. Her figure and gestures were in the highest degree elegant and graceful; her countenance, though not perfectly beautiful, was extremely high bred and interesting, and her voice and manner of singing exquisitely polished and sweet. She had not a motion that did not charm the eye, nor a tone but what delighted the ear. De Amicis afterwards held the first rank among female singers in the serious operas of Naples and other capital cities of Italy.

AMICO, RAYMUNDUS, a Dominican monk, born in Sicily, published some motets at Messina, in the year 1621.

AMICONI, ANTONIO. A Neapolitan composer for the theatre at the end of the last century.

AMIOT, a Jesuit and missionary to China, translated the works of Ly-koang-ty, which the Chinese consider their best publication on music. He sent this translation, in 1754, to the secretary of the Academy of Inscriptions, who deposited it in the royal library at Paris, where it is still to be found among the manuscripts. Amiot also sent to Paris an original treatise on the music and musical instruments of the Chinese.

AMLING, MATTHÆUS, music master at Nuremburg, was born in 1603. Some of his compositions are to be met with.

AMMERBACH, EUSEBIUS, organist and organ builder at Augsburg, lived in the latter part of the sixteenth century.

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AMMERBACHER, J. G. Singer at Nordlingen, published in 1717 a short method for singing.

AMMON, ANTON BLASIUS, a native of the Tyrol, died in the year 1590. Many of his sacred musical compositions were afterwards collected and published at Munich.

AMMON, DIETRICH CHRISTIAN, a musician at Hamburg, composed an opera there in 1791.

AMMON, J. Director of the music at Heilbronn. He went to Paris about the year 1790, and has published there many instrumental works.

AMMON, JOHANN CHRISTOPH, a clergyman at Ensheim, in Franconia, published in 1746, in the journals of Ratisbon, a dissertation, in which he endeavors to produce proof that there is really excellent music in the life to come.

AMNER, JOHN, bachelor of music, and organist of the cathedral of Ely, lived in the beginning of the seventeenth century. He published "Sacred Hymns of three, four, five, and six Parts, for Voices and Viols," London, 1615; likewise some anthems, the words of which are to be found in Clifford's collection.

AMODEI, CATALDUS, composer and chapel-master at Naples, died in 1695. He published some cantatas, &c.

AMŒBÆUS, a celebrated Greek harper, whenever he appeared on the stage, was paid an Attic talent, or 193*l.* 15*s.*, a day for his performance.

AMON, J. See Ammon, J.

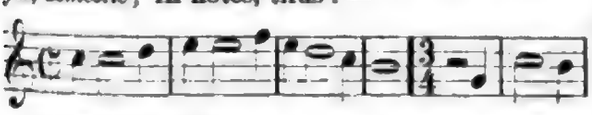
AMOREVOLEMENTE. (I.) With extreme affection.

AMOREVOLI was an admirable tenor singer; he was engaged by the Earl of Middlesex, at the opera in London, in 1741.

A MORISCO. (I.) In the style of a Moorish or morris dance.

AMOROSO, or AMOREVOLE. (I.) Amorously; in a soft, delicate, amatory style.

AMPHIBRACH. This mark of musical rhythm may be represented by the words *delightful, domestic;* in notes, thus: —



AMPHIMACER. A musical foot, composed of one short, one long, and one short note. Same as *Amphibrach.*

AMPHION. The son of Antiope, and renowned for his eloquence and skill in music. The ancients say he was instructed by Mercury, and that the magic of his lyre so charmed the stones, that they arranged themselves in architectural order, and formed the walls of Thebes.

"Amphion too, as story goes, could call
Obedient stones to make the Theban wall.
He led them as he pleased; the rocks obeyed,
And danced in order to the tunes he played."

Amphion was a Theban, who, if he did not perform all the wonderful things attributed to him, certainly softened, by the sound of his lyre, the savage manners of the first inhabitants of Greece, and engaged them to build towns. He invented the Lydian measure.

AMSELIUS, PANCRATIUS, born at Bostock in 1693, was an eminent singer.

ANACAMPTIC. A name given by the ancient Greeks to sounds produced by reflection; as in echoes. It was also sometimes understood as the opposite of the adjective *Euthian.*

ANACAMPTOS. A Greek term, signifying a course of retrograde or reflected notes. Anacamptic notes were also those which proceeded downwards, or from acute to grave. The word Anacamptos, taken in this sense, was the contrary of *Euthia.*

ANACREON, born at Teos, in Ionia, lived 500 years before Jesus Christ. He is said by Athenæus to have invented the instrument called *Barbiton.* He died (as is well known) by being choked with a grapestone.

ANACREONTIC. This derivative from the name of Anacreon, the bacchanalian Greek poet, is sometimes placed at the beginning of convivial songs, glees, and festive odes, (especially when they include the celebration of the grape,) and denotes an hilarity of movement, and a free and easy style of performance.

ANALYZE. To separate a piece of music into its parts or chords, for the purpose of examining each chord or note separately, and ascertaining how they are placed together — a very good exercise for the musical student.

ANANES, or ANÆNES. One of the barbarous terms by which the Greek church, during the ninth, tenth, and eleventh centuries, characterized the modes or tones, and which terms are still retained by the modern Greeks in their ecclesiastical music.

ANAPEST. A musical foot, containing two short and one long notes. This mark of rhythm, or accent, may be represented by the words *contravene, acquiesce;* in notes, thus: —

ANASTATIUS. A modern Greek composer and violinist, in the service of the sultan at Constantinople, about the year 1786.

ANAXENOR, a famous performer on the lute, lived about forty years before Jesus Christ. Mark Antony gave him guards, and the revenues of four towns.

ANCHERSEN, ANSGARIUS, a physician at Copenhagen, wrote, about the year 1720, a dissertation on the powers of music over the human body.

ANCHE. (F.) Literally, a tube, or pipe; a reed. Any instruments with reeds come under this name, as melodeons, seraphines, clarinets, hautboys, or bassoons; also the reed, or mouthpiece of the oboe, clarinet, &c.

ANCIENT CONCERT. A society, established in London, for the purpose of preserving music which, in the fashionable world, is called ancient. They gave concerts, at which were performed the masterpieces of Pergolese, Leo, Durante, Mar-

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cello, and Scarlatti; in a word, they performed the music of that constellation of distinguished men, who appeared, almost at the same time, about the year 1730. It is certainly unwise to neglect the productions of genius, to whatever period they may belong. Yet, as music, like every other branch of art and knowledge, is progressive, it cannot surely be expedient constantly to refer to the works of our forefathers, as did this society, for the only models of excellence.

ANCIENT MODES. The modes or scales of the ancient Greeks and Romans.

ANCIENT MUSIC. The epithet *ancient*, when applied to the term *music*, is not, as when conjoined with the word *literature*, to be referred to the productions of the classical Greeks and Romans. The eleventh century of the Christian era arrived before the appearance of Guido's scale; to the age of De Muris (i. e., the fourteenth century) we are indebted for the introduction of the bass, tenor, and treble clefs; and half of the seventeenth century had elapsed before the art was attained of composing in a plurality of real and distinct simultaneous parts. It is, therefore, chiefly to the composers of the eighteenth century, that the expression *ancient music* properly relates; and, indeed, it seldom alludes to productions of an earlier date. M. Fetis, in 1843, made some discoveries at Brussels, which are interesting in respect to the history of music. The best is a manuscript which was placed in the Royal Library, among the books of plain chant. It contains masses and motets, by celebrated composers of the close of the fourteenth and the beginning of the fifteenth century. The most important pieces in the volume were, "Three masses, for three voices, by Guillaume Dufay; two masses, for four voices, by the same; one mass, '*Omnipotens Pater*,' for three voices, by a hitherto unknown composer, named Jean Plourmel; the mass '*Deus Creator Omnium*,' by an English composer named Riquarett [Richard] Cockx." All these authors wrote from about 1390 to 1420. Then came the motet, "*Orbis Terrarum*," for four voices, by Busnois; a Magnificat, for four voices; and several other pieces by the same author. The volume concludes with a mass by Le Roy. These highly interesting compositions fill up a considerable hiatus in the history of the art. The other discovery, though less important, is worthy of notice; it is a beautiful manuscript, twenty-eight inches high and nineteen broad, on very fine vellum, most admirably written, with arabesques, among which is seen the portrait of the foot of Mary of Burgundy. In this volume was found entire an admirable composition by Josquin de Pres, for six voices, and six or seven other important compositions, written about 1430.

ANCIENT MUSIC SCHOOLS. Among the Jews, there were schools of the prophets, where young men were taught to sing psalms, and to play on musical instruments; and the prophets often prophesied, playing on the harp, and other ancient Jewish instruments. In these schools, persons were only taught the study and practice of music. Thus we see that music schools are of a very ancient date. For music is a language which all nations speak; a language which addresses the heart.

ANCIENT MUSICIANS. Musicians who flourished before the introduction of Christianity, such as the Greeks and Romans, and their contemporaries. The Egyptian flute was only a cow's horn with but three or four holes in it, and their harp or lyre had only three strings; the Grecian lyre only seven strings, and was very small, being held in one hand; the Jewish trumpets, that made the walls of Jericho fall down, were only rams' horns; their flute was the same as the Egyptian. They had no other instrumental music than that by percussion; of which the most boasted was that of the psaltery, a small triangular harp or lyre with wire strings, and struck with an iron needle or stick; their sackbut was something like a bagpipe; the timbrel was a tambourine; and the dulcimer was a horizontal harp, with wire strings, and struck with a stick, like the psaltery. They had no written music; had scarcely a vowel in their language; and yet, according to Josephus, the Jews had two thousand musicians playing at the dedication of the temple of Solomon.

ANCIENT PREFACES. Many of these old musical works, collections, treatises, &c., are curious and instructive. Here are some specimens: — "The whole Booke of Psalmes: with The Hymnes Evangelicall, and Songs Spirituall. — Composed into 4 parts, by several Authors, with such seuerall Tunes as haue beene, and are vsually sung in England, Scotland, Wales, Germany, Italy, France, and the Netherlands. Neuer as yet before in one Volume published. Also: A brief Abstract of the Prayse, Efficacie, and Vertue of the Psalmes. Newly corrected and enlarged by Tho. Rauenscroft, Bachelor of Musicke. Gloria in excelsis Deo. London, Printed by Thomas Harper for the company of Stationers, 1633."

Extracts from the Preface.

"To all that have *Skill* or *Will* unto *Sacred Musicke*, I will CONCORD among *themselves*, with God, and with their own consciences.

"Harmonicall Brethren, I have here undertaken, with no small labour and charge, to bring the Tunes of the Psalmes, Hymnes Evangelical, and Songs Spiritual, (as they are usually sung throughout Great Britaine,) into one entire volume; which are so composed, for the most part, that the musickfull may, with little practice, be enabled to sing them in parts, after a plausible manner.

"But whatsoever the tunes were in David's time, there is no question but they were concordant and harmonious, which could not be, had they not been divided into parts. For if ye look into 1 Chron. chap. 15, 16 verse, ye shall see how the Prophet David, at the dedication of the Arke, as likewise Solomon his Sonne, at the dedication of the temple, 2 Chron. chap. 6, 31 verse, distinguished all their musicke in parts, and appointed such to be Masters and Overseers of it, as were most eminent for their knowledge in that kind, as Chenaniah the chiefe Levite, to have the chiefe place, which was to be master of the song. An office which consisted not only in the direction of the Quire, but likewise in the trayning up of others to sing, that there might still be a supply of able persons for that service: Asaph the next, and so Heman his Brother, likewise Jeduthun

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and Ethan, all of them the most renowned chanters of those times, and such as successively in one another's absence, were to direct the due performance of that charge, so that not only the voyce of the Singers, but likewise the sound of the Instruments, agreed so well together, that they seemed to be but one sound and one voyce.

"Neither was this method confined only to the Old Testament, but sanctified to the Church of Christ by the prescription of the holy Apostle S. Paul, Cor. 3, verse 16. Let the word of God, &c. Singing, &c. With grace, &c.

"I have therefore endeavoured for the fitting of every heart to that Psalme, which it shall most affect, to place special Tunes, proper to the nature of each Psalme, (not imitating art, so much, as the natural inclination, but joining one with another,) and am bold to admonish the Singers that they observe three rules:

"1. That Psalmes of Tribulation be sung with a low voyce and long measure.

"2. That Psalmes of Thanksgiving be sung with a voyce indifferent, neither too loud nor too soft, and with a measure neither too swift nor too slow.

"3. That Psalmes of Rejoicing be sung with a loude voyce, a swift and jocund measure.

"In all which the observing of Time, Tune, and Eare, will produce a perfect Harmony.

"Accept kindly, what I have labored earnestly, and use it to thy comfort. Thus I end, humbly wishing to all true Christian Hearts, that sweet consolation, in singing prayses unto God, here upon earth, as may bring us hereafter to bear a part with the Quire of Angels in the Heavens.

"Your well according and
"Best wishing Brother,
"THO. RAUENSCROFT."

The following is the "Recommendatory Preface" to a work, the title of which is as follows: "The *Grounds* and *Rules* of Music Explained: Or, *An* Introduction *to the Art of Singing* by *Note*. Fitted to the meanest Capacities. By Thomas Walter, M. D. Recommended by several Ministers. Boston: Printed for Samuel Gerrish. 1746."

"An ingenious Hand having prepared Instructions to direct them that would learn to sing PSALMS after a regular Manner; and it being thought proper that we should signify unto the Public some of our Sentiments on this Occasion; We do declare, that we rejoice in *good Helps* for a beautiful and laudable Performance of that holy Service, wherein we are to glorify GOD, and edify one another with the *spiritual Songs*, wherewith he has enriched us.

"And we would encourage all, more particularly our *Young People*, to accomplish themselves with Skill to *sing the Songs of the* LORD, according to the *good Rules* of Psalmody: Hoping that the Consequence of it will be, that not only the *Assemblies* of *Zion* will *decently and in Order* carry on this Exercise of PIETY, but also it will be the more introduced into private *Families*, and become a Part of our *Family Sacrifice*.

"At the same Time we would above all exhort, That the *main Concern* of all may be to make it not a meer *Bodily Exercise*, but *sing with Grace in their Hearts*, and with Minds attentive to the *Truths* in the PSALMS which they sing, and affected with them, so that in their *Hearts they make a Melody to the* LORD.

"PETER THACHER, INCREASE MATHER,
JOSEPH SEWELL, COTTON MATHER,
THOMAS PRINCE, NEHEMIAH WALTER,
JOHN WEBB, JOSEPH BELCHER,
WILLIAM COOPER, BENJ. WADSWORTH,
THOMAS FOXCROFT, BENJ. COLMAN,
SAMUEL CHECKLEY, NATHANIEL WILLIAMS,
NATHANIEL HUNTING.

"Boston, April 18, 1721."

"AMPHION ANGLICUS. A work of many Compositions, for one, two, three and four Voices: with several Accompagnements of Instrumental Musick; and a Thorow-Bass to each Song: figur'd for an Organ, Harpsichord, or Theorboe-Lute. By Dr. JOHN BLOW.

"*To Her Royal Highness, the Princess Ann of Denmark:*

"MADAME: The excellent Art of Musick was thought by many of the Wisest Ancients, to have derived its Original immediately from Heaven; as one of the First, most beneficial Gifts of the Divine Goodness to Mankind: thereby to draw and allure, the old, rude, and untaught World, into Civil Societies; and so to soften and prepare their Minds for the easier reception of all other Accomplishments of Wisdom and Vertue.

"The most Learned of the Ancient Heathens, the Greeks, were so much of this Opinion, that they carried their Veneration for this Admirable Faculty too far. They believed they could not do it right, but by assigning to it, for its Protection and Improvement, some peculiar tutelary Gods of its own. Nay, when to all the other Ornaments and Perfections of human Life, they seldom appointed more than one single Deity to preside over each of them, to Musick alone they allotted a greater number of Guardian Divinities than to any of the rest; some of the Male, but most of the Female and Fairer Sex.

"They were indeed mistaken, when they bestowed on it these Fabulous Honours; and they made but ill Gods and Goddesses of those Men and Women, who would have done excellently well if they had only passed for Patrons of it, or Inventors in it, as they really were.

"But in all times of the truer Antiquity, even amongst God's own peculiar People, we find this most instructive and delightful Skill did always meet with its due and deserved Honours, short of Idolatry, and within the bounds of Sobriety and Decency.

"Thus we read in the Holy Scriptures, not long after the History of the Creation, the Name of the Man is Solemnly recorded with Renown, among the Founders of Nations, who was the first Inventor of the Harp and the Organ.

"And undoubtedly, there was never any Age of the true Church afterwards, whether Jewish, or Christian, wherein the Sacred delights of Musick were not admitted, to bear an eminent Part in the Worship of the True God.

"In the Jewish Church, it is certain, that even before the Temple it self was built, while it was yet only in Design, God Inspir'd David, the Man after his own Heart, to Compose before-hand, the Hymns and Divine Anthems that were to be Sung in it.

"And the choice of the Person for that Work,

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was infinitely for the dignity of the Art: Since no less a Man, than the chief of their Monarchs, and the greatest of their Conquerors, was ordained by God, to be their Poet and Musician on that occasion.

"And it were easy to prove, that the same Celestial Spirit of Musical Concord and Harmony, was all along cherished and entertained in the Christian Church, during the very best Times of its purest Doctrines and Devotions.

"It will be enough, only to mention one undeniable Instance, That, in the Primitive Age, during the cruellest Persecutions, in their most Private and Nightly Assemblies, the Christians of that early Time, as Pliny informed Trajan, remarkably distinguish'd themselves, by their alternate Singing of Psalms and Spiritual Songs.

"Such, Madame, have been always the Employments of the Sublime Art of Musick, to teach and cultivate Humanity; to Civilize Nations; to Adorn Courts; to Inspirit Armies; to Inspire Temples and Churches; to sweeten and reform the fierce and barbarous Passions; to excite the Brave and Magnanimous; and, above all, to inflame the Pious and the Devout.

"For these Reasons, it has all along receiv'd the Encouragement and Favour of the Greatest, the Wisest, the most Religious, the most Heroick Persons of all Ages. And it seems but reasonable, that it should be so, that they should principally take upon them the care of this High-born Science of Tuneful Sounds and Numbers, whose Souls are more elevated than others, and seem most to partake of that Natural, and Divine Harmony, it professes to Teach.

"You see, Madame, what undoubted Title Your Royal Highness has to the Patronage of this Art. It is Your own by many rightful claims, not only for Your High Birth and Royal Dignity, but for something, that is even yet more Your own; for that admirable temper of Spirit, that harmonious sweetness of Disposition, that silent Melody, and charming Musick of Your whole Life.

"After I have said this, it cannot be denied, but that, by inscribing these Papers to Your Royal Highness, I have chosen the worthiest and most excellent Patroness for these my Studies, that this Nation, or Age has produc'd. Yet I must still confess, while I applaud my self for the happiness of my Choice, the ambition of it puts me into Confusion; I am ashamed to think, that to such a Patroness I can present so very little, either worthy of the Art I admire, or of the Glorious Princess to whom I dedicate all my Muses.

"But for that part, which concerns Your self, Madame, Your own Goodness and Benignity, has set my Mind at ease, by Your generous Invitation and favourable Promise, of accepting the low Present I now offer, and your Gracious Assurance of a perpetual Protection to its Author.

"And that also, if any thing can, may possibly enable me to supply the other Part better for the future, and lift up my Genius to something more becoming the Majesty of Art it self.

"The two most Noble ends of Musick Vocal and Instrumental, being either to raise and nourish the tender, and the Generous Passions of Love, Friendship, and Honour, among Men; or to animate our Affections, and to kindle the ardour and zeal of our Devotions towards God: I must own, that what I now lay at your Royal Highness's Feet, consists only in some weak Performances of the first kind.

"I will make no Apology for the Subjects of any of them, thô they are generally conversant about Love-Affairs; since the divertisements and delights of those softer Affections, when conceiv'd in pure Thoughts, and cloathed with innocent Expressions, have been always allowed in all Wise and Good-natur'd Polite Nations; and never any where Condemn'd by the truly Good and Honourable part of Mankind.

"I dare affirm, that nothing but the unsociable sullenness of a Cynick, would ever exclude secular Musick, so qualified, out of Civil Societies; as nothing but the perverse sowerness of a Fanatick, would ever drive Divine Musick out of the Church.

"But yet, lest a Work of this Nature, thô perhaps not blameable in it self, either for the Matter, or the manner of it, should however seem to fall below what is due to Your Royal Highness's Greatness of Mind, and consummate Vertue: Give me leave, Madame, to tell You, I am preparing, as fast as I can, to make some amends for this, by a Second Musical Present, upon Arguments incomparably better: I mean my Church-Services, and Divine Compositions.

"To those, in truth, I have ever more especially consecrated the Thoughts of my whole Life. All the rest I consider but as the Blossoms, or rather the Leaves; those I only esteem as the Fruits of all my Labours in this kind. With them I began my first Youthful Raptures in this Art: With them, I hope calmly and comfortably to finish my days. Nor will my mind be ever at rest, till I have offer'd them up to God, for the Publick use of the best Church in the Christian World, under the Propitious Authority of Your Royal Highness's Name.

"May it please Your Royal Highness,
"I am Your most Humble, most Dutiful,
"And most Devoted Servant,
"JOHN BLOW.

"London, A. D. 1700."

ANCIENT SIGNATURES. In the music of Corelli, Geminiani, Handel, &c., the general rules of finding the tonic, either in the major mode by the characteristic notes of the signature, or in the minor mode by the leading note accidentally inserted, are not always sufficient. When, instead of the complete series of sharps or flats of the signature, the last sharp or flat is suppressed, and inserted accidentally when requisite, like the leading note of the minor mode, such deviation from the usual method of notation is termed the *ancient signature*. Thus, in the seventh and twelfth sonatas, or violin solos, of Corelli, op. 5, the signatures appear to be either C major, or A, its relative minor; but the accidental notes, C sharp and B flat, show that the real key is D minor: and that the B flat, which is used in the modern signature, is omitted at the clef. So we see, that, although the term *signature* is defined to be the number of sharps or flats at the clef, yet the word will be also applied to the two natural keys of C major and A minor. Examples of the ancient signature of D minor may also be found in the third and fifth concertos of Geminiani, op. 2, and in the fourth concerto of op. 3.

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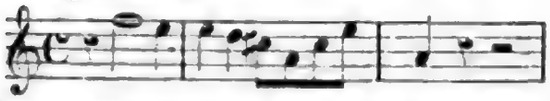
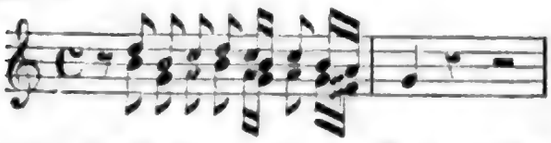
For instance, the first movement of his third concerto begins thus: —



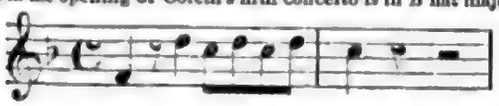
Here the key is known to be D, by the accidental C sharp, and to be also D *minor* by the natural F, which remains unaltered, as in the signature. The same ancient method of notation is sometimes found in the key of G major, where the sharp of the leading note, F, is inserted accidentally, when requisite; as in the following example from the first chorus of Handel's oratorio of "Saul," "How excellent thy name, O Lord!" One of the intermediate movements commences thus: —



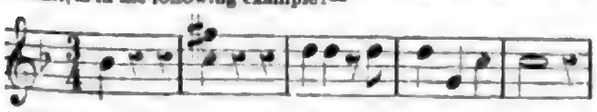
Here the key is known to be G, by the sharp before the F, which is used in the second treble as a third below the A; and the B natural of the clef shows it to be G major.

ANCIENT SHARP SIGNATURES. The ancient signature of one sharp is applicable to the keys of D major and B minor: but the sharp signatures of this ancient method are never found in the minor mode: for, as the second, or supertonic of the key would then require an accidental sharp, the irregularity of the signature would perpetually occur. In the solos of Corelli, however, several instances occur of the ancient sharp signature in the major mode, viz.: the sixth and ninth sonatas in two sharps are in the key of A major: and the G sharp is accidentally inserted. The eleventh sonata of the same work bears the signature of three sharps, and is in the key of E major, the D sharp being inserted accidentally. Handel's duet, in the oratorio of "*Athalia*," "Joys in gentle train appearing," is also in this key, and has this signature. The ancient signature of four sharps is found in Handel's beautiful air, "*Rendi il sereno al ciglio*," from the opera "*Sosarmes*." This is in B major, with the sharp to its leading note, A, occasionally inserted. It was also introduced in 1788, by Dr. Arnold, in the oratorio of "Redemption," to the words, "Lord, remember David."

ANCIENT FLAT SIGNATURES. The objection to the sharp signatures does not apply to the flat, since the second of their minor modes is not affected by the flat. For this reason, and from the variable nature of the sixth, or submediant, in the minor scale, the ancient flat signatures are very frequently found. The signature of one flat belongs to B flat major and G minor. The following example in the opening of Corelli's fifth concerto is in B flat major.

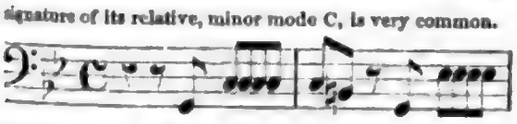


This example affords a very striking instance of the use and effect of harmony in deciding the key and mode, independent of the signature. The eighth concerto of Corelli opens with this signature in G minor, as in the following example: —



This also depends upon harmony for the decision of its key and mode: the melody, as it stands above, might be equally in B flat major, or G minor; but the F sharp, which accompanies the C in the second measure, decides the key. The signature of *two flats* belongs to E flat major, as

The signature of its relative, minor mode C, is very common.



The signature of *three flats* is unusual in the major mode of A flat, but extremely frequent in the minor of F. Handel, indeed, has seldom, if ever, used the modern signature in this mode.

In the above example, the E natural is the leading note, and points to the key note, F; of which A flat is the lesser third, and decides the mode.

ANCIENT THEATRES. These buildings were so constructed, originally, that the actors could not be heard at the extremity of the stage. The Greeks, therefore, contrived a plan to supply that defect, and to augment the tone of the voice, and make it more distinct and articulate. For this purpose they invented large copper vessels, which were disposed under the seats of the theatre in such a manner as made all sounds strike upon the ear with more force and distinctness. The orchestra was divided into three parts. The first and most considerable was more particularly called the orchestra, and was appropriated to the pantomimes and dancers. In the second part were placed those who sung in chorus; and in the third were disposed their symphony or band. The passion of the Athenians and all the Greeks for comedy and dramatic representation is inconceivable. Their eyes, ears, imagination, and understanding, all equally shared in the satisfaction. Nothing gave them so sensible a pleasure, however, as the strokes which were aimed at the affairs of the public. Frequently mere accident was the occasion of sudden application, which was very agreeable to the people. Upon the following couplet of Æschylus being spoken upon the stage in praise of Amphiaraus, —

"'Tis his desire
Not to appear, but to be, great and good,"—

the whole audience rose up, and unanimously applied it to another person. A similar circumstance happened to Philopœmen: at the instant he entered the theatre, they were singing, —

"He comes, to whom we owe
Our liberty, the noblest good below;"—

and all the Greeks cast their eyes upon him, and with clapping of hands and acclamations of joy, expressed their veneration for the hero.

ANCILIA. (L.) The sacred shields on which the ancients beat the time of their music at public festivals.

ANCORA. (I.) Again, once more.

ANDANTE. (I.) This word seems to have had, in times past, a signification different from that attached to it by the musicians of the present day, and is frequently to be found at the beginning of old movements of a grand and even cheerful style. But now, it is used to imply a time somewhat slow, and a performance distinct and exact, gentle, tender, and soothing.

ANDANTE AFFETTUOSO. (I.) Slow and affectionate.
ANDANTE CON MOTO. (I.) A little faster than Andante.
ANDANTE GRAZIOSO. (I.) Slow, but gracefully.
ANDANTE LARGO, or LARGO ANDANTE. (I.) By this expression we understand that the performance of the movement to which it is prefixed is to be slow, distinct, and exact.
ANDANTE MAESTOSO. (I.) Slow, with majesty.
ANDANTE NON TROPPO. (I.) Slow, but not too much so.
ANDANTE PASTORALE. (I.) Slow, and with pastoral simplicity.

ANDANTINO. (I.) Diminutive of Andante. Gentle, tender, and somewhat faster than Andante.

ANDERS, HEINRICH, organist of the old church at Amsterdam, was born in Germany in the year 1690. He published in 1720 two books of sonatas.

ANDERSON, JOHN. A composer of Scotch music, considered by some as unrivalled since the days of Oswald. He died at Inverness in 1808. (Clementi's Cat.)

ANDERSON, LUCY, daughter of Mr. John Phillpot, music seller and professor of music, was

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born at Bath in 1797. The only instruction Mrs. Anderson ever received on the piano-forte was from her cousin, Mr. Windsor, of Bath, and that was very irregularly given; but her natural love for the art induced her to persevere with no other assistance than what she derived from hearing the several eminent performers who occasionally appeared at the Bath concerts. At a very early age, Mrs. Anderson (then Miss Phillpot) followed her profession, and played with great success at the Bath concerts. But in consequence of her health suffering from a residence in that town, she was induced to go to London, where the success she met with determined her finally to settle. In July, 1820, she was married to Mr. Anderson, also a professor of music.

ANDERSON, GEORGE FREDERIC, husband of the preceding, and professor of the violin and piano-forte, was born at Carlton Palace in the year 1795. He was a pupil of Wiechsell. Anderson for many years played at the Opera, Ancient, and Philharmonic Concerts, of which last society he was an associate. He was also musician in ordinary to his majesty.

ANDRÉ, JOHN, was born at Offenbach, in 1741. He was first intended for trade by his friends, who had a silk manufactory in that town. André was not regularly taught music, though he had a great taste for it; all the instruction he obtained in that art, till the age of twelve, was from one of his little companions, who went to Frankfort to take lessons on the violin, which he repeated to André. In this way he improved much: he soon afterwards taught himself the harpsichord and the rudiments of composition. Till the age of twenty, André had only composed a few songs; but being at Frankfort about the year 1760, he heard the French and Italian comic operas there, which determined him to attempt composition for the theatre. His first work of this description was the little opera called "The Porter," which was played at Frankfort, and pleased the public by its gayety and simplicity. He next composed Goethe's "Erwin and Elmira," which also succeeded. In a short time these two pieces were performed at Berlin, and were so successful that their author was sent for to compose for the theatre of that metropolis; where also he followed up his studies in composition under the direction of the celebrated Marpurg. André continued at Berlin for several years, and composed many operas; he afterwards returned to Offenbach, where he had previously established a large music warehouse. This was one of the most famous of its kind in Europe. He directed all departments of the work in person, and employed more than fifty workmen. He died in 1799. His compositions consist of more than twenty operas, including music to the tragedies of Macbeth and King Lear; three sonatas for the piano-forte, violin, and violoncello; songs with quartet accompaniment; Burger's "*Leonora*," a romance for the piano-forte, which went through five editions, &c. His style, says M. Fetis, is not remarkable for novelty of ideas or harmony, but his melodies have a natural grace and gayety.

ANDRÉ, JOHN ANTONY, son of the preceding, was born at Offenbach in 1775. At two years of age he is said to have shown a musical tendency. He received his first lessons on the violin and piano-forte in Berlin, when his father directed the orchestra at the opera there. Marschbaum, the tenor, taught him singing, and at the age of nine he sang difficult airs with taste and accuracy. Returning with his father to Offenbach, he devoted himself with ardor to his instruments, besides lessons in harmony and accompaniment, and in the art of reading a score. A couple of years, under the tuition of Ferd. Fränzel, made him a finished violinist.

His first compositions (before he was thirteen) had been symphonies for amateur concerts; but his first avowed work was a sonata for piano and violin, composed on a journey to Manheim and Strasburg, with his father, in 1788. In 1790, aged only sixteen, he was conductor of an orchestra at Offenbach, where the business of his father had recalled him. He composed much and with great facility. From 1793 to 1796, his time was divided between the music publishing establishment and the practice of his art. At the age of twenty, he went to the University of Jena. In 1793, he made a second musical tour in the Rhine cities. The death of his father threw the music warehouse upon his hands in 1799, which did not prevent, however, a third and larger musical tour through Nuremburg, Augsburg, Munich, Vienna, Prague, Dresden, Jena, Weimar, &c., during which he made the acquaintance of all the great German composers. While at Vienna, he purchased the Mozart manuscripts of the widow; and those priceless treasures are yet in the hands of the André house, which has a branch, conducted by a son, in Philadelphia. In 1800, André visited England.

The list of his compositions, printed since 1788, includes twenty-one symphonies for orchestra, three concertos for violin, seven concertos for wind instruments, several collections of military music, two masses, an opera, ("Rinaldo and Alcina," 1799;) seven *opera* of stringed quartets; six of piano-forte sonatas; serenades, dances, fantasias, &c., for orchestra; cantatas, romances, and songs. His music, it is said, lacks invention, but is agreeable and pure in harmony. In 1832, André announced a general treatise on music, in six large octavo volumes. The first volume appeared the same year, and treats of the science of harmony, modulation, the ancient modes, the harmonizing of chorales, &c. Volume two contains single and double counterpoint, fugue, and canon. Volume three is destined to melodies and rhythmics; four, to instrumentation; five, to song writing; and six to style, form, the use of voices and instruments.

ANDRÉ, LEWIS, was, in 1729, chapel-master and composer to the King of Poland.

ANDRÉ, YVES MARIE, a Jesuit, was born at Caen, in Normandy, in 1675. He wrote a treatise on the beauties of music. It is contained in his work called "*Essai sur le Beau*," Paris, 1711, which has gone through many editions.

ANDRÉ, of Modena, a monk, published in 1690 a work on vocal music.

ANDRÉ, LUCREZIA, often called *Cara*. A celebrated Italian singer at the beginning of the last century; she was in the service of the Grand Duke of Tuscany.

ANDREA, HONOFRIO D', a Neapolitan

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poet, wrote a discourse on music at Naples, in 1636.

ANDREA, NICOLAUS, pastor in Swedish Lapland, published some church music at Stockholm, at the beginning of the seventeenth century.

ANDREAS ARROENSIS, a composer of the seventeenth century, published the Psalms, set to music, in 1626.

ANDREAS, CRETENSIS, Archbishop of Crete, died in 724. He composed much music for the Greek church.

ANDREAS, SYLVANUS. A renowned contrapuntist about the year 1540.

ANDREINI, ISABELLA, a celebrated singer, poet, and actress, born at Padua, in 1562. She lived a long time in France, and died in 1604.

ANDREONI. An Italian soprano singer. He was engaged in 1741 for the opera in London.

ANDREOZZI, GAETANO, born about the middle of the eighteenth century, was a relation and pupil of Jomelli, and master of the Royal Chapel of Naples. He composed for all the principal theatres of this capital, and also for the greater part of Italy. His principal operas are "*Arbace*," "*Olympiade*," and "*Catone*," Florence, 1787; "*Agesilao*," Venice, 1788. His favorite air, "*Ah! quest' anima non speri*," is still much celebrated in Italy, and the oratorio "*La Passione di Giesu Cristo*" is justly esteemed. His style was learned, graceful, and dignified. Andreozzi also composed some quartets for the violin, in excellent taste.

ANDREOZZI, ANNA, wife of the preceding, was principal female singer, in 1791, at Florence; and in 1801, at Dresden, where, shortly after, she lost her life by being overturned in her carriage.

ANDREWS. An excellent performer on the tenor, resident at Manchester. He played at the York festival in 1823.

ANDRIGHETTI, A. L., published, in 1620, at Padua, a work on music.

ANDROIDES. In 1738, M. Vaucanson exhibited at the Royal Academy of Sciences, in France, a machine capable of playing several airs on the German flute. By means of springs, valves, and levers, he produced all the motions requisite for an expert player on the flute; and he executed music in such a manner as to have it acknowledged equal in beauty to that derived from the exertions of a well-practised living performer. The same gentleman afterwards exercised his ingenuity in the construction of another musical androides, exhibited to the Academy in 1741, and which was not less admired than his flute player. In constructing his pipe and tabor player, M. Vaucanson made some discoveries which he little thought of; and among the rest, that this kind of flute is one of the most fatiguing instruments to the lungs of the performer. In order to produce the highest note of the instrument, the muscles of the chest of a living performer must make an effort equal to fifty-six pounds, for such was the weight with which he found it necessary to load the pair of bellows which supplied the air for this tone in the machine. A single ounce sufficed for the lowest tone; whence we may deduce the variety of intermediate proportions necessary to be given to the air in giving even the scale of the flageolet. Many musical androides have been invented; but among the most celebrated automatical mechanisms was that of M. Maillardet, a native of Switzerland, who constructed an androides representing a beautiful female, seated at a piano-forte, on which she performed eighteen tunes. Independent of the execution of the music, which is produced by the actual pressure of her fingers upon the keys, all her motions were elegant and graceful, and so nearly imitating life, that, even on a near approach, the deception could hardly be discovered.

ANDRON, a flute player, born in Sicily, is said to have invented, about the year 130, the art of dancing in correct time to music.

ANDRONICUS. A Neapolitan musician of antiquity. He composed a hymn, which was solemnly chanted by a chorus of young virgins, to appease the wrath of the gods against the Romans. (Vide Sallust.) In the private as well as public sacrifices of the ancient Romans, music was considered an important aid to their ceremonials. The flute was the instrument in use, as also in Greece, to accompany the voices of their priests. The flutes used in the temples were made of boxwood; those for the theatres and public games, of silver. The trumpet and the lituus were also introduced (according to the Grecian custom) during the hecatombs. To show the importance which was attached to the musical characters in ancient Rome, it is related that, early in the history of that city, the musicians formed together a college or society, and were accustomed to partake daily of a dinner at the capital, given them by the state. On account of this dinner being suppressed, they all retired to Tibur; and the only terms on which they would agree to return to Rome were, not only the renewal of their usual daily repast, but to be treated with much more magnificence; as a foretaste of which enjoyments, a banquet was prepared for them at Tibur, where they all became inebriated, and in that state were removed to Rome.

ANDROT, A. A., was born at Paris in 1781; he was admitted, in 1796, a pupil of the Conservatory, and in 1802 gained the prize for composition. He then went to Rome, where he was patronized by Guglielmi, and composed some church music, which was performed in passion week in 1804. Just as he had finished a "*De profundis*," he died, in the twenty-third year of his age.

ANEAU, BARTHELEMY. Author of two books, the one containing church music, and the other the fourth eclogue of Virgil set to music, printed at Lyons in 1539 and 1559.

ANEMOCHORD. Æolian harp.

ANERIO, FELICE, is said by Walther to have been a pupil of Maria Nanino, and by Adami to have succeeded Palestrina as *maestro di capella* of the pontifical chapel. These two circumstances alone imply no common degree of merit; and, according to Adami, many admirable compositions by this author were preserved in the pope's chapel, and in daily use. He seems to have been regarded as a great master of his profession. His madrigals for six voices were printed at

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Antwerp, 1599, and canzonets for four voices, at Frankfort, in 1610; which, for a time, enjoyed a considerable share of public favor.

ANERIO, G. F., a Roman composer and chapel-master at Verona at the beginning of the seventeenth century, published madrigals and other works at Venice and at Rome.

ANFANGS-RITORNEL. (G.) An introductory symphony to an air, &c.

ANFOSSI. An eminent performer on the double bass, resident some years since in London. He performed at the York musical festival in 1823.

ANFOSSI, PASQUALE, born about the year 1736. He first applied himself to the practice of the violin, in the conservatories of Naples; but feeling that his imagination was too much restrained by this study, he preferred that of composition, under the auspices of Sacchini and Piccini; the latter of whom, perceiving in him marks of vigor, tact, and most of those qualities which fit a musician for his art, conceived an affection for him, and soon communicated to him some part of the fine talent which he himself possessed. Piccini procured him his first engagement, in 1771, for the theatre *Delle Dame* in Rome. The first attempt of Anfossi was unfortunate; but Piccini made a like engagement for the following year, and notwithstanding a second failure, he concluded a third for the next, and exhorted Anfossi, who had prepared to leave Rome in disgust, to apply with greater ardor, instead of being discouraged by the first obstacles he might encounter in his arduous career. His counsel was prophetic, and so favorable to his pupil, that they soon turned to the disadvantage of the master who gave them. Anfossi hesitated not to follow them. He composed his opera of "*Il Sconosciuto perseguito*," which, when performed in 1773, experienced so brilliant and so continued a success, that Piccini beheld his repose compromised, less by the merit of the work, which could in no case have surpassed his own, than by a spirit of envy and intrigue, which made use of it to inflict disgrace more unjust than painful to him, but which obliged the master to give way to the disciple. Anfossi, freed from the presence of his master, and proud of the unexpected favor of the Romans, (he only was talked of at Rome; his music only was listened to,) redoubled that ardor with which Piccini himself had inspired him. He became more laborious, more active than ever he had been; he composed with the greatest care and the most scrupulous attention; and having completed the opera of "*La Finta Giardiniera*," it was performed in 1774, and he beheld, with less joy than surprise, that the public continued its favor. It was followed by "*Il Geloso in Cimento*," in 1775, which met with the same good fortune. This composer had, however, not yet essayed his talents in the most difficult style. He had not yet written a serious opera; which, if it demands less vivacity than the comic, requires more real genius, and a knowledge of the noblest, most intense, and most expressive emotions of the human heart. He wrote the opera of "*L'Olympiade*;" it was performed in 1776, and he had the grief to behold the fall (as great as it was unseen) of his work. He now experienced, in his turn, the pain his master had undergone; he felt that disgrace, inflicted by a public who had lavished favors upon him, was the most painful to endure; and like Piccini, being unable to support the blow this event inflicted on his sensibility, he quitted Rome. Anfossi traversed Italy, and stopped at Venice. The Venetians enjoyed the new works composed for them, and this enabled him to forget his disgrace. He was named director of one of the conservatories of that city. With this honorable title he repaired to Paris in 1780, where he gave "*Caius Marius*" at the Academy of Music. The success of this work, although not brilliant, was satisfactory to the author. He then gave "*Il Sconosciuto perseguito*," adapted to French words; but whether the Italian style was not yet perfectly understood at Paris, or whether the translation of the words was prejudicial to its effect, it certainly did not succeed according to its merit. It was uncertain whether this was the cause of Anfossi's leaving France, but he quitted Paris in 1782, and repaired to London, where he remained till 1785; but he arrived at an unfavorable time, for Sacchini had preceded him, and the affairs of the opera were in so embarrassed a state, that his reputation was diminished rather than increased by his visit to England. He returned to Rome in 1787, where he composed several works, and had the happiness to meet with universal applause. He died in that city about 1795, in the enjoyment of considerable reputation. The compositions of Anfossi do not bear the stamp of genius like those of his two predecessors, Piccini and Sacchini, on whose style his own was formed. He understood the art of developing and refining musical expression, and many of his finales became models of this department of art. His clearness of style may be compared to the same quality in literature, and his fecundity proves that he wrote with facility. His opera of "*L'Avaro*" is considered as his *chef-d'œuvre*; and among his oratorios, "*Betulia Liberata*" is most distinguished.

ANGEBER, W., published some piano-forte lessons at Augsburg about 1799.

ANGELI, LE PERE, lived at the end of the seventeenth century. He published, in 1691, a work on counterpoint.

ANGELINI, ORAZIO, a fine performer on the organ, lived in Italy in 1580.

ANGELO, COUNT, born at Venice, was author of several musical dramas performed at Venice about the year 1654. Among these are "*Cleopatra*," "*Demetrio*," and "*Aureliano*."

ANGELO DA PACCITONO, a Franciscan, published at Venice, in 1547, a work on music.

ANGELO, MICHAEL, of Bologna. Principal soprano at Munich in 1786.

ANGERSTEIN, JOHANN KARL, a priest at Bretkow, published a work on singing, in 1798, at Stendal.

ANGIER, J. H. An English musician of merit, who flourished about 1810.

ANGIOLELLI. A celebrated singing master and singer in Portugal, in 1822.

ANGIOLINI, GASPARO, ballet master to

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the Emperor of Russia, wrote, about the year 1789, several works in Italian, on his art.

ANGIOLINI, GIOVANNI FREDERIGO. A good composer, born at Sienna, lived chiefly in Prussia and Russia, and published much music for the harp and piano-forte.

ANGLAISE. (F.) A tune adapted for a country dance, in the English style.

ANGLEBERMÆUS, or ENGLEBERMÆUS, JOANNES PYRRHUS, a lawyer at Orleans, lived in 1540, and published a work on music and dancing.

ANGLEBERT, J. K. Chamber musician of the King of France, and organist. He published some works for the organ and harpsichord, about the year 1679.

ANGLERIA, CAMILLO, a Franciscan, at Cremona, studied counterpoint under Coreggio. He died in 1630. He is the author of rules for composition, published at Milan in 1622.

ANGLOSINI. A composer of songs published by Clementi.

ANGLO-SAXON MUSIC. Among the Anglo-Saxons, music was much practised; and though their strains would in all probability have sounded harsh to a modern ear, yet over the simple and strong sensations they had a powerful influence. Music had not yet been disjoined from its natural alliance with poetry — a circumstance which gave to both arts a fascination unknown to them separately. The most astonishing effects are ascribed to their music; stories are told of the perfect witchery which their bards exercised over the passions of their audience; of companies being melted into tears by their doleful airs; then exhilarated to laughter, dancing, and shouting, by their sprightly songs; and roused at last to madness and mutual wounds, by the fierce notes that provoked revenge. All this is perfectly intelligible, without supposing their musicians to have possessed any secret in melody that is lost to the present age, when we consider the convivial nature of those assemblies where music was generally introduced. It is not uncommon to see the manliest natures melted into tears by simple melody, or a company to join in dancing and shouting, when the glass has circulated and the fiddle has struck up. Our northern ancestors drank very heartily; and it is much more credible, that the strong potations which they had swallowed, rather than the hand of the harper, introduced riots into their meetings. From an illuminated manuscript of the Anglo-Saxon Bible, it appears that they had a variety of musical instruments, sufficient at least to make a considerable noise in their concerts. In the picture alluded to, there is a harp of eleven strings, a four-stringed instrument like a violin, with a bow, a short trumpet, and a curved horn. In the reign of Edgar, the famous St. Dunstan gave a fine organ to Glastenbury, which is described by William of Glastenbury. But it was to vocal and church music that the greatest attention was paid. Teachers were sent for, at a great cost, from distant countries, and the monks frequently travelled to Rome, that they might learn to excel their brethren in an accomplishment on which their promotion often depended. In the reign of Athelstan, the first set of bells was introduced into England, and presented to the monastery of Croyland by their abbot, Turketul. Single bells, however, must have been known in the seventh century, as they are mentioned by the venerable Bede.

ANGOSCIOSAMENTE. With anxiety; apprehensively; sorrowfully.

ANGRI, ELENA, the famous contralto, was born on the Island of Corfu, May 14, 1824, and, judging from the name alone, of Italian parents. The misfortunes of her father forced Elena to cultivate her musical talents, and she went, under the care of an uncle, to Naples and Florence, to enjoy the instructions of the distinguished masters, Taglioni and Doglia. At the age of eighteen, Limari engaged her for the Scala at Milan, whence she went to Vienna, and was appointed first singer to the imperial court. Her next engagement was for St. Petersburg; but an attack of cholera forced her to give this up. In 1849, she appeared in the Royal Italian Opera at Covent Garden, in London, and during the winter of 1849–50 was prima donna at the Italian Opera in Paris. In the autumn of 1850 she returned to London, having accepted an engagement to sing in the national concerts. In January of the last year she accompanied Ernst in a tour through Ireland, Scotland, and England, and aroused every where the highest enthusiasm. She has always been an especial favorite of Rossini, Meyerbeer, and Spontini, the latter of whom wrote an Italian sonnet in praise of her full and sonorous voice — one also of extraordinary compass.

ANGRISANI, CARLO, an Italian singer and composer, published some collections of Notturni, at Vienna, in 1798. He sang at the opera in London for several seasons, from the year 1817. His voice was remarkable for the roundness, gravity, and volume of its tones.

ANHANG. (G.) An adjunctive member to a musical sentence; a sort of coda.

ANIMA, ANIMO, ANIMOSO, and ANIMATO. (I.) These words have all a similar meaning. The sound box of an instrument is the *anima*, the soul, the spirit of it. *Animato*, animated, is a term by which the Italians indicate that a movement is to be performed with boldness and spirit.

ANLAGE. (G.) The plan or outline of a composition.

ANLEITUNG. (G.) An introduction. This term often occurs in the titles to German publications.

ANIMUCCIA, GIOVANNI, born at Florence, was an eminent composer of motets and madrigals in four parts, printed at Venice, before the year 1558. He also published a set of masses at Rome, dedicated to the canons of the Vatican. He was chapel-master of St. Peter's, at Rome, and died in 1571. Animuccia is named as one of the companions of San Filippo Neri, who first applied music to the purpose of attracting company to the *Chiesa Nuova*, or New Church, at Rome, on Sunday evenings; whence sacred dramas, or mysteries, or moralities, in music, were afterwards called *oratorios*.

ANJOS, DIONISIO DOS. A good composer and harpist; he likewise performed on the *viol da gamba*. He died at Lisbon in 1709. He wrote some church music and motets.

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ANNA, D. G. D', an Italian, printed some trios for two violins and a bass, at Naples, in 1793.

ANNA AMELIA, of Prussia, sister to Frederic the Great, was born in 1723. She was a pupil in composition of Kirnberger, and composed a sacred cantata of extraordinary merit, and several other musical works. She died at Berlin in 1787, and bequeathed her very valuable collection of music to the Gymnasium at Berlin.

ANNELLI. An Italian vocal composer towards the end of the last century.

ANNIBAL, of Padua. A renowned master on the organ at the end of the sixteenth century. He composed motets, madrigals, and other works.

ANNIBALI, DOMINICO. An Italian singer at the court of Saxony. He was engaged by Handel for his operas, in 1736.

ANNUNCIACAM, FR. GABRIEL DE, born at Lisbon in 1679, published there a treatise on singing.

ANOMALIES. Those false scales, or intervals, which necessarily exist in all keyed instruments, from their incapacity of a true and perfect temperament.

ANOMALOUS, or ANOMALOUS TRIADS. *Altered Triads.* See that term.

ANSALDUS, CASTUS INNOCENTIUS, a Dominican, published, in 1747, a large work on the musical instruments of the Jews.

ANSANI, or ANZANI, GIOVANNI, an Italian singer and composer, sang in London about the year 1781. Dr. Burney says his voice was one of the sweetest, yet most powerful tenors he ever heard. He was of an irritable disposition, and his wife, Signora Maccherini, a very indifferent singer, had a still worse temper. It is said that in Italy, when employed in the same theatre, if one happened to be applauded more than the other, they have been known to employ persons to hiss the successful rival.

ANSDELL, W. F., was born in 1798, in the parish of Pancras, and at the age of fourteen commenced his musical studies under the celebrated M. P. King, and some time afterwards became a pupil of Augustus Meeves. Among his published works are "*Le Souvenir,*" air with variations, "*Le Bien Venu,*" march and rondo, and "*Aure Felici,*" as a rondo.

ANSCHLAG. The percussion of a discord.

ANSCHUETZ, J. A., a German composer, published some allemandes and waltzes at Bonn, in 1798.

ANSEAUME, of Paris. Composer for the comic opera, between the years 1750 and 1780.

ANSELMI SECONDINI. A composer at Lodi. He has written some operas since the year 1788.

ANSON, of Manchester. An eminent performer on the trumpet.

ANTAO DE SANTA ELIAS, a Carmelite monk, and chapel-master at Lisbon, died in 1748. He composed a "*Te Deum*" and other sacred music.

ANTEGENIDES, an ancient Greek, improved both the flute and the dress of the performer. He was the first who appeared in public with delicate Milesian slippers and a saffron-colored robe.

ANTEGNATI, GOSTANZO, organist at Brescia, published some works for that instrument, also masses and motets. He died in 1619.

ANTENORI, D. A celebrated violin player at Milan, in 1760.

ANTHEM. A vocal composition set to words generally selected from the Psalms, and adapted to cathedral service. There are five species of anthems: the *verse and chorus anthem*, consisting of verse and chorus, but beginning in chorus; the *verse anthem*, containing verse and chorus, but beginning in verse; the *full anthem*, consisting wholly of chorus; the *solo anthem*, consisting of solos and choruses, but without verse; the *instrumental anthem*, which may be similar to either of the foregoing, but is furnished with accompaniments. Anthem singing is very ancient in the church; some suppose it to have descended from the practice of the earliest Christians, who, according to Pliny, were accustomed to sing their hymns to Christ in parts, or in tunes. Anthems were first introduced in the reformed service of the English church in the beginning of the reign of Queen Elizabeth. Socrates says, "St. Ignatius is the author of anthem singing among the Greeks, and St. Ambrose among the Latins." At the present day we call any sacred tune or piece of music set to words from the Psalms, &c., an anthem.

ANTHEMA. A dance practised much by the Grecians, in which they sang while dancing.

ANTHEM SINGING. As the proper execution of psalmody requires the voices of all in the congregation who can sing, the singing of *anthems* should be confined to the choir. In the ancient Jewish church, persons were expressly appointed by God to conduct his praises, and the assembled congregation occasionally united in the loud chorus. So also in the primitive church, and in the church of England, anthems are performed by a choir, to which the congregation are supposed to listen with devout sentiments. The form of the anthem is naturally derived from the structure of some of the Psalms, in which we frequently find the soliloquy, the dialogue, and the chorus. Thus, "The Lord hear thee in the day of trouble," is the voice of a company encouraging a priest in his intercession. He then expresses his confidence in these words: "Now know I that the Lord helpeth his anointed." Then all join together in supplication: "Save, Lord, and hear us when we call upon thee." The solo, the verse, and the chorus, in church music, express all these turns of the sacred poetry, when properly applied. But as anthems are not often introduced in the service of our churches, and as it is presumed they will only be attempted when there is an able and well-instructed choir, under the direction of an experienced leader, further observations are not required in this place.

ANTHEM-WISE. Alternately, in the manner of an anthem.

ANTICIPATION. The taking, in a preceding chord, one, two, or more of the intended notes of an anticipated combination.

ANTICO. (I.) In the ancient style.

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ANTIGENIDAS, of Thebes. One of the most renowned musicians of antiquity; he was appointed flute master to Alcibiades. Aulus Gellius relates, that Alcibiades, setting up for a fine gentleman, and taking the utmost care of his person, was soon disgusted with his instrument, as Minerva had been before; for happening to see himself in a mirror while he was playing, he was so shocked at the distortion of his countenance, that he broke his flute in a transport of rage, and threw it away, which brought this instrument into great disgrace among the young men of rank at Athens. This disgust did not, however, extend to the sound of the flute itself; for we find by Plutarch, that great performers upon it continued long after to be much followed and admired. Antigenidas, notwithstanding the height of his reputation, regarded public favor as a precarious possession, and was never elated by the acclamations of the multitude; and so fully was he persuaded of the coarse taste of the common people, that one day, hearing at a distance a violent burst of applause bestowed upon a flute player, he said, "There must be something very bad in that man's performance, or those people would not be so lavish of their approbation." Antigenidas was the author of several improvements on the flute. He increased the number of holes, which extended the compass of that instrument, rendering its tones more flexible and versatile.

ANTINORI, LUDOVICO, an Italian singer, was engaged by Handel for his operas in London, in 1726.

ANTIPHON. (Gr.) In ancient church music, the short verse sung before the psalm and other portions of the Catholic service.

ANTIPHONARIUM. (L.) A book containing the notation of the antiphony, chants, &c., of the Catholic church.

ANTIPHONE. (Gr.) The response which, in the Catholic church, one side of the choir makes to the other, in the chant. In Greek music, this word signifies the interval of the octave, whose ratio is half.

ANTIPHONIZING. Singing in octaves.

ANTIPHONS. Certain ecclesiastical compositions, much used in the early Christian church, and sung alternately, or in dialogue.

ANTIPHONY. A term used by the ancients, in opposition to *homophony*, which implied a performance wholly in unison. *Antiphony* also signified certain symphonies performed by various voices, or instruments, in octaves and fifteenths to each other, but was more particularly applied to the practice of singing anthems and hymns alternately, or in dialogue. This word was afterwards used by the primitive Christians in the latter sense. St. Ignatius has generally the credit of its revival, and Ambrosius of introducing it into the Latin church. The present signification of the word extends to certain short passages occasionally drawn from Scripture, and allusive to the particular feast or celebration of the passing day.

ANTIQUIS, GIOVANNI DE, chapel-master at a town in Naples, published some madrigals at Venice in 1584.

ANTISTROPHE. (G.) The name given to the second couplet of the *periods* of the Greek odes.

ANTISTHENES, a disciple of Socrates, wrote several works on music, 324 years before Jesus Christ.

ANTOIN, FERDINAND D', published some dramatic music in 1792 and 1794.

ANTOINE, D', captain in the service of the Elector of Cologne, was a scholar of Marpurg and Kirnberger. He set to music several operas, and published some symphonies and quartets since the year 1780.

ANTON, CONRAD GOTTLOB, a learned Orientalist at Wittenburg, published some works on sacred music, and on the ancient metres, since the year 1770.

ANTONELLI TORRES. A Portuguese composer of operas since the year 1783.

ANTONELLIO, or ANTINELLIO, ABUNDIO. A Neapolitan composer of motets, &c., about the year 1614.

ANTONEI, PIETRO DEGLI, a chapel-master at Bologna, published several works at the end of the seventeenth century.

ANTONIO. A composer of violin sonatas and motets, about 1729.

ANTONIO. A tenor singer at Rome in 1790.

ANTONIO, DAGL' ORGANI. A celebrated organist at Rome about the year 1460. It is said that foreigners went to Rome from various nations purposely to hear him play.

ANTONIOTTO, or ANTONIOTTI, GIORGIO, an Italian musician, resided many years in London. He published, in 1760, a work entitled "*L' Arte Armonica*," or a treatise on the composition of music, originally written in Italian, and translated, under the eye of the author, into English. This, in the opinion of some very good judges, is a work of merit, though it is now seldom referred to. Great expectations were excited on its first publication; so much so, that all the principal musicians of the time subscribed to it.

ANTONIUS, a renowned composer in Sicily, wrote, about the year 1680, a work called "*Cithara Septem Chordarum*," (lyre of seven strings.)

ANTONIUS, J. G., a singer at Bremen, published at Dessau, in 1742, a treatise on music.

ANTONIUS, MARCUS. A Roman composer about the year 1647.

ANZANI. See Ansani.

A PARTE EQUALE. (I.) When, in an Italian opera, two heroes or heroines are introduced on the stage at once, the singers are said to perform *a parte equale*. The same expression is applied to any musical performance in which the voices, or instruments, are all equally conducive to the effect.

APEL, FRIEDRICH AUGUST FERDINAND, doctor of law at Leipsic, was born in 1768. He published several works on music, up to the year 1800. He also composed a "*Te Deum*," published at Offenbach.

APELL, DAVID AARON, counsellor of war at Cassel, was born there in 1754. He composed

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many musical works for the church, theatre, and chamber, up to the year 1806; among others a "Mass," which he presented to the pope, and a celebrated "*Te Deum*."

APERTO. (I.) Open. When a coda consists wholly of the tonic harmony, the open pedal of the grand piano-forte may be employed with good effect.

A PIACERE. (I.) At pleasure; an expression the signification of which is similar to *ad libitum*.

A PLOMB. A term by which the French express an energetic precision, and certainty of performance. When a singer marks his time with exactitude, firmness, and emphasis, he is said to sing *a plomb*.

APOLLO. One of the heathen gods, and said to be the inventor of music. He raised the walls of the city of Troy by the music of his harp alone: —

> "Troy you shall see, and walls divine admire,
> Built by the music of Apollo's lyre."

It is said there was a stone, upon which Apollo only laid down his harp, and the stone by the touch became so melodious, that whenever it was struck with another stone, it sounded like a harp. It has been thought that Apollo was the name of the sun, for it may be observed that Apollo's skill in music seems to agree with the nature of the sun, which, being placed in the midst of the planets, makes with them a kind of harmony, and, as it were, a concert; and because the sun is thus placed, the middlemost of the seven planets, the poets assert that the instrument which Apollo plays on is a harp with seven strings.

APOLLINO. The name of an harmonic instrument, or rather *machine*, completed by one Mr. Plimpton, who had labored hard upon it for more than fifteen years. It combined the tones, characteristics, and powers of a great number of instruments, and was exhibited first in 1820, at New York and Boston. It contained twenty-eight different kinds of instruments, which could be played all at once, separately, or any number of them united. It combined, at the same time, the music of a full church organ, a grand orchestra, a martial band, and the Æolian harp; it contained twenty-five flageolets, twenty-five imitations of birds, twenty-five clarinets, four bugles, twenty-five trumpets, eight French horns, twelve bassoons, ten serpents, twenty-eight flutes, twenty-eight fifes, thirty-seven strings on violin and violoncello, thirty-seven strings on harp; bagpipes, bass drum, cymbals, harmonica, twenty-five music glasses, &c.; the whole included in one machine, and played by *one man* assisted by a small boy. Mr. Plimpton was a self-taught artist, and from his machine would give forth music from the soft breathings of the Æolian harp to the swelling majesty of the organ; from the sweet warbling of the canary bird to the hoarse trumpet's inspiring clangor; from the mellow, liquid notes of the musical glasses to the astounding "thunder drum of heaven." In order to perpetuate the genius of Mr. Plimpton, the inventor of the *Apollino*, it was afterwards called *Plimptonia*, and still again *Plimptonichord*.

APOLLONI, CHEVALIER GIOVANNI, was born at Arezzo. He composed the grand operas of "*Argia*," "*Astiage*," and of "*Schiavo Regio*," also "*Dori*," which we believe to be either a pastoral or comic opera.

APOLLONI, SALVADORE, born at Venice towards the close of the eighteenth century, was, at an early period of life, nothing more than a barber and bad fiddler. He afterwards became celebrated for the composition of *barcarolles*, a sort of local music sung by the boatmen of Venice. Emboldened by the success of these songs, which were not wanting in a peculiar description of grace, Apolloni attempted a higher flight in composition, and wrote three operas, entitled "*Fama dell' Onore*," "*Le Metamorfosi*," and "*Il Pastor fido*," which procured him much applause from his townsmen, who were probably more indulgent to his talent than satisfied with it.

APOPEMPTIC. A farewell hymn, anciently sung to a stranger about to return to his own country. *Apopemptic* strains were also addressed to the gods on certain consecrated days, from an idea that each deity, at that period, paid a visit to his own country.

APOTOME. (Gr.) That portion of a tone major which remains after deducting from it an interval less, by a comma, than a semitone major. The ancients called other intervals also by this name. The little interval which Rameau terms "the enharmonic quarter of a tone," they knew by the appellation of *apotome major*. And a certain interval still less than this they denominated *apotome minor*. The curious relations which the magnitude of musical intervals bear to each other have of late years engaged the attention of several ingenious and learned men. They affix certain letters and characters to the most important and useful intervals, in their calculations, in order to exhibit their relations in the form of algebraic equations. Dr. Boyce has described this interval (*apotome*) as equivalent to that by which a sharp elevates any given note; and Dr. Callcott describes it as the *chromatic semitone*, by which, according to his calculation, a sharp elevates, and a flat depresses, any given note in the scale; but other authors have assigned different values to these very common marks in use.

APPASSIONATO, APPASSIONAMENTO. (I.) With intensity of feeling; in an impassioned style.

APPELLES. This man, a tragic actor of Ascalon, was one of the civil counsellors of Caligula, and one of the sweetest singers of the day. Suetonius relates that "as he was standing with Caligula near a statue of Jupiter, the emperor suddenly asked Appelles which of the two was the greater. Appelles hesitated, and Caligula ordered him to be scourged with the utmost violence, praising the sweetness of his voice all the time that he was shrieking in agony."

APPLICATUR. A position or shift on the violin, violoncello, &c.

APPOGGIATURA, or LEANING NOTE. From the Italian *Appoggiare*. A small additional note of embellishment employed in slow movements to connect the greater intervals; but in rapid movements, to give an opportunity for displaying flexibility in voice or finger, and for using intonation and impassioned expression. *Appoggiatura*, or leaning, or *preparative notes* are notes to lean on, in passing intervals, and must be dwelt

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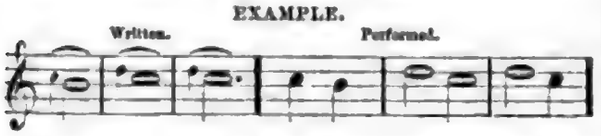
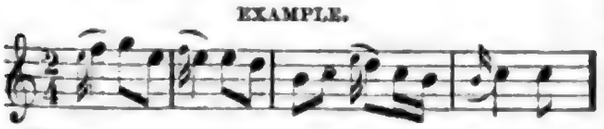
upon according to the value or the length of the note. It is a small leading note, or note of embellishment, placed before the principal note, on the accented part of the measure, and borrows half its time, unless it should occur before a pointed note, in which case the appoggiatura takes the time of the note, and the point takes the time of the appoggiatura. This, however, is not an arbitrary rule, performers being at liberty to vary their length according to their judgment.

EXAMPLE.



Remember, that since the appoggiatura is a small note, reversed and added to other notes for the sake of expression, whatever length is given to the small note must be taken out of the time of the principal note, which is the note immediately after it. There are two sorts of appoggiaturas, the greater and the lesser. The greater appoggiatura is most frequently used in slow movements; and at the end of a strain, when properly performed, sets off the performance to the utmost advantage. (See examples above.) The lesser appoggiatura is chiefly made use of in quick movements; and when it occurs, is always slurred immediately into the note to which it belongs. It is also placed at the beginning of a lesson or piece of music, to take off that harsh and disagreeable effect which it otherwise would have, were it not for the appoggiatura.

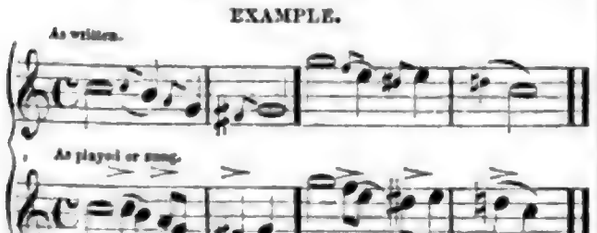
EXAMPLE.



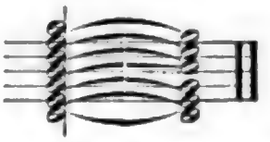
The appoggiatura has been termed a *leaning note*, from its frequently bearing the expression of a concluding cadence, or from its deciding the climax of a musical period. It is called *preparative* from its causing a suspension of the resolution of a chord. An appoggiatura is a note of decoration. In slow movements, its chief office is to soften and smooth the effect of certain distances, and, by dwelling upon a note of any chord, to retard the completion of the subsequent harmony. In bold, energetic, and voluble movements, a chain of appoggiature not only serves to link the greater intervals, but affords the singer, or player, full scope for the display of flexibility in voice or finger, and for the employment of intonation and impassioned expression. The appoggiatura not being always in consonance with the bass and other parts, to avoid a *visible* breach of the laws of harmony it is generally written in a small note.

The appoggiatura may be placed either above or below the principal note, of which it may borrow half the value, and is then accented more strongly than the note which follows it.

EXAMPLE.



The appoggiatura, in an harmonic point of view, forms the highest class of discords; as in the following combination, every note of the scale is struck, of which the upper four resolve themselves as appoggiatura notes into the common chord.



When so employed, the harmony may be said to be suspended; but when substantially or emphatically used, this combination is termed the chord of the thirteenth.

APRILI, GIUSEPPE, born about the year 1764, was a soprano singer. He sang at many of the theatres of Italy and Germany, and finally settled at Naples. Dr. Burney heard him there in 1770, and says that he had a weak and unequal voice, but was perfectly in tune and had an excellent shake. He was a good singing master, and a collection of his *solfeggi* are published in London, which are still much used. He was one of the masters of Cimarosa. Signor Aprili, in his *solfeggi*, has attended to the practical part of singing more than the theoretical. He first gives lessons for the intervals, both quick and slow, and the divisions most frequently met with. His first *solfeggi* are in a *cantabile* style, and well adapted to form the voice. They are intermixed with lessons that are quicker, but they still preserve the same character. They rise by degrees to higher execution, and are throughout elegant and graceful. They are of great compass, and contain much execution, and are of a kind most likely to be beneficial to a singer.

APYCNI. A collective name given by the Greeks to those three sounds in their scale, or system, which, separately, were called *proslambanomenos*, *nete symnemenon*, and *nete hyperboleon*. These notes received the common appellation of *apycni*, the sense of which is, *uncrowded*, because they did not, on either side, touch, or press upon the compact intervals.

A QUATRE MAINS. (F.) } For four hands.
A QUATRO MANI. (I.) }

AQUAVIVA, ANDREAS MATTHÆUS, a Neapolitan duke, died in 1528. He wrote some works on music.

AQUINO. See Aiguino.

AQUINO, JOSEPH. An excellent comic musical performer at Milan in 1683.

AQUINUS, a Dominican of Suabia, wrote, about the year 1494, a treatise on the proportions of numbers and sounds.

ARABIAN MUSIC. Lieutenant Lynch, in his "Expedition to the Dead Sea," gives a graphic description of some Arabian music, which the company enjoyed, and he endured, at one of their evening encampments, on the River Jordan, April 15, 1848. At Acre and at Tiberias, he had engaged some Arab chiefs to accompany the expedition. The name of one of these was Akil Aga el Hassee, a border sheikh. Akil had a musical attendant, whom Lieutenant Lynch denominates Akil's bard, who sang Arabic love songs for their entertainment, and accompanied himself

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upon the "*Rehabeh*, or viol with one string." Lieutenant Lynch approached the sheikh's tent to hear more distinctly, and was politely invited to be seated upon a mat. The music, which was interrupted by his entrance, was continued, by request of his principal. Not a cough or an excuse was uttered. With a semicircular bow he preluded, and then added his voice. The melody was rude and barbarous, in the minor mode. The song was one of love, and though the *tout ensemble* gave evident pleasure to the sons of the desert, yet it presented no congruous expression of the subject to the ears and hearts of our American travellers.

After refreshments, Emir Nassir, another honorable Arab, surprised the listeners by snatching up the instrument and even excelling the professional bard in his performance, both vocal and instrumental. The music, however, was of a similar character with that of the first player, of a wailing, dolorous tone, which seemed more suitable for a funeral than for a lively scene of living love and beauty.

The account is interesting to musicians, strongly contrasting the musical instruments and vocal cultivation of civilized and Christian nations with those savage tribes which roam over Palestine and the adjacent countries.

ARAJA, FRANCISCO, born at Naples in 1700, was chapel-master at St. Petersburg, in the service of the Empress Catharine. He composed several operas, and among others "*Cephalo e Procris*," in 1755; this was the first opera in the Russian language: after the representation of it, the empress made him a present of a magnificent sable skin. Araja amassed a handsome fortune, and retired to Bologna in 1759. His style was rapid, brilliant, and ingenious; his subjects were often beautiful, always varied, and never insignificant; his melody was pure and sweet, and in subordination to the voice. He not only did honor to his art by his talents and learning, but rendered it an object of general attention and interest. The names of some of Araja's operas are as follows: "*Berenice*," at Florence; "*Amore per regnante*," at Rome; "*Abiatare*," "*Semiramis*," "*Scipione*," "*Arsace*," and "*Seleuco*," at St. Petersburg.

ARANDA, DE SESSA D', a monk, composed some madrigals and other music, which he published at Venice about the year 1571.

ARAUO, or ARAUJO, FRANCISCO DE CORREA D', a Spanish musician, died in 1663. He wrote a work on the organ and other music.

ARBEAU, TOYNOT, of Langres, published in that town, in 1588, a work treating of music and dancing.

ARBITRII. (L.) Certain extemporaneous preludes. See RECHERCHE.

ARBUTHNOT, DR., was a warm partisan of Handel. He wrote several anthems, among which the words of one, "As pants the Hart," are in a collection printed in 1712, without a name, but made by Dr. Croft, who wrote a preface to the book. He wrote also several burlesque poems, and what he calls "Manifestoes," on the subject of theatrical affairs, always espousing the cause of Handel.

ARCADELT, JACQUES, was chapel-master in Lorraine. In 1572 he published at Venice five books of madrigals. His melodies are, for the age in which he wrote, natural, soft, and agreeable. He seems to have spent the chief part of his life in Italy.

ARCADIANS. A people of Arcadia, who were not distinguished in any of the liberal arts, except poetry and music. During their repasts, they all occasionally joined in singing. Music was a stated branch of their education, and under the special patronage of the magistrates. The Arcadian music and poetry were, probably, like those of all nations in their early stages, artless and uncouth; but they possessed a natural expression and fervid sensibility, that have procured this sequestered nation the first rank in rural song. But music, though it unquestionably softened their domestic manners, did not by any means render the Arcadians effeminate, nor the less formidable to their enemies. On the contrary, the very flute which soothed them in their retirement animated them with rage in the day of battle, and regulated the evolutions of their battalions. To Pan, the god of the shepherds and the patron of rustic festivals, they paid their daily homage, by exercising their skill in the song and the dance, with the music of the pipe.

ARCANZA, MLLE., a favorite Portuguese singer in Lisbon in 1822.

ARCATO, or COLL' ARCO. (I.) Signifies that the movement, or the passage, against which it is placed, is to be played with the bow. This word is used in contradistinction to *pizzicato*.

ARCH. A curve formerly placed over a bass note, to signify that it was accompanied with the imperfect fifth.

ARCHANGELUS. A church composer of the sixteenth century. He published many of his works at Venice in 1585.

ARCHENIUS, or ARRCHENIUS, L., printed at Upsal, in 1729, a dissertation on the first inventors of music.

ARCHESTRATUS, an ancient Greek composer at Syracuse, was the pupil of Terpsion, and wrote two books "*De Tibicinibus*."

ARCHET. (F.) A bow. See Arco.

ARCH-LUTE, or ARCIELUTO. (I.) A theorbo, or large lute, the bass strings of which are doubled with an octave, and the higher strings with a unison. This instrument was formerly in such repute, in most parts of Europe, that solos were frequently performed upon it in public. It is still used in Italy, where it is called the *arcieluto*.

ARCHILEI, LA VITTORIA, celebrated by the poet Guarini, was the original performer of the part of Euridice, in Jacob Peri's opera. She likewise sang in "*La Desperazione di Fileno*," in which recitando she is said by the composer, Cavaliere, to have drawn tears from every hearer.

ARCHILOCHUS, one of the first poets and musicians of ancient Greece, lived about 720 years before Jesus Christ. He invented several sorts of verse, with their musical accompaniment; also ancient dramatic melody, which was similar to modern recitative. In his youth he

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served in the army, and in his first battle he lost his buckler, and saved his life by taking to his heels.

ARCHIMEDES, an ancient Greek philosopher, proposed a theorem to demonstrate the analogy between the proportions of certain solid bodies and those of the musical consonances. He thought the discovery of such importance to mankind, that he caused a diagram thereof to be engraved on his tomb.

ARCHINTA, M., of a noble family at Milan, about the year 1520 composed the words and music of many songs and madrigals.

ARCHYTAS. An ancient Greek composer at Mitylene.

ARCHYTAS, a Pythagorean philosopher of Tarentum, lived about 400 years before Jesus Christ. He is said to have invented some musical instruments. He wrote on the harmony of flutes.

ARCHYTAS'S GENERA. One among the many modes which the Greeks pretended to have of dividing the tetrachord, or minor fourth, in forming their scales of musical intervals.

ARCO, (I.) or ARC. The bow; the utensil with which the violin, viola, viol da gamba, violoncello, and double bass are performed. This word is frequently used in violin music, in opposition to the term *pizzicato*, to denote that the bow is again to be used, instead of applying the fingers to the strings.

ARCOLEO, A., of Candia. Author of some music in 1690.

ARDALUS, according to Pausanias, was the inventor of the flute, and of flute accompaniment to the voice.

ARDEMANIO, GIULIO CESARE, of Milan, was organist and chapel-master of that town; he died in 1650. He published motets and other music.

ARDESPIN, MELCHIOR D'. A composer at the beginning of the last century.

ARDINA published, about 1784, six symphonies for a full orchestra.

ARDITO. (I.) Bold and energetic.

ARDORE, MARQUIS DE ST. GEORGES, ET PRINCE D', Neapolitan ambassador at Paris from 1767 to 1780, was a very ingenious amateur. He published several cantatas.

ARENA, GIUSEPPE. A Neapolitan dramatic composer, about the year 1741. He set to music the "*Tigrane*" of Goldoni.

ARESTI, FLORIANO, of Venice, was a composer of moderate abilities, about the year 1712. He wrote the operas of "*Cisippo*," and "*Enigma disciolta*," and several others, both tragic and comic.

ARETIN, GUY. A Benedictine monk, who lived in the eleventh century. He rendered himself famous by discovering a new method of learning music, and was said to have been the inventor of the six notes of music, "Ut, Re, Mi, Fa, Sol, La." There can be but little doubt that Guy Aretin and Guido Aretina are one and the same. Guido Aretina, mentioned below, is the known inventor of the six notes claimed by Guy Aretin.

ARETINA, GUIDO, a native of Arezza, in Tuscany, celebrated for his improvements in music, flourished in the eleventh century. He became a monk of the order of St. Benedict, in Pomposa, near Ravenna, and was afterwards made abbot of the convent of the Holy Cross, at Avellano, in the neighborhood of his native city. His new mode of musical notation was suggested to him during the performance of the hymn to St. John, composed in 770 by Paul, a deacon of the church of Aquilia. The reiteration of the words of this hymn, and the frequent returns of *ut, re, mi, fa, sol, la*, made such an impression upon his mind that it suggested to him the thought of using these six syllables in perfecting an improvement, viz., that of converting the ancient tetrachords into hexachords. This new system, though opposed at its first promulgation, was soon universally introduced, and thus spread the fame of its inventor over all Europe. Aretina was invited to Rome by Benedict VIII., in 1022, and afterwards by Pope John XIX. He was received by this holy father with great kindness; and upon showing him an antiphony, with the syllables marked according to the new notation, the pope was so much delighted with it, that he refused to stir from his seat till he had learned, by means of it, to sing a verse. On his return from Rome, Guido visited the Abbot of Pomposa, in the Duchy of Ferrara, who persuaded him to settle in the monastery of that place. There he composed a tract on music, entitled "*Microlog*," which was finished in the 34th year of his age. He published also another treatise, entitled "*Antiphonarium*;" but it is in a work entitled, "*Argumentum novi Cantus inveniendi*" that he has explained his new system of notation. It was Guido Aretina who improved the ancient method of writing music. Formerly, all the notes were placed upon one line, and distinguished by the letters of the alphabet; but Guido introduced the use of lines and spaces, upon which points were placed instead of the letters of the alphabet. These points were first disposed upon four lines, and afterwards upon five, and from them the term *counterpoint* is derived. The hymn which suggested to Guido his new method of notation was as follows:—

"Ut queant laxis, Re-sonare fibris,
Mi-ra gestorum, Fa-muli tuorum,
Sol-ve pollutis, La-bilis reatum,
Sancte Joannes."

Guido's method of solmization was preserved in Italy until about the end of the last century, and it is still used by some; but after the rest of the world had adopted a seventh monosyllable, called *si*, the Italians did the same; and hence the modern scales of the two modes, major and minor. This author had either some well-founded tradition, or some fragment of the Greek music, or else, by means of his studies, and of his labor and genius, he formed three hexachords into a system, which includes in substance the true principle of the Greek music, and that of all ages, for there can be but one.

ARETINIAN SYLLABLES. Those syllables mentioned above, invented by Guido Aretina.

ARETINO, GIOVANNI APOLLONI, published some madrigals at Venice, in 1607.

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ARETINUS, PAOLO, of the Roman school of musicians, published some sacred music at Venice, in 1567.

AREVALO, FAUSTINO, published some sacred music at Rome, in 1784.

AREZETO, A., leader of the band of the Spanish regiment Guadalaxara, composed some music for wind instruments.

ARGENTI, AUGUSTIN, a nobleman of Ferrara, died in 1576. He wrote a drama, in 1567, called "*Lo Sfortunato*," which was set to music by Alphonso de la Viola.

ARGENTILLY, CARLO D', a chapel-master at St. Peter's at Rome, composed some music, which was much esteemed, about the year 1543.

ARGENTINI, STEFFANO, called also Filippini, chapel-master at St. Stephen's at Venice, published some sacred music there in 1638.

ARGENTINI, CESARE. Chapel-master at Rimini, noticed by Walther, but probably the same person as the preceding.

ARGIVES. This ancient people is said to have excelled in the practice of music; whether vocal or instrumental, or both, history is silent; probably both, as many instruments were used by them.

ARGYROPILUS, a Greek professor at Florence in 1430, died at Rome in 1474. He wrote a volume of songs entitled "*Monodia*."

ARIA. (I.) An air. See that word.

ARIA BUFFA. (I.) A comic air. The appellation given by the Italians to the humorous songs in their comic operas.

ARIA D'ABILITA. (I.) By the expression *aria d'abilita* is to be understood a melody of difficult execution; a song that ranks far above the plain and familiar style, and the just performance of which calls forth all the powers of the singer.

ARIA CONCERTATA. (I.) The *aria concertata* is a grand species of vocal composition for a single voice, the accompaniments of which are constructed in the concert style, enriched and embellished with solo passages for the various instruments concerned.

ARIA DI BRAVURA. (I.) A melody at once florid, rapid, and energetic. Its divisions are volatile, and the passages every where striking, bold, and heroic. The execution of this species of air is generally confined to soprano voices, and it is only to powers of the first order that we can look for its just performance.

ARIA DI CANTABILE. (I.) When this expression is written at the beginning of a melody, or movement, it implies that its style is flowing and *chantante*, and that its performance should be smooth and finished, elegant, graceful, and replete with feeling.

ARIA FUGATA. (I.) Fugued air. An elaborate species of melody, much used formerly, and frequently found in the operas of Handel, Bononcini, and their contemporaries. The *aria fugata* was so called because the accompanying parts were written in fugue. This labored kind of song writing is now judiciously declined, as undramatic, because deficient in the first of all lyric qualities — passionate expression.

ARIANUS, JOHANN L., wrote an account of lyric poets, at Erfurt, in 1581.

ARIA PARLANTE. By *aria parlante* the Italians mean that species of *cantilena*, the style of which lies between air and measured recitative; a kind of speaking melody, or recitative *a tempo*, like that of "Comfort ye my people," in Handel's "Messiah," and the greater part of Purcell's celebrated song of "Mad Bess."

ARIA TEDESCA. (I.) An air composed in the German style.

ARIBERTI, MARQUIS GIACOMO, of Cremona, composed the opera of "*Argenide*," at Rome, in 1651. He was one of the most celebrated amateurs of his age.

ARIBO. A monk, towards the end of the eleventh century. He wrote a treatise on music.

ARICHONDAS. A musician of ancient Greece. He is said to have invented the trumpet.

ARIE AGGIUNTE. (I.) Supplementary airs. Airs added to an oratorio, opera, or other vocal production, after its first public performance, and which were not originally designed to be included in the piece.

ARIETTA. (I.) A short air or melody. The diminutive of *aria*.

ARIETTA ALLA VENEZIANA. (I.) An expression applied to certain little melodies composed in the style of the Venetian airs, called *barcarolles*. See that word.

ARIETTINA. (I.) A short air, or song.

ARIGONI, FRANCESCO. An illustrious musician of Ferrara, in the seventeenth century.

ARIGONI, GIOV. GIACOMO, also called Il Affettuoso, published some madrigals at Venice, about the year 1623.

ARION. A lyric poet and musician of Methymna, in the Island of Lesbos, who flourished about six hundred years before the Christian era. He was immensely rich, and when travelling from Lesbos into Italy, his companions assaulted him, to rob him of his wealth; but he entreated the seamen to suffer him to play on his harp before they cast him into the sea: he played sweetly, and then threw himself into the sea, where a dolphin, drawn thither by the sweetness of his music, received him on his back, and carried him to Cape Tænarus.

> "He on his crouching back sits all at ease,
> With harp in hand, by which he calms the seas,
> And for his passage with a song he pays."

He had previously resided at the court of Periander, King of Corinth, and had amassed his fortune by the profession of music. From Cape Tænarus, he returned to the court of Periander, who ordered all the sailors who had conspired to throw him overboard to be crucified on their return. He invented the dithyrambic measure, and composed many hymns.

ARIOSE CANTATE. (I.) A kind of speaking airs. The *ariose cantate*, by introducing frequent changes of measure and manner, first

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served to draw the line between air and recitative.

ARIOSO. (I.) Air-like; melodious. By this word the performer is to understand that the style of the music requires a performance smooth, graceful, and *singing* in its style.

ARIOSTI, ATTILIO. This master, was born about 1660, at Bologna, and intended for the priesthood. But he had, in early youth, such a passion for music, that, defeating all the intentions of his family, he devoted his whole time to the study of it, and, in spite of all remonstrances, determined to make it his profession. He was known in Germany much earlier than in England, having composed "*La Festa d' Imenei*," and "*Atis*," at Brandenburg, in 1700, where he was appointed chapel-master to the electrice. But before he quitted Italy we find his name enrolled among the opera composers at Bologna and Venice; in the first city he set an act of Apostolo Zeno's "*Daphne*," in 1696; and in the second the opera of Erifile, "*La Gloria della Poesia e della Musica*." Here he is called Padre Attilio Ariosti, Servita Bolognese; and it is believed that he had been regularly initiated as a Dominican friar, but that, by a dispensation from the pope, he had been excepted from the rule of his order, and permitted to exercise a secular profession. In 1706, he composed "*Nabucodonosor*," an oratorio, for Vienna; and in the same year, the opera called "*La piu gloriosa Fatica d' Ercole*," for his native city, Bologna. 1708, we find him again at Vienna, when he set to music the opera of "*Amor tra Nemici*." His first arrival in England was in the year 1716, where, it appears by the "London Courant," that at the sixth representation of Handel's "*Amadis*," July 12, he performed a new symphony on the *viole d'amour*, an instrument unknown in England till that time. We hear no more of him till the establishment of the Royal Academy of Music in 1721, when he composed the opera of "*Ciro*," or "*Odio ed Amore*," the first act of "*Musio Scevola*," and afterwards "*Caius Marcius Coriolanus*," and "*Vespasiano*." Respecting the opera of "*Musio Scevola*," we should mention that the directors chose to divide the task of setting it to music among their three composers; assigning to Attilio the first act, Bononcini the second, and Handel the third. This opera has been thought to form an epoch in Handel's life; as it has been concluded, though without sufficient proof, that the partition of the same drama among the three composers was a premeditated plan, to try their several abilities and determine preëminence. But it seems to have been thus distributed merely for greater despatch, without meaning it as a final competition. The same expedient has been frequently practised in Italy, for variety as well as expedition, when two or three great masters have been in the city; and nothing was determined in consequence of this concurrence in London. When Ariosti was at Berlin, he gave Handel (then a child) lessons on the harpsichord, holding him, it is said, for hours together on his knees.

ARISI, F., doctor of laws at Cremona, died in 1743. He left a work, dated 1706, containing a list of the celebrated musicians of the seventeenth century.

ARISTEAS, an ancient Grecian, wrote a book relating to performers on the cithara.

ARISTIDES QUINTILIANUS, a Grecian musician, lived about the year 130. Three of his books on music are still extant.

ARISTOCLES. A Greek composer and performer on the flute and cithara at Athens in the time of Xerxes.

ARISTONICUS, a performer on the cithara at Corcyra, was in the service of King Philip of Macedonia.

ARISTONOUS, a famous flute player, gained six prizes at the Pythian games.

ARISTONYMUS. A renowned performer on the cithara, at Athens.

ARISTOPHANES. There are two ancient Greek authors of this name, the one a writer of comedies, the other a grammarian. It is probably the latter who wrote a treatise on music.

ARISTOTLE, the celebrated philosopher and preceptor of Alexander the Great, wrote a work on music, which is now lost. He also treats on the utility of music, in the eighth book of his "Politics." It was in his old age that he applied himself to the practice of the science of music, which he called "the medicine of heaviness."

ARISTOXENUS SELINUNTIUS, cited by Eusebius as a musician of ancient Greece, lived in the twenty-eighth Olympiad. He must not be confounded with Aristoxenus of Tarentum, who lived more than three hundred years after him.

ARISTOXENUS, of Tarentum, a philosopher and musician, lived about three hundred and fifty years before Jesus Christ. He is said to have written four hundred and fifty-three volumes; but there are only now extant three volumes of his "Harmonic Elements," which is the oldest musical work at present known.

Aristoxenus was born at Tarentum, a city in that part of Italy called Magna Græcia, (now Calabria.) He lived in the time of Alexander the Great, and subsequently, viz., about A. M. 3610. He held it was absurd to aim at an artificial accuracy in gratifying the ear *beyond its own power of distinction!* That he had anticipated the satisfactory discoveries of modern ages by his doctrine, is sufficiently clear nowadays, although a distinguished ancient, Cicero, ("*De Finibus*,") speaking of the elements of Aristoxenus, pronounces them as utterly unintelligible. We should not wonder at this ignorance, when we find people in our own time asserting the existence of quarter tones, &c., in our subdivision of the octave, seeing that it can be plainly proved we cannot, for practical utility, adopt any other system than twelve semitones in the said octave. Hence the best writers use D♯ and E♭ indiscriminately, just as the *doigté* of the respective instruments requires for the sake of facility. Nobody will doubt that Mozart, Weber, Spohr, &c., are musicians; and yet their works, particularly those of the last, abound in conflicting notation.

ARISTOXENUS'S GENERA were amongst the numerous modes in which the Greek writers pretended to divide their tetrachord, or minor fourth. According to Ptolemy, Aristoxenus had six dif-

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ferent scales, all formed by supposing the fourth divided into thirty equal parts.

ARKADELT. See ARCADELT.

ARMAND, MESDEMOISELLES. Two distinguished French singers at the grand opera of Paris, at the commencement of the present century.

ARMANDOLINO, GIOVANNI BATTISTA. An excellent singer and performer on the organ in Italy, towards the end of the seventeenth century.

ARMON. Author of a sextuor for the flute, &c., published at Offenbach. (Boosey's Cat. 1822.)

ARMONIA. (I.) Harmony.

ARMONICA. The name given by Dr. Franklin to a musical instrument which he constructed, consisting of hemispherical glasses, which yielded the most agreeable tones by laying the wet finger upon the margin and giving a rotatory motion to the glasses. Might not bells of glass be substituted with advantage in place of the musical metallic bells now in use? The Italian word *armonica* means *harmonious*. This term, when used adjectively, implies a quality, or character, of harmony — as, *sinfonia armonica*, harmonious symphony; *guida armonica*, harmonious guide.

ARMSDORFF, ANDREAS, organist at Erfurt, died in 1699, in his twenty-eighth year; he composed some agreeable music.

ARMSTRONG, SIR RICHARD. A very good musician, and a general in the British army. He retained the power of his voice at the age of sixty, and could then play his own accompaniment on the piano.

ARNALDUS, or ERNALDUS, abbot of Bonneval, was in great repute as composer of canticles, about the year 1141.

ARNAUD, L'ABBÉ, died in Paris in 1784. He published, in 1754, a letter on French music, addressed to M. De Caylus, and several other musical essays, relating to the performances of the day. He was a strong partisan of Gluck.

ARNAUD, PIERRE, published some quartets at Paris, in 1784 and 1787.

ARNAUD, MADAME. A principal singer at the Grand Opera at Paris in 1817.

ARNE, DR. THOMAS AUGUSTINE, was born in 1710, and was the son of Arne, a celebrated upholsterer, in King Street, Covent Garden, at whose house the Indian kings lodged in the reign of Queen Anne, as mentioned in the Spectator, No. 50. Arne had a good education, having been sent to Eton by his father, who intended him for the law. But his love for music operated upon him too powerfully, even while at Eton, for his own peace or that of his companions; for, with a miserable cracked common flute, he used to torment them night and day, when not obliged to attend the school. When he left Eton, such was his passion for music, that he used to avail himself of the privilege of a servant, by borrowing a livery and going into the upper gallery of the opera, which was then appropriated to domestics. At home he contrived to secrete a spinet in his room, upon which, after muffling the strings with a handkerchief, he used to practise in the night while the rest of the family were asleep; for had his father discovered how he spent his time, he would probably have thrown the instrument out of the window, if not the player. This young votary of Apollo was at length obliged to serve a three years' clerkship to the law, without ever intending to make it his profession; but even during this servitude he dedicated every moment he could obtain, fairly or otherwise, to the studying composition by himself. He contrived, during his clerkship, to acquire some instructions on the violin, of Festing; upon which instrument he made so considerable a progress, that soon after he had quitted his legal master, his father, having accidentally called at a gentleman's house in the neighborhood upon business, found him engaged with company; but sending in his name, he was invited up stairs, where there was a large company and a concert, in which, to his great astonishment, he caught his son in the very act of playing the first fiddle! Finding him more admired for his musical talents than knowledge in the law, he was soon prevailed upon to forgive his unruly passion, and to let him try to turn it to some account. No sooner was the young musician able to practise aloud in his father's house, than he bewitched the whole family. On discovering that his sister was not only fond of music, but had a sweet-toned and touching voice, he gave her such instructions as enabled her to sing for Lampe, in the opera of "Amelia;" and finding her so well received in that performance, he soon prepared a new character for her, by setting Addison's opera of "Rosamond," in which he employed his younger brother likewise, in the character of the page. The opera was performed ten nights successively, and with great applause, the last time for the benefit of Mr. Arne, Jr., the composer. Having succeeded so well in a serious opera, our young musician tried his powers at a burletta, and fixed upon Fielding's "Tom Thumb" for that purpose, which, under the title of the "Tragedy of Tragedies," having met with great success in 1731, he now got it transformed into the "Opera of Operas," and setting it to music, (after the Italian manner,) had it performed, May 31, at the new theatre in the Haymarket; the part of Tom Thumb by Master Arne, his brother. In 1738, Arne established his reputation, as a lyric composer, by the admirable manner in which he set Milton's "Comus." In this masque he introduced the light, airy, original, and pleasing melody, wholly different from that of Purcell or Handel, whom all English composers had hitherto pillaged or imitated. Indeed, the melody of Arne at this time, and of his Vauxhall songs afterwards, forms an era in English music; it was so easy, natural, and agreeable to the whole kingdom, that it had an effect upon the national taste; and till a more modern Italian style was introduced in the *pasticcio* of Messrs. Bickerstaff and Cumberland, it was the standard of all perfection at the theatres and public gardens. It was in 1762 that Arne quitted the former style of melody in which he had so well set "Comus," and furnished Vauxhall and the whole kingdom with such songs as improved and polished our national taste; and when he set the bold translation of Metastasio's opera of "Artaxerxes," he crowded the airs, particularly in the part of Mandane, for Miss Brent, with all the Italian divisions and dif-

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ficulties which had ever been heard at the opera. This drama, by the novelty of the music to English ears, with the talents of Tenducci, Peretti, and the doctor's scholar, Miss Brent, had very great success, and still continues to be represented whenever singers can be found who are possessed of sufficient abilities for its performance. But in setting "Artaxerxes," though the melody is less original than that of "Comus," Arne had the merit of first adapting many of the best passages of Italy, which all Europe admired, to our own language, and of incorporating them with his own property, and with what was still in favor of former English composers. Dr. Arne sold the copyright of "Artaxerxes" for sixty guineas — a sum which, though at present considered inadequate to the value of a good opera, was in his time reckoned a heavy sum for such a property. The general style of Dr. Arne's melody, if analyzed, would perhaps appear to be neither Italian nor English, but an agreeable mixture of Italian, English, and Scotch. Many of his ballads, indeed, were professed imitations of the Scotch style; but in his other songs he frequently dropped into it, perhaps without design. Arne was never a close imitator of Handel, nor thought, by the votaries of that great musician, to be a sound contrapuntist. However, in the science of harmony, though he was chiefly self-taught, yet, being a man of genius, quick parts, and great penetration in his art, he betrayed no ignorance nor want of study in his scores. His oratorios were so unfortunate, that he was a loser whenever they were performed; and yet it would be unjust to say they did not merit a better fate; for, though the choruses were much inferior in force to those of Handel, yet the airs were frequently admirable. But besides the great reputation of Handel, with whom he had to contend, Arne never was able to have his music so well performed; as his competitor had always a more numerous and select band, a better organ, which he played himself, and better singers. None of this ingenious and pleasing composer's capital productions had full and unequivocal success but "Comus" and "Artaxerxes," at the distance of twenty-four years from each other. "Rosamond," his first musical drama, produced in 1773, had a few songs in it that were long in favor, and the "Judgment of Paris" many; but except when his sister, Miss Arne, afterwards Mrs. Cibber, sang in them, he never gained any thing by either. "Thomas and Sally," indeed, as a farce, with very little musical merit, was often acted; and previous to that, "Eliza" was a little while in favor; but the number of his unfortunate pieces for the stage was prodigious; yet none of them were condemned or neglected for want of merit in the *music*, but in the *words*, of which the doctor was too frequently guilty of being the author. Upon the whole, though this composer had formed a new style of his own, there did not appear that fertility of ideas, original grandeur of thought, or those resources upon all occasions which are discoverable in the works of his predecessor, Purcell, both for the church and stage; yet, in secular music, he must be allowed to have surpassed him in ease, grace, and variety, which is no inconsiderable praise, when it is remembered that from the death of Purcell to that of Arne, a period of more than fourscore years, no candidate for musical fame had appeared, who was equally admired by the nation at large. Dr. Arne died in 1778. Of near one hundred and fifty musical pieces that were brought on the stage at the national theatres within forty years after his death, thirty of them, at least, were set by Arne. A modern critic, of high authority, thus speaks of Arne: "He was a singular instance of that predestinate taste, which is to be accounted for only by peculiar organization, the existence of which, among other less splendid instances, has been since confirmed by Crotch, Himmel, and Mozart. His first stealthy acquisitions in musical science, made chiefly during the night, contrary to the direction of the principal pursuit of his life, and in opposition to the will of his father, are proofs of that irresistible propensity by which genius, perhaps universally, governs its possessors. This was the pure and unbought love of the art, generated by the pleasurable perception of sweet sounds; for although Handel's operas had begun to draw the attention of the public, Arne was too young either to comprehend or to covet the chances of profitable exertion, when he resorted to the means by which he obtained the first rudiments of his future professional skill. Perhaps the highest testimony that Arne's music has obtained from time has been the continued reception of 'Artaxerxes,' against the universal sense and feeling of dramatic effect. Excellent and attractive indeed must the airs be that can atone to English sentiments and habits for the recitative and consequent destruction of all interest in the language, the incidents, and the plot. It is sufficient that scarcely a second attempt of the kind has been since made. There was in Arne's compositions a natural ease and elegance, a flow of melody which stole upon the senses, and a fulness and variety in the harmony, which satisfied, without surprising, the auditor by any new, affected, or extraneous modulation. He had neither the vigor of Purcell, nor the grandeur, simplicity, and magnificence of Handel; he apparently aimed at pleasing, and he has fully succeeded. The fault of 'Artaxerxes,' if we may be allowed to complain of an almost faultless performance, is the level uniformity that pervades the entire piece. It is sweet, elegant, and appropriate; but the songs of most pretension do not strongly affect or carry the hearer away. It was allotted to Arne first to give to English singers passages of execution which equalled, in point of difficulty and compass, those that had only been heard from Italians of the best school. In the present reign of brilliant execution, it is hardly possible to find songs of more crowded notation. 'Fly soft ideas,' and 'The Soldier tired,' are still indeed amongst the standard airs of agility in concerts; and the entire character of Mandane has been, ever since Arne's time, the universal trial of an English singer's abilities. With this composer ended the accession of new principles to the art of dramatic writing. Whatever of novelty has since been appended to our musical drama will not be found to sink beyond the original cast which particular composers have given to their air or accompaniment. Arne's use of instruments was certainly delicate, but he is neither so scientific nor powerful as later composers. We perceive from the score of 'Artaxerxes,' that he employs the hautboys principally, the flutes seldom, and the clarinets in two songs only. In the beautiful air of 'If o'er the

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cruel tyrant,' the violins are generally in unison with the voice. We dislike this mode of accompaniment upon principle; it adds nothing to the harmony, and is disagreeable both to the singer and the hearer; for if the precise accord be by any means broken, (and who can insure it in the various necessities of breathing, speaking, &c.?) the effect is interrupted and diminished; delicate and tasteful are, however, the epithets which characterize Arne's instrumentation, as perhaps they best describe the attributes of his style and manner." (Mus. Rev. vol. i. p. 201.)

ARNE, MRS. Wife to the preceding. Her maiden name was Cecilia Young; she was a pupil of Geminiani, and sang in public for the first time at Drury Lane, in 1730. With a good natural voice and fine shake, Mrs. Arne had been so well taught, that her style of singing was infinitely superior to that of any other English woman of her time. She died about the year 1795.

ARNE, MICHAEL. Son of the preceding. So early did the genius of this musician develop itself, that at the early age of ten or eleven years his performance on the harpsichord was such, that he was able to execute all the lessons of Handel and Scarlatti with wonderful correctness and rapidity. Even at this early age, so great had been his practice, and such was his perfection on this instrument, that it was thought he could play music at sight as well as any performer then living.

In conjunction with Mr. Battishill, he produced at Drury Lane Theatre, in 1764, the opera of "Alcmena;" but its success was not very flattering. He afterwards produced at the King's Theatre the opera of "Cymon," from which he derived both emolument and fame. Several of the airs have been lasting favorites; and particularly the two, "Yet a while sweet sleep," and "The sweet passion of love," which will be forever remembered.

The attention of Arne was, not long after this time, turned so strongly towards the study of chemistry that he not merely neglected, but, for a while, entirely abandoned, his professional pursuits. Ridiculous as it may seem at the present day, he became a convert to the absurd notions of those persons who believed in the philosopher's stone, and the transmutation of metals. In order that he might discover the former, he was at the expense of building a laboratory at Chelsea; but when he found himself deceived in his expectations, he had the good sense to return to his professional avocations, and he afterwards composed music for Covent Garden, Vauxhall, and Ranelagh.

As a composer, Arne did not possess that happy taste, nor that power of writing beautiful melody, which were so conspicuous in his father; yet there is a certain good sense which pervades all his works; though it must at the same time be observed, that if some of them were less complex, they would perhaps be more pleasing. Upon the whole, however, his merits very justly entitle him to a high and distinguished rank amongst English composers.

ARNE, MISS. See Cibber, Mrs.

ARNESTUS. The first Bishop of Prague, in the fourteenth century. He wrote some sacred music about the year 1350.

ARNKIEL, T., a pastor in Schleswig, published, in 1683, a treatise on the use of horns in music.

ARNOLD, GEORGE, organist of the Bishopric of Bamberg, wrote much sacred music about the middle of the seventeenth century.

ARNOLD, FERDINAND, born at Vienna, was a celebrated tenor singer at Riga in 1796.

ARNOLD, IGNATIUS FERDINAND, an LL. D. at Erfurt, born in 1779, wrote several works on music between the years 1799 and 1809.

ARNOLD, JOHANN GOTTFRIED, a good composer and violoncellist, was born in 1773. He lived chiefly at Frankfort on the Maine, where he died in 1806, in his thirty-fourth year. He published six concertos for the violoncello, which are used as exercises by the pupils of the Conservatory at Offenbach and Bonn; he also composed much other music for his instrument, which is chiefly printed.

ARNOLD, DR. SAMUEL, an English musician and composer of considerable eminence, was born in London, about 1739, and received his musical education at the royal chapel, St. James's, under Mr. Gates and Dr. Nares, who discovered in him the most promising talents, which he afterwards cultivated and strengthened by constant study. In 1760, he became composer to Covent Garden Theatre, of which the celebrated Mr. Beard was then one of the managers, and had the advantage of having his compositions introduced to the public through the medium of the vocal abilities of that popular singer and his associates. For them he composed "The Maid of the Mill," which has ever been a favorite with the public. But, in 1767, he tried his skill in a higher species of composition, (the oratorio,) setting to music Dr. Brown's "Curse of Saul," in which it was universally confessed that he was eminently successful. This encouraged him to proceed in the same style; and he produced "Abimelech," "The Resurrection," and "The Prodigal Son," the various merits of which have been justly applauded by the best musical critics. The latter became so much a favorite, that when, in 1773, it was in contemplation to install the late Lord North, as chancellor of the University of Oxford, the stewards appointed to conduct the musical department of the ceremony applied to Mr. Arnold for leave to perform "The Prodigal Son." His ready compliance with this request, which, however, it would have been very imprudent to refuse, procured him the offer of an honorary degree; and his refusal of this did him real honor. He was not insensible of the real value of a degree, but determined to earn it in the usual academical way, and, conformably to the statutes of the university, received it in the school room, where he performed, as an exercise, Hughes's poem on the power of music. On such occasions, it is usual for the musical professor of the university to examine the exercise of the candidate; but Dr. Wm. Hayes, then the professor of Oxford, returned Mr. Arnold his score unopened, saying, "Sir, it is unnecessary to scrutinize the exercise of the author of 'The Prodigal Son.'" About 1771, he purchased Mary-le-bone Gardens, for which he composed some excellent burlettas,

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and other pieces, to which he added some ingenious fireworks. This scheme succeeded; but in 1770, the lease of the gardens expired, and they were let for the purpose of building. We find Dr. Arnold afterwards employed by Mr. Colman, then manager of Covent Garden, as musical composer; and when he purchased the Haymarket Theatre, Dr. Arnold was there engaged in the same capacity, and continued in it for life. On the death of Dr. Nares, in 1783, he was appointed his successor, as organist and composer to his majesty's chapel at St. James's; and at the commemoration of Handel, in Westminster Abbey, in 1784, was nominated one of the sub-directors. In 1786, he began to publish a uniform edition of Handel's works, and about the same time brought out four volumes of cathedral music. In 1789, he was appointed director and manager of the performances held in the Academy of Ancient Music, a post of honor in which he acquitted himself with the highest credit. In private life he is allowed to have possessed those virtues which engage and secure social esteem. He died at his house in Duke Street, Westminster, Oct. 22, 1802, in his sixty-third year. Dr. Arnold's published works are, four oratorios, eight odes, three serenades, forty-seven operas, three burlettas, besides overtures, concertos, and many smaller pieces. Perhaps the composition by which he will be longest remembered is the song, "Flow, thou regal purple stream."

ARNOLD, C. Composer of some guitar and other instrumental music. (Wessel & Stoddart's Cat. 1822.)

ARNONE, GUGLIELMO, an organist at Milan, published, in 1595, a "*Magnificat.*"

ARNOULD, SOPHIA. A celebrated French actress and singer, between the years 1757 and 1778.

ARNULL. An excellent performer on the horn, some years ago, in London.

ARNULPHUS wrote a treatise on singing, in the fifteenth century.

ARON. See Aaron.

ARPA. (I.) A harp. See that word.

ARPA DOPPIA. (I.) Double harp.

ARPEGGIATO, or ARP'O. (I.) This term implies that the passage, or movement, against which it is placed, is to be performed in the style of harp music.

ARPEGGIATURA. (I.) This term (a derivative from the word *arpa*, a harp) is applied to those passages which, by taking the notes of the harmony in succession, are imitative of harp music. Every sweep, to and fro, through the notes of the chord, may be called an *arpeggiatura*.

ARPEGGIO, or ARPEG. (I.) This term is derived from *arpa*, and signifies reiterated successions of the several notes which compose any chord. The violoncello, viola, violin, and all instruments performed with a bow, are capable of performing an *arpeggio*; but it is to the harpsichord and piano-forte that its execution more particularly appertains.

ARPEGGIO ACCOMPANIMENT. An accompaniment, the passages of which chiefly consist of the notes of the several chords, taken in returning successions.

ARPILCUETA, of Navarre. A Spanish musician in the sixteenth century.

ARQUIER, JOSEPH, a French composer of *petit* opera music, since the year 1789.

ARRANGEMENT. That extension, or selection and disposal, of the movements and parts of a composition which fit and accommodate it to the powers of some instrument, or instruments, for which it was not originally designed by the composer.

ARRHENIUS, LAURENT. See Dunæus.

ARRIAGA, JEAN CHRYSOSTOME DE. Born at Bilbao, in 1808; self taught in music, for which he showed rare talent, until the age of thirteen, when he was sent to the Conservatoire at Paris, and studied the violin under M. Baillot, and counterpoint under M. Fétis. He had already, with no knowledge of harmony, written a Spanish opera, in which there were charming and original ideas. His progress was astonishing: in less than three months he had a perfect knowledge of harmony, and by the end of two years he could laugh at any difficulty in counterpoint and fugue. He had two gifts rarely united; viz., ready invention and a scientific turn. He wrote a fugue for eight voices, on the words of the Credo, "*Et vitam venturi*," which Cherubini did not hesitate to pronounce a masterpiece. On the violin his progress was equally remarkable. He was tormented by the continual need of composing. His first work was three quatuors for violin, &c., which appeared in Paris in 1824. These were original, elegant, and purely written. Then came an overture, a symphony, a mass, a "*Salve, Regina*," several cantatas and romances, &c. Exhausted by intense labor, he died, lamented and esteemed, in 1826.

ARRIGHI, PIETRO DOMINICO. An opera composer between 1783 and 1790.

ARRIGHUS, JOAN BATTISTA. A monk of Florence. He died in 1607. He wrote on the science of music.

ARRIGO TEDESCO. See Isaac.

ARRIGONI. See Arigoni.

ARROBAT, COSTE D'. A French opera composer soon after the time of Lulli.

ARS CANENDI. (L.) The art of singing.

ARS COMPONENDI. (L.) The art of composing.

ARSIS and THESIS. (L.) Terms appropriated to prosody and melody. *Arsis* signifies the elevation of the hand, or that part of the bar at which it is raised in beating time. *Thesis*, on the contrary, implies the fall of the hand, or that part of the bar. *Thesis* denotes the emphatic or accented part of the bar, and *arsis* the weak or unaccented part. *Arsis* and *thesis*, therefore, is but another expression for raising and falling, as applied to the action of beating time; and is equivalent to *accented* and *unaccented*, as connected with the phraseology of the melody.

ARTEAGA, STEFFANO, a Spanish Jesuit, died at Paris in 1799. He wrote a work in three

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volumes, entitled "*Le Revoluzioni del Teatro Musicale Italiano, dalla sua origine, sino al presente,*" the second edition of which appeared at Venice in 1785. He also wrote on the rhythm of the ancients, and was the most philosophical and profound of all authors upon the melo-drama.

ARTEMANIO, G. C., court organist and chapel-master at Milan, died in 1750. He published several collections of motets and other pieces.

ARTHUR AUX COUTEAUX, music master to the College of St. Quintin, lived about the year 1630. He composed psalms and other sacred music. He was the most eminent composer for the church during the reign of Louis XIII.

ARTICULATION. This word is one of the most important in the musician's vocabulary. It refers equally to vocal and instrumental performance; to words and to notes; and includes that distinctness and accuracy of expression which gives every syllable and sound with truth and perspicuity, and forms the very foundation of pathos and grace.

ARTICULATO. (I.) Articulated; distinctly enounced.

ARTIFICIAL. Not natural: any note or chord is artificial when chromatics are introduced with it.

ARTIFICIAL COMPOUND. The artificial compound, which alone comes under the musician's province, is that mixture of several different sounds, which being produced by art, the ingredient sounds are separable, and distinguishable from one another. In this sense the distinct sounds of several voices or instruments, or several notes of the same instrument, are called simple sounds, in contradistinction to the compound ones, in which, to answer the purposes of music, the simple ones must have such an agreement in all relations, chiefly as to acuteness and gravity, as that the ear may receive the mixture with pleasure.

ARTIFICIAL HARMONY. Those combinations which, though discordant, are allowable, as bearing some relation to the *triad*, or common chord, of the fundamental note.

ARTIFICIAL SCALE. Not natural. See CHROMATIC SCALE.

ART OF MUSIC. The Greeks, who were fond of claiming to themselves the invention of every art and science, have not scrupled to assign the origin of music, and to name the inventor. To Mercury they ascribe the honor of inventing the lyre, the first of musical instruments. The shell of a tortoise, they say, (having been exposed on the shore, till the flesh was entirely dried up, and nothing but the sinews remained, stretched over the cavity,) was observed by Mercury, when breathed upon by the wind, to emit musical sounds; and it was this that suggested to him the construction of the lyre, which was first formed of tortoise shell, with cords stretched across it. In music, the fittest subjects for imitation are all those particulars which are eminently characterized by motion and sound. Motion may be either slow or quick, even or uneven, broken or continuous. Sound may be either soft or loud, high or low, i. e., acute or grave. Wherever, therefore, any of these species of motion, or sound, may be found in an eminent degree, there is room for musical imitation. Thus, in the inanimate world, music may imitate the gliding, murmuring, or roaring of water, as perceived in fountains, cataracts, rivers, seas, &c.; the noise of thunder, and of winds, as well the stormy as the gentle. In the animal world, it may imitate the voices of certain animals, but chiefly those of singing birds; and it may also faintly copy some of their motions. In the human species, it can also imitate some motions and sounds; and of sounds, those most perfectly which are expressive of grief and anguish; for grief naturally expresses itself by sounds which are not unlike to lengthened notes in the chromatic system. Music, as the practice of it is of more easy acquisition than that of either of the other fine arts, as it is more indiscriminately addressed to all, of every age and condition, from youth to age, from the daily laborer to the prince, and as it is in fact more universally practised, may more unhesitatingly be treated of by those but moderately initiated, without fear of the charge of presumption. The right of music to be enumerated among the fine arts has never been disputed, although its relative place in point of dignity has often been matter of controversy. Without touching this question, as being one of very little interest and less importance, we shall be satisfied with vindicating its utility and its just claims to the respectful notice and diligent cultivation of every civilized community. If we needed to appeal to the authority of names in support of this position, we could easily summon a formidable array. One, however, shall suffice; but that one, for strength of intellect and purity of moral character, is equivalent to a host of ordinary names. I allude to Dr. Samuel Johnson. Were not the fact well known and fully acknowledged, that he was the author of the passage I am about to quote, its peculiarity of style would indicate its origin with an almost absolute certainty. In the dedication to Burney's great work on the "General History of Music," we find this striking passage: "The science of musical sounds, though it may have been depreciated, as appealing only to the ear, and affording nothing more than a momentary and fugitive delight, may with justice be considered as the art that unites corporal with intellectual pleasures, by a species of enjoyment which gratifies sense without weakening reason; and which, therefore, the great may cultivate without debasement, and the good enjoy without depravation. Those who have most diligently contemplated the state of man have found it beset with vexations, which can neither be repelled by splendor, nor eluded by obscurity; to the necessity of combating these intrusions of discontent, the ministers of pleasure were indebted for that kind reception, which they have, perhaps, too indiscriminately obtained. Pleasure and innocence ought never to be separated; yet we seldom find them otherwise than at variance, except when music brings them together." To the truth of the last remark of the great moralist, that pleasure and innocence are generally at variance, except when music brings them together, we may surely demur; and certainly a moderate experience in the ways of the world would excite in the mind of every serious person the earnest wish

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that no other associations than such as are characterized by pleasure in combination with innocence were ever occasioned or encouraged by this delightful art. But the assertion that music unites corporal with intellectual pleasure, and gratifies sense without weakening reason, and therefore that the great may cultivate it without debasement, and the good enjoy it without depravation, is as true as it is forcible. An opposite conclusion would be at war with our convictions of the wisdom and benevolence of the Deity, who made the hearing ear and formed the melodious voice, and strung the soul of man with chords ever responsive to the influence of sweet sounds. Music is as truly the voice of nature as speech; that is, it is as natural for man to convey and to receive the movements of sentiment by the influence of sweet sounds as by the use of words. And when I say it is natural, I mean to ascribe this arrangement directly to the wise ordinance of the Great Being who framed us as we are. It was he who, while he gave us the element of air to breathe, gave it also the peculiar qualities by which it conveys the vibrations of sound; and while he made the ear to receive the impulses of the articulate voice, rendered it susceptible to musical intonations; and while he made the wonderful mechanism by which words are uttered, enabled it also to produce effects sweeter than the song of birds. The philosophical theory of musical sounds is very remarkable, and gives the clearest evidence that their employment, for the benefit and pleasure of man, was originally designed by the Almighty. In illustration of this position, I will instance a few of those laws or principles of sound which have been discovered by experiment and proved by demonstration. In music there is no such thing as a simple sound; that is, no tone of a musical character can be produced which is, strictly speaking, one and indivisible. It is capable of separation into distinct constituent parts. As the rays of light are the result of the combination of the seven primary colors, which can be separated by the prismatic glass, so musical sounds are themselves combinations of other sounds. Every tone which proceeds from a stringed instrument, as a violin, a harp, a pianoforte, or from a pipe, as a flute, or an organ, or from a bell, gives out at the same time other sounds which are not the same, but yet unite so as to form one whole in their effect. In a large bell this can easily be perceived when it is tolled slowly; the note sounds, and immediately after we hear others, more particularly the twelfth, fifteenth, and seventeenth. A delicate ear will perceive the same in a piano-forte; for a string sounded in its whole length, the parts of it also sound in certain exact sections or divisions which bear a definite proportion to the whole. Now, in the greater of these divisions, as the twelfth and fifteenth above mentioned, which are most easily perceived, the combination is harmonious; but in the lesser and intermediate parts, the vibrations run into discords, and are not readily distinguishable by the ear. Were they so, there could be no such effect produced as music, because discord would be as frequent and as prominent as concord. This law of sound has been adduced by an eminent ecclesiastical writer to show the wisdom and goodness of God in this correspondence between the physical nature of man and the constitution of the material world. "There is another providential circumstance," says he, "in the theory of sounds, that if a pipe is blown to give its proper note, a stronger blast will raise it to its octave, eight notes higher. This is done by an instantaneous leap, which, if it were done by procession from the one to the other, as bodies in motion rise or fall, not music, but a noise, would be the consequence, most disagreeable to the ear; to which nothing is more offensive than a sound rising or falling by the way of the whole intermediate space, and not by first intervals; for that is a principle of noises as they differ from notes. We find music as a work of God in the constitution of the air, which is made capable of proportionate vibrations to delight us; and in such degree and manner as to save the ear from offence and interruption. Music may be further traced as the work of God in the nature of man; for God hath undoubtedly made man to sing as well as to speak. The gift of speech we cannot but derive from the Creator; and the gift of singing is from the same Author. The faculty by which the voice forms musical sounds is as wonderful as the flexures of the organs of speech in the articulation of words. The human pipe is of a small diameter, and very short, when compared with the pipes of an organ; yet it will distinctly give the same note with the pipe of an organ eight feet in length. The movable parts which are around the pipe of the human throat have but a very small range. Yet with the contraction and expansion of which the whole is capable, the voice can utter a scale of seventeen degrees, and sometimes more, and divide each whole tone into many parts. But, more than this, man is an instrument of God in his whole frame; besides the powers of the voice in forming, and of the ear in distinguishing, musical sounds, there is a general sense, or sympathetic feeling, in the fibres and membranes of the body, which renders the whole frame susceptible of musical emotion. Every person strongly touched with music must be assured that its effect is not confined to the ear, but is felt all over the frame, and to the inmost affections of the heart; disposing us to joy and thankfulness on the one hand, and to penitence and devotion on the other. It is a very well-known experiment in music, that when one stringed instrument is struck, and another, in tune with it, is held in the hand, it will be felt to tremble in all its solid parts, and one instrument being sounded, another will respond the same note, if in tune with it; thus doth the frame of man feel and answer to instruments of music, as one instrument answers to another. Man, then, is, as it were, a musical instrument of God's own formation; he has music in his voice, his ear, his whole frame." And the thought is beautifully expressed and enlarged by the poet Cowper: "There is in souls a sympathy with sounds, and as the mind is pitched, the ear is pleased with melting airs, or martial, brisk, or grave; some chord in unison with what we hear is touched within us, and the heart replies. As music, then, has its origin in the nature of man, and in the constitution of the material world, which has been assigned as the place of his temporary habitation, we may expect to find evidences of its practice wherever the human voice has been heard. We hear of no people, however wild and savage in other re-

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spects, who have not music of some kind or other with which we must suppose them to be greatly delighted by their constant use of it upon occasions the most opposite; in the temple and the theatre, at funerals and weddings, to give dignity and solemnity to festivals, and to excite mirth, and cheerfulness, and activity in the dance. Music, indeed, like vegetation, flourishes differently in different climates, and in proportion to the culture and encouragement it receives; yet to love such music as our ears are accustomed to is an instinct so generally subsisting in our nature, that it is not wonderful it should have been held in high estimation at all times." From what has been said concerning the origin of music, it will be seen that we could not for a moment assent to that theory which would consider this noble art as having had its beginnings in the imitation of birds or other animals, or of any of the ordinary sounds of nature. This we should consider as an hypothesis very degrading to him who was made lord of this lower creation. It is reasonable to suppose, indeed, that his natural love of imitation, and the delight he took in listening to the sweet songstress of the forest, prompted him to attempt both with his own voice, and by the help of mechanical appliances, sounds which had so often given him pleasure. And it is possible that the idea of the shepherd's pipe may have been suggested by the whistling of the wind among the dry reeds, and that the lyre, one of the most ancient instruments, may have had its origin in the accident that Hermes, wandering on the shore, struck his foot upon a tortoise shell, the inner parts of which had decayed, except a tendon, which, being more firm, had remained stretched across it, and thus gave the hint for the formation of a stringed instrument. But the first music, we believe, proceeded from the first and most perfect of instruments, the human voice divine; and its earliest effort was not to imitate the vocal powers of the irrational creation, but to emulate the harmony of heaven, when, at the glorious spectacle of the new-created world, the morning stars sang together, and all the sons of God shouted for joy. The great poet of our language has represented, in his immortal work, our first parent as having heard this anthem of the celestial choir, and we see no reason for regarding it merely as poetical fiction. The angel Raphael, in the seventh book of "Paradise Lost," is describing to Adam the work of creation: when the six days' work were ended, the Almighty Creator returned up to the House of Heaven, his high abode. These are the words which the poet gives to the angel when addressing Adam: —

"Up he rode,
Followed with acclamation and the sound
Symphonious of ten thousand harps, that tuned
Angelic harmonies: the earth, the air
Resounded, (thou remember'st, for thou heard'st:)
The heavens and all the constellations rung.
The planets in their station listening stood,
While the bright pomp ascended jubilant.
Open, ye everlasting gates, they sung;
Open, ye heavens, your living doors: let in
The Great Creator, from his work returned.
So sung they: and the empyrean rung
With hallelujahs."

Now, while to the subsidiaries of this gorgeous description we ascribe no higher authority than the imagination of the poet, and therefore read his words only as those of sacred fiction, we need not suppose it improbable, although we make it not an article of faith, that our first parent learned the use of vocal sounds from angelic choirs; and hence we may say with the poet, but with the sentiment of uttering almost historic truth, —

"From heaven, from heaven, the sacred song begun."

If thus derived from heaven we esteem this noble art to be, should not its highest employment be the service and worship of God? and should not we deem it a wretched and criminal degradation, when its powers and capacities are made to minister, as they too often are, to worldly and sensual purposes?

ART OF READING FROM A SCORE. The musician who sits down to write a symphony, a concerto, an opera, or any piece for several voices or instruments, can only form an idea of the effects which may be expected to result from his labors by having under his eyes all the parts which concur to form the whole. The process which he employs for this purpose is extremely simple; it consists in writing, on separate staves in each page, whatever is destined to each voice or to each instrument, and then in connecting these different staves by a *brace*, and by bars drawn perpendicularly across the page. This union of the different parts is called a *score*. Scores are necessary to conductors, chorus masters, and directors of concerts, and indispensable to accompanists; for it is only by them that they can gather any idea of the composition as a whole, or of its effects, or of what is assigned to the different voices and instruments. All composers do not lay out their scores in the same manner. There are, however, certain rules of arrangement which have been generally adopted, and which are dictated by reason. Thus the voices are ranged in the order which they occupy in the general system of sounds; the deepest as to pitch being placed lowest in the page, and the others gradually above them. Hence, in a chorus for four voices, the soprano will be placed above the contralto, the latter above the tenor, and this last again above the bass. In a double chorus, the four parts belonging to the first chorus will be arranged as above, and immediately beneath them the four parts belonging to the second chorus. In concerted vocal pieces, as a quintet, sextet, finale, &c., all the voices of the same species are ranged above each other. Thus all the trebles, all the tenors, all the basses, are assembled in adjacent staves. The order generally adopted, in vocal pieces, accompanied by the orchestra, is that in which all the instruments are placed above the voice parts, except the bass, which is placed below them. There is not any positive rule for arranging parts in scores of instrumental compositions. The first arrangement of the following is that of the Italian masters, and of Mozart; the second that of Cherubini, Beethoven, and the modern French and German school; some of Haydn's works observe the third arrangement. The insatiate thirst after novel effect has, of late, caused the introduction of many other instruments, newly invented, and all perhaps good; but they are joined to one or other of the following classes. Thus the *small* flutes are joined to the ordinary or concert flute; the ophicleides and trumpets with slides, valves,

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or keys, fall within the class of brass instruments; the triangles, cymbals, and great drum are ranged by the side of the kettle drums.

1st Arrangement.	2d Arrangement.	3d Arrangement.
First Violin.	Flutes.	Kettle Drums.
Second Violin.	Hautboys.	Trumpets.
Alto.	Clarinets.	Horns.
Flutes.	Horns.	Trombones.
Hautboys.	Trumpets.	Flutes.
Clarinets.	Bassoons.	Hautboys.
Horns.	Trombones.	Clarinets.
Trumpets.	Kettle Drums.	Bassoons.
Bassoons.	First Violin.	First Violin.
Trombones.	Second Violin.	Second Violin.
Kettle Drums.	Tenor.	Alto.
Violoncello.	Violoncello.	Violoncello.
Double Bass.	Double Bass.	Double Bass.

ARTEMIRA. This queen was a distinguished musical lady. She took Cairo by a musical stratagem. She went there with a powerful band of music, drums and trumpets; and the people, unarmed, ran in throngs to hear the music, while the queen's troops took possession of the city.

ARTOT, JOSEPH, a celebrated violinist, was born at Brussels on the 4th February, 1815; received his first lessons of his father, who was first hornist at the theatre; at the age of six or seven, played in public a concerto of Viotti; was sent to Paris, and made a page in the royal chapel; took the second prize at the Conservatoire, at the age of 12. He then performed with success in his native city, London, &c., and then for some time was attached to orchestras in the theatres of Paris. But the desire of distinguishing himself led him to renounce these situations for an artistic tour in the south of France, where he had brilliant success. He visited the United States, and gave concerts with Mme. Cinti Damoureau, in 1844, and died soon after his return to Europe. Some interesting particulars of the last days of Artot appeared at that time. "He made, the year previous, a journey into Italy for the benefit of his health, and, finding it somewhat reëstablished, was anxious to go to Madrid, hoping there to add a flower to his crown. He was, however, full of sad presentiments, and receiving, on the eve of his departure, the order of Leopold from the King of Belgium, said to his friends, after expressing his pleasure at the unexpected distinction, 'It is a crown upon a coffin.' At Madrid he had a brilliant success; the queen wished to hear him, but at one of his last concerts he was exposed to a current of freezing air, and the cold thus caught brought on a mortal illness. Seeing his end approach, the poor artist wished, at least, to die in France, and was, though with great difficulty, transported thither. There is something in these details which harmonizes with the feminine delicacy and refined sentiment that distinguished the playing of Artot."

ARTS, FINE. Napoleon Bonaparte, when at Milan, in 1797, then pushing his way onward by ceaseless activity, was addressed by the inspectors of the Conservatory of Music at Paris, with a request to use his influence, or his power, to procure for them collections of musical compositions from the Italian towns. In his answer is the following paragraph: —

"Of all the fine arts, music is that which has most influence on the passions, and which the legislator ought the most to encourage. A musical composition of an intellectual character, if the work of a master, never fails to touch the feelings; and it has more influence on the mind than a good moral book, which convinces our reason, but does not influence our habits."

ARTUFEL, DAMIANUS D', a Spanish Dominican, published at Valladolid, in 1572, a treatise on vocal church music.

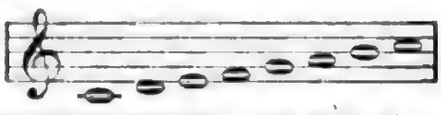
ARTUS. Court musician to the Emperor Maximilian, about the year 1512.

ARTUSI, GIOVANNI MARIA, a canon of Bologna, published, in 1598, a work called "The Art of Counterpoint," which reduces the precepts of Zarlino into a compendium. In 1603, he gave a continuation of this work, in which he treats more especially of the imperfections of modern music. In 1600 and 1601, he published some further tracts on music. Artusi wished to prove, by extracts from celebrated authors of antiquity, especially from Plato, that the Greeks understood music in parts; in other words, the rules of counterpoint.

AS. (G.) A flat.

ASAPH. A musician of the tribe of Levi, in the age of David. Twelve psalms bear his name, but it is not generally thought he composed them. Probably he set them to music, or some of his descendants did, and called them by his name. Kings had their particular music and music masters; and Asaph was King David's music master. He taught the sweet singer of Israel.

ASCENDING NOTES, or ASCENDING SCALE. Thus: —



ASCHENBRENNER, CHRISTIAN, was born in 1654. He was a celebrated violinist, and composed six sonatas, which he presented to the emperor at Vienna, and was recompensed with a chain of gold and a medal. He died in 1732.

AS DUR. (G.) A flat major.

ASHE, ANDREW, was born in the town of Lisburne, in the north of Ireland, about the year 1759. His parents sent him to a school near Woolwich, in England, before he was nine years of age. At this early period he showed a great disposition for music, and devoted a certain sum of his weekly allowance to the master of the artillery band, (who occasionally attended the academy,) to receive lessons on the violin. The young votary made such progress, that in a short time his school-fellows preferred dancing to his fiddle to their usual gymnastic exercises between school hours. He continued at this academy until he had attained his twelfth year; at this period, a lawsuit, which had been pending for a number of years, between a neighboring nobleman and his grandfather, terminating to the great disadvantage of the latter, rendered it inconvenient to his parents to continue their son at so distant a seminary, and caused them to resolve on his return to Ireland. Previously to this proposed removal, Count Bentinck, a relation of the Portland family, and a colonel in the British service, happened to be riding by the academy at Woolwich, and perceiving young Ashe in tears, with his letter of recall in his hand, asked him what was the matter; he replied, sobbing,

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that his family were ruined by a lawsuit, and that he was desired to return home to Ireland, as his friends could not afford to keep him any longer at Woolwich. The humane nobleman, struck with the boy's apparent grief, was induced to make further inquiry about him from the master of the academy; and a correspondence between the count and the child's parents commenced in consequence, which terminated in young Ashe's removal to the house of the count, who shortly after took him to the Island of Minorca, where his regiment then was. There he procured for him instructions on the violin by an eminent Italian master, under whom he improved so much, that he was soon looked upon as a musical prodigy for his age. He next accompanied his protector in a considerable tour through Spain, Portugal, France, and Germany, and finally settled with him on his estates in Holland. Here young Ashe's education was paid particular attention to, the count wishing to prepare him to be a confidential servant on his estates; but the boy was too far advanced in music, and loved it too much, to permit him to pay the attention requisite to complete himself for the intended office of land steward. He had now acquired a pretty general knowledge of various wind instruments, having attended the regular practice of his patron's regimental band, with which, we have heard, he even used to do duty in Minorca. About this time he showed an evident disposition for the flute; but it was then so limited an instrument, that after considerable application he relinquished it, in consequence of its great imperfections. Shortly after this, the Sieur Vanhall (brother to the celebrated composer of that name) arrived at the Hague from London, and brought a flute with six keys. Vanhall announced a concert, in which he was to perform a concerto on this flute with six keys. It being the first of these improved instruments that had reached Holland, a general curiosity was excited to see where these keys could be placed on a flute, and no one was so actively curious in this respect as young Ashe, who lost no time in offering his services on the violin, and promising the count's patronage of the concert, which he accordingly procured for Vanhall. These additional keys on Vanhall's flute were in his hands only ornamental, as he had not acquired the use of them; but when young Ashe tried them, and found that they produced all the half notes as full and round as the tones natural to the instrument in its unkeyed state, he made up his mind to have this flute, *coute qui coute*; which he accomplished at a considerable price, by the count's indulgence. This was about the latter end of 1774, when Ashe had not attained his sixteenth year. From that period he gave up the violin, and dedicated his entire attention to his newly-acquired purchase. After some months' application, the celebrated Wendling, successor to Quantz, the King of Prussia's master, came to the Hague, of whom young Ashe had some lessons; but on his second visit, Wendling told him his new flute was a bad one, that the long keys on the bottom joint spoiled the instrument, and that the small keys were of no use, particularly in quick passages. These observations of the master not corresponding with the high ideas and expectations the scholar entertained of its excellence, induced him to discontinue his lessons as soon as a proper respect for such a distinguished master would permit. Our young aspirant had then recourse to his own natural genius, and, after a few years' incessant application, became the admiration of Holland, chiefly from the uncommon fulness of his tone in those more abstruse keys in music, which could not be produced from the flute then in general use, and which perfection was, erroneously in a great measure, ascribed to the performer, without allowing a participation in this honor to be due to the great improvement in the construction of his instrument. All this time Ashe continued under (we may call it) the paternal roof of his benefactor, the count; but, as ingratitude is inherent, in a more or less degree, in some natures, we are sorry to have a particle of it to annex to the subject of our present article; but the truth is, that, flushed with the admiration he experienced, he was anxious to launch into the world from under the roof which had so long sheltered him; and the count, who saw his thoughts by his demeanor, permitted him to go, on a handsome salary, as family musician to the late Lady Torrington, then on the point of removing from Holland to Brussels. He remained in Lord Torrington's family until that nobleman thought proper to reduce his establishment; and was next engaged by the late Lord Dillon, who also resided in Brussels. This nobleman was a great patron of the opera in that city, and wished his musician to have the situation of first flute in the opera orchestra, to which a demur was made by the Brabant nobility and Flemish subscribers in general. Parties ran high; but there being at this period, 1778 and 1779, a great number of English at Brussels, who were a material support to the opera, they demanded a public trial of skill between the resident flute of the opera and young Ashe, which accordingly took place at the first rehearsal of the season; and, although it was admitted that the Sieur Vanhall was by far the most experienced musician and flute player, yet Ashe gained the general approbation and situation by his superiority of *tone*, for which he had to thank the improvement of his additional keys, in all probability, more than any preference of *embouchure*. In this school of musical improvement our young flutist remained for a few years, when an Irish gentleman of the name of Whyte, a great amateur of music, expressed the intention of making a grand continental tour; and as Ashe was by this time a general linguist, in addition to his flute playing, Mr. Whyte proposed to take Ashe with him, which was too congenial with our young traveller's disposition to be declined. After, however, relinquishing all his engagements, letters called Mr. Whyte back to Ireland, and Ashe, having long had a hankering after the land of his birth, from which he had been absent since his infancy, willingly accepted Mr. Whyte's offer of accompanying him to Dublin. Not long after his arrival in Ireland, he was engaged for the Rotunda concerts in Dublin, which were then brilliantly supported. Here Ashe remained a few years, and the great applause his performance always met with was a stimulus to his further improvement. His celebrity having for some time reached England, the late Mr. Salomon (who had, in 1791, brought over the immortal Haydn for his concerts in

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Hanover Square, and was anxious to have a suitable orchestra to execute this incomparable master's symphonies, which were composed expressly for these concerts) suspended the engagement of his principal flute until he had the opportunity of hearing Ashe; which was afforded him the same summer, he being engaged to perform at the Rotunda concerts, with a celebrated violoncello player of the name of Sperat. Salomon was so highly pleased with Ashe's intonation and tone, that he gave him a very liberal engagement for Hanover Square; and accordingly, in 1792, he made his first public appearance in London, at Salomon's second concert, in a manuscript concerto of his own composition, which was replete with such novelty as to excite very considerable admiration. After this favorable *debut*, it is not to be wondered that he became and remained the reigning flute, both as an orchestra and concerto player, at all the established concerts in London. Upon the abdication of Monzani, Ashe was appointed principal flute at the Italian Opera, which situation he held for several years. He next, on the demise of Rauzzini, in 1810, was unanimously elected director of the Bath concerts, which he conducted with great ability for twelve years; but, in consequence of the times being unpropitious for public undertakings, was induced to relinquish their management in the winter of 1821–2; having, as we understand, lost a considerable sum by the last four years of his direction. "In the year 1799," says the editor of the *London Times*, "Ashe married a pupil of Rauzzini, whose vocal excellence (as Mrs. Ashe) is too generally known to make any comment from us necessary. They have had a numerous family, nine or ten of whom are now living: the eldest daughter is a very finished performer on the harp, but is not in the profession, being married to a gentleman of property in the West Indies. We have frequently been delighted with the second Miss Ashe's accomplished style of singing, and very superior performance on the piano-forte, although from appearance she is not yet nineteen. We can only speak of Ashe as an author, from having heard many of his flute concertos performed by himself, which abounded with new passages fancifully dispersed, and the melodies highly pleasing. The reason we have heard assigned for their not being as yet given to the public, is a tenaciousness in the composer to reserve them for his own performance; but we understand he purposes shortly to print them, when, we have no doubt, they will be eagerly sought after by both *dilettanti* and professors. We have dedicated rather more space to this article than we can conveniently afford, having been anxious to lay before our readers a somewhat detailed account of a gentleman so highly esteemed as Mr. Ashe, both in his public and private character. He continues in full possession of his powers, is in robust health, and we have heard him say he has been but a bad customer to both law and physic; never having expended a shilling on the former, and only a single guinea fee to the latter."

ASHE, MRS., wife to the preceding, was a good singer, and for some years sang at the oratorios and other public concerts.

ASHE, MISSES, daughters of the preceding, were excellent performers on the harp and piano; they also sang pleasingly. They performed before the London public in 1821.

ASHLEY, GENERAL, a celebrated English violinist. His father was the manager of the oratorios at Covent Garden Theatre, which performances he led with great ability for many years. After his death, his sons, General and Charles Ashley, succeeded him as joint managers. General Ashley was educated in music under Giardini and Barthelemon, and was esteemed an excellent performer on his instrument. He was considered also as the best modern judge of violins and violoncellos; of which, in the latter years of his life, he had a very valuable collection. He died near London in 1818.

ASHLEY, JOHN JAMES. An eminent organist and singing master. He presided for seven years at the oratorios at Covent Garden, where he introduced many of his pupils; among whom were Mrs. Vaughan, Mrs. Salmon, Master Elliott, C. Smith, and other favorite vocal performers. He was in early life a scholar of the celebrated Schrœter, and well versed in the science of music, and author of some excellent lessons for the piano-forte, canzonets, &c., &c. He was brother of the preceding, and died a few years since.

ASHLEY, CHARLES, brother to the two preceding, is an eminent violoncellist, still living in London. He is one of the original thirty members of the Philharmonic Society.

ASHLEY, RICHARD, younger brother of the three foregoing, is a celebrated tenor player, residing in London. He was principal tenor at the York musical festival in 1823.

ASHLEY, JOHN, of Bath, received his musical education from his elder brother, Josiah Ashley, an eminent flutist and hautboy player of his day. He has been a performer on the bassoon at the Bath concerts and theatre during nearly half a century, and was also a vocalist at the concerts, Harmonic Society, and Vauxhall of the same city. The sister art of poetry, or, as he has termed it, *rhyming*, was combined with the above professional pursuits, as may be seen by a volume he published, called "Trifles in Rhyme." With regard to music, Ashley never aspired to any thing great in composition; his efforts were confined to ballads and songs, serious and comic; and it is believed that he has written the words to, and composed more of, these trifles, which have been sung by eminent performers, and favorably received by the public, than any English composer of his time. The following is a list of some of Ashley's compositions: ballads, "Honest Ben," "Poor Joe the Marine," "The Sailor's Creed," "The Heart that o'erflows," "Poor Orphan Maid," "Tom and Susan," "Unanimity;" songs, "England's King," "Bundle of Proverbs," "Rhyme without Reason," "Boney at Bayonne," "Origin of Old Bachelors," "Wonderful Song," "Lads of the Ocean," &c., &c.

ASHWELL, T. A church composer in the time of Henry VIII. and Edward VI. Many of his works are still preserved at Oxford.

ASHWORTH, an Englishman, wrote an introduction to the art of singing about the year 1787.

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AS MOLL. A flat minor.

ASPERGES ME. (L.) The opening of the mass.

ASPREZZA. (I.) With dryness; coarsely.

ASSAI. (I.) Very; as, *adagio assai*, very slow.

ASSOLUTO. (I.) Solus; alone. One voice, without any accompaniment.

ASIOLI, BONIFAZIO, was born at Correggio about the year 1760. About the year 1796, he went to London, where he remained some time, and then returned to Milan, and was appointed chapel-master and chamber musician to the King of Italy. In 1808, a new conservatory was established at Naples, to the direction of which Asioli was appointed by the king. Among his numerous dramatic and vocal works, the following list is given by Gerber: 1st, "*La Volubile*," opera buffa; 2d, "*Il Ratto di Proserpina*," intermezzo, 1785; 3d, "Six Italian Duets," London, 1796; 4th, "Six Italian Airs, in the Style of Canzonets," London; 5th, "*Variaz. p. il Cemb. sull' Aria, L' ame Bettinal a me'l ha fatta*," Vienna; 6th, "*Ottavino a 2 V. 2 Fl. 2 Viole. Fag. e Vc.*," Vienna; 7th, *Capriccio p. Piano F.*," *Op.* 1, Zurich, 1803; 8th, "*3 Ariette coll' acc. di Piano F.*," *Op.* 2, Zurich; 9th, "*Capriccio p. Piano F. a 4 Mani*," *Op.* 3, Zurich; 10th, "*Capriccio p. Piano F.*," *Op.* 5, Zurich, 1803; 11th, "*3 Ariette coll' acc. di Piano F.*," *Op.* 4, Zurich, 1803; 12th, "*3 Duetti p. 2 Soprani coll' acc. di Piano F.*," *Op.* 6, Zurich; 13th, "*La Campana di Morte, Sonetto, coll' accomp. di Piano F.*," Zurich, 1806. There are several other vocal works of Asioli, some of which are published by Birchall in London, and evince a taste in melody equal to that of any of the modern Italian composers. He never attempted the more severe order of composition; but his works are in music what those of Propertius, Catullus, and Tibullus were in poetry, as compared with Horace and Virgil; as true music *di camera*, they will very long be admired.

ASOLA, or ASULA, GIOVANNI MATTEO. A composer of church music at Verona, between the years 1565 and 1600.

ASOR. An ancient instrument, very much resembling the quadrangular lyre.

ASPELMEYER, or APPELMEYER, FRANZ, musician to the emperor, and ballet composer at Vienna, died in 1786. He composed some instrumental music and two operas.

ASPULL, GEORGE. The London *Musical World*, for 1825, contains the following notice of this extraordinary youth: "In the more select musical circles of London, there has been unobtrusively stealing into notice a child, in whom is developed so early and so extraordinary a talent for music, that the most fastidious predict for him a reputation of the highest order, and speak of him as a genius born to bestow a character for eminence in that art which has hitherto been withheld by foreigners from the natives of this country. His father was formerly, we understand, in business, but, not being successful in the pursuit he at first chose, was compelled to resort to music as a profession, and by diligent and successful practice has acquired some reputation as a performer on the violin. It was not till his son had considerably passed the age of five years that he gave any indications of that decided bent which his mind has since taken; but the marks of genius he then discovered were so evident, that Mr. Aspull determined to undertake himself the care of his education in music, and, foreseeing the advantages to which it might lead, devoted the whole of his time and attention to that object. The fruit of his care and assiduity is apparent in the surprising talent which young Aspull now displays. The instrument on which he performs is the piano-forte, at which he does not usually sit, his stature being so small as to render the position of standing that which gives him the most perfect command of the instrument. His fingers are extremely short, even for his age; with the left hand he cannot reach an octave so as to press down the two notes which form it at one time, and is only enabled to do so with the right hand with much difficulty, and by depressing the wrist. The impediment thus formed to the acquisition of the mere mechanical difficulties of the piano-forte will be perfectly understood by all those who have ever attempted that instrument; but they have not prevented young Aspull from conquering the most complex and rapid passages that have ever appeared in the form of musical composition. With some slight allowance only for those passages requiring greater strength than that to which his little frame is adequate, or combining more distant intervals than his fingers can possibly command, there is no difficulty of execution that can stop him for a moment. The compositions of Kalkbrenner and Moscheles, prepared for displaying in public the manual skill of those celebrated professors, are played evidently without the smallest effort by this extraordinary child. He has also made himself master of a piece of most singular difficulty, by a foreign composer whose name is Czerny, and who wrote it as a trial of skill for all the eminent professors of Europe, and in order to combine all the mechanical niceties of execution of which the instrument is susceptible. This piece, consisting of only one movement, occupies nearly forty pages of printed music, every one of which is crowded with rapid divisions, intricate modulations, and the most chromatic passages that the art of the composer could devise. Some idea may be formed of the complexity of this movement, by the fact that some of our most eminent professors, to whom it has been shown, have shrunk from the attempt to play it. But the mechanical skill of young Aspull is that which has least surprised those who have had the pleasure of hearing him perform. A child, with a certain cleverness and quickness of parts, may be taught, by repeated efforts, to conquer the greatest intricacies, and when conquered, there will remain nearly the same impression from them which results on viewing an exhibition on the tight rope, or the antic tricks of the unfortunate pupils of the posture master. Mr. Aspull's pupil is not of this class; the boy's mind evidently participates in all that his hand executes. A passage which he is compelled to leave imperfect, through a defect of physical power, does not stop or disconcert him, as it would an ordinary pupil, but he passes on to the next, and is as certain to give it with effect as if himself had composed it. Short as the period is which young Aspull has devoted to the

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study of music, he has cultivated every style, and all with success; in these are included the concertos of Handel, and the fugues of the Bachs and Scarlatti; than which latter, perhaps, no works could possibly be selected less accessible to a juvenile student. Young Aspull unites with these the talent, which is rare among professors, of extempore playing; at which, if permitted to do so, he will pass hours, and with a fluency that would indicate musical notes to be that vehicle by which he could best express his ideas. We ought not to omit to state of him, that he sings ballads to his own accompaniment on the piano-forte, in a voice thin and weak, owing to his extreme youth, but with peculiar taste and delicate expression. His appearance and behavior do not differ from those of other children of the same age; but his manner, when performing on the piano-forte, is that of a person deeply attentive. The most rapid and involved passages do not produce a change of countenance, nor any sign of effort. Little study is requisite, even for the most elaborate pieces; and those of ordinary difficulty he can execute at once, on being permitted to cast his eye over them before taking his station at the piano-forte. Certainly this child bears about him prognostics of future eminence, which could not have been greater or more conclusive in the person of Mozart himself. In February, 1825, Master Aspull was introduced to his majesty and a party of distinguished personages at Windsor, when he delighted the company for two hours with his performances. He played many of the most difficult compositions on the piano-forte, with a power of execution scarcely exceeded by the most experienced professors, and with a taste and feeling which no practice alone can give. The king, during the whole performance, expressed his most unqualified delight, and bestowed upon this interesting boy that encouragement and commendation, which, to the friends of this phenomenon, are doubly valuable, from his majesty's exalted rank and scientific knowledge; and as the greatest proof of his majesty's opinion of him, he commanded his attendance at the castle the following evening, to have another opportunity of witnessing his powers. The Princess Augusta was equally delighted and astonished by the genius of this child, and condescendingly turned over the leaves of his books during the whole performance. In addition to his display on the piano, Master Aspull sang four songs in a style which called forth the most enthusiastic plaudits." He died 20th August, 1832.

ASSMAYER. Composer of some quintets and other instrumental music for the piano-forte, &c., at Vienna. (Wessel and Stodart's Cat. 1822.)

ASSOUCI, CHARLES COYPEAU D', a French composer for the theatre, died in 1679, at Paris.

ASSUNI or ASUNI, GHILLINI DI. A composer for the flute and guitar. Preston published some of his music about the year 1795. (See also Clementi's Cat. 1823.)

ASTARITA, GENNARO, is celebrated both as a serious and comic composer, but particularly the latter. His natural and agreeable style conciliated the favor of the public, although the opinion of the connoisseurs was not always equally favorable. His air, "*Come lasciar poss'io,*" was universally sung and applauded. His operas were, "*La Contessa di Bimbinpoli,*" 1772; "*Li Visionari,*" 1772; "*Finezze d'Amore,*" 1773; "*I Marito che non ha Moglie,*" 1774; "*La Critica Teatrale,*" 1775; "*Il Modo della Luna,*" 1775; "*La Dama imaginaria,*" 1777; "*L' Isola di Bengoli,*" 1777; "*Armida,*" 1777; and "*Circe e Ulisse,*" which, in 1787, was given under this title, in all the theatres of Germany, as a new piece. Neither the nature nor the number of the compositions of this master entitle him to a high rank among classical composers; but he is worthy to be placed at the head of the second class of the musicians of Italy.

ASTER, DAVID. A German organist and voluminous composer at the beginning of the eighteenth century.

ASTIER. A French composer at the beginning of the last century.

ASTON. An English organist and composer in the time of Henry VIII. Some of his music is preserved at Oxford.

ASTORGA, BARON EMANUELE D', a Sicilian, composed an elegant and refined "*Stabat Mater,*" a considerable portion of which is in the first volume of Latrobe's selection; also several cantatas, which were much celebrated. He came to England some time in the beginning of the last century, and passed one or more winters in London. Dr. Burney states the three best of Astorga's cantatas to be "*Quando penso,*" "*Torne Aprile,*" and "*In questo core.*" In these, he says, there are expression, grace, and science, devoid of pedantry.

ASTORGA, J. O., published at London, in 1769, six trios for the flute, and in 1780, some Italian ariettes.

ASTRUA, GIOVANNA, of Turin, was an excellent singer, at first in the service of the Sardinian, and subsequently of the Prussian court. She died in 1758, in her thirty-third year.

ASULA. See Asola.

A TEMPO, or A TEMP. (I.) In time. Of similar signification with *a battuta;* and, like that expression, seldom used but when the regular measure has been designedly interrupted. When there has been some short relaxation in the time, *a temp*, or *a tempo*, denotes that the performer must return to the original degree of movement.

A TEMPO DI GAVOTTA. (I.) An expression denoting that the movement before which it is placed is to be performed in the time of a gavot. See Gavotta.

A TEMPO GIUSTO. (I.) In equal and just time. An expression generally applied to the manner of performing a steady, sound movement; a movement less directed to the feelings than to the judgment; more scientific than impassioned.

ATHANASIUS, Bishop of Alexandria, died in the year 372. He wrote some works relating to church music.

ATHENÆUS, a Greek grammarian, was born in the year 160. In the fourth book of his works, he treats of music, musicians, and musical instruments.

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ATHERSTANE. A composer of some pianoforte music published in London. (Clementi's Cat. 1823.)

A TRE, or A 3. (I.) For three voices.

ATIS. A good flute player, born at St. Domingo about the year 1715. He resided chiefly in France, and composed much instrumental music.

ATTACCATO SUBITO. (I.) To be commenced immediately.

ATTACCA, ATTACCA SUBITO, (I.) implies that the performer must directly commence the following movement.

ATTENDANT KEYS. According to Boyce and Callcott, attendant keys are the keys on the fifth above and fifth below (or fourth above) any given key, which in modulation are introduced by the addition of a new flat or sharp to the signature. Mr. Maxwell, in his essay on tune, proposes a system of eighteen notes on the octave, which shall make the keys of C major and A minor, with the attendant keys, or six auxiliary scales, perfect, in their harmony, throughout.

ATTERBURY. A celebrated English glee composer in the latter half of the last century. His most popular works were, "Come, let us all a-Maying go," glee, four voices; "With horns and hounds in chorus," catch, three voices; "Take, O, take those lips away," round, three voices; "Sweet enslaver," round, three voices; "Joan said to John," catch, three voices; "Lay that sullen garland by," glee, three voices; "Come, fill the board," glee, four voices; "O, thou sweet bird," glee, four voices; and "Adieu, ye streams," glee, four voices. (Birchall's and Clementi's Cat.) Atterbury died during the performance of one of his benefit concerts.

ATTEY, JOHN. An English composer of some songs, published, early in the seventeenth century, in a collection entitled "Ayres of four and more Parts."

ATTILIO. See Ariosti.

ATTO. (I.) Act. The word *atto* is found in all Italian operas, in conjunction with one of the words expressive of the ordinal numbers; as, *atto primo*, act the first; *atto secondo*, act the second; *atto terzo*, act the third. See Act.

ATTO DI CADENZA. (I.) An act of cadence. This expression denotes that disposition of the parts which indicates a cadence; as when, at the end of a strain, the bass rises a fourth, or falls a fifth.

ATTORI, ATTRICI. (I.) The principal singers in an opera.

ATTWOOD, THOMAS, was born in the year 1767. When nine years of age, he was admitted a chorister in the chapel royal, and received the rudiments of his musical education under Dr. Nares, (the master of the chapel boys,) and his successor, Dr. Ayrton, remaining under their tuition about five years. When Attwood had attained his sixteenth year, he was so fortunate as to perform at Buckingham House before the Prince of Wales, who most graciously proposed to send him to Italy, to study under the celebrated masters of that school, and for this purpose settled a handsome income upon him, paid out of his royal highness's private purse, for the whole period of his absence from England. This unlooked-for patronage and bounty was remembered with the deepest sense of gratitude by Attwood, who ascribed to that generous act his subsequent professional successes. In the year 1783, he accordingly went to Naples, where he resided two years, receiving instructions during that time from Filippo Cinque and Latilla. From Naples he went to Vienna, where he was so fortunate as to become the pupil of the celebrated Mozart, under whom he studied till the year 1786, when he returned to England. His royal highness, still most nobly and generously continuing his patronage, nominated Attwood one of the musicians of his chamber band, to which the celebrated Schrueder was at that time attached. Soon after the marriage of the Duke of York with the Princess Royal of Prussia, Attwood was applied to by the duke to instruct her royal highness in music. On the arrival of the Princess of Wales in England, he was also selected by his munificent patron to be her royal highness's musical instructor. In 1795, Attwood succeeded Jones as organist of St. Paul's Cathedral; and, in 1796, obtained the situation of composer to his majesty's chapels royal, succeeding the late Dr. Dupuis. Lastly, in 1821, his majesty added to the numerous instances of royal favor already shown him, and which he had continued through so long a period, by appointing Attwood to the situation of organist of the private chapel in the Pavilion at Brighton. All these situations he is said to have had the gratification of obtaining either directly from his majesty, or in consequence of his majesty's generous recommendation. For several years Attwood devoted much of his time to dramatic music, in which he was so eminently successful, that the public experienced a great loss when he thought fit to change the line of his studies. He composed several operas, of which the following were the most popular: "The Prisoner," "The Mariners," "The Adopted Child," "The Smugglers," and "The Castle of Sorento." Among his other works, the following are the greatest favorites with the public, viz.: songs, "The Soldier's Dream," "The Adieu," "Sweet Charity," and "The Convent Bells;" glees and trios, "The Curfew," "In peace love tunes," "To all that breathe," "*Qual Silenzio*," and "O, heavenly sympathy." Attwood has further produced several pieces of cathedral music; and of late years has employed a considerable portion of his time in this species of composition. In virtue of his office, as composer to the chapels royal, he wrote the coronation anthem, "I was glad," which was performed at the coronation of George IV. In speaking of this composition, a modern critic observes, "We have frequently heard, from persons of undoubted authority, that Attwood has a profound knowledge of orchestral effects, and we now have a proof of the fact before us. In particular, we admire the use which he has made of the wind instruments. His admirable disposition of them is, indeed, worthy of a pupil of Mozart." He died in 1838.

AUBADE. (F.) A concert given in the morning, in the open air, and under the windows of the

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party whom it is intended to celebrate or entertain. See SERENADE.

AUBERLEN, S. G., was living at Tubingen in 1802. He has composed many allemandes, &c.

AUBER, DANIEL FRANCOIS ESPRIT, born at Caen, the 29th of January, 1784, on a journey which his parents made to that city, was the son of a print seller of Paris, who was in easy circumstances. Endowed with a most happy disposition for music, M. Auber first studied this art as an object of pleasure. After having learned to play upon the piano under the direction of Ladurner, he was sent to London to pursue the profession of a merchant; but being soon disgusted with a situation for which he did not feel that he had been born, he returned to Paris. Being well received by the public because of his talents and genius, he began to make himself known by some small compositions, such as romances, some of which met with success. A trio for the piano, violin, and violoncello, which he published about the same time at Paris, proves that he could treat instrumental music with ability. But some other more considerable works soon increased his reputation among artists. He was an intimate friend of Lamare, the celebrated violoncellist, who had a style altogether peculiar in his manner of playing the bass, and which he desired to propagate by a species of music adapted to that purpose; but by a remarkable circumstance, which it would be difficult to explain, he had neither a melodious idea nor trait in his head which he was able to employ in a piece of music. At his request, M. Auber wrote all the bass concertos which have appeared in the name of this virtuoso, and also some others which have remained in manuscript. The public thought that these concertos were the compositions of Lamare; but all artists knew that they were due to the talent of M. Auber. The original character of this music produced a very great sensation in the public, and it could be foreseen that, from that time, the youthful composer to whom it was due would one day enjoy a brilliant reputation. About the same time, M. Auber wrote a concerto for the violin, which was performed at the Conservatory of Music at Paris, by M. Mazas, and which was eminently successful. The desire of laboring for the theatre had already caused him to set again to music the old comic opera entitled "*Julie*," with an accompaniment for two violins, two altos, violoncello, and contrabasso. This work, which contained many charming pieces, was represented at a theatre of amateurs at Paris, and received much applause. A short time afterwards, M. Auber wrote, for the small theatre of M. de Caraman, Prince of Chimay, another opera, with orchestra complete, from which he has since selected many pieces for his other works.

Notwithstanding his success, which until that time had been confined within the circle of a certain number of artists and amateurs, M. Auber was sensible that his musical studies had been incomplete, and that his knowledge failed him in the art of writing; and being desirous of completing his education in this respect, he devoted himself to some arduous labors under the direction of M. Cherubini. These studies being finished, he wrote a mass for four voices, from which he has since taken the prayer in his opera of "*La Muette de Portici*." In 1813, he made his debut in public by an opera in one act, which he caused to be represented at the theatre Feydeau, under the title of "*Séjour Militaire*." This work did not answer the expectations which the first attempts of M. Auber had excited, and contained nothing of that grace and originality of ideas which had gained applause for his former productions. A repose for many years followed this check, and the composer seemed to have renounced a career in which brilliant success awaited him, when the derangement of his fortune, and the death of his father, obliged M. Auber to seek some resources for his support in the exercise of an art which until then had been to him only a relaxation. In 1819, he caused to be represented, at the Opera Comique, "*Le Testament et le Billets-doux*," an opera in one act. This work was still less fortunate than the first public attempt of the talents of M. Auber had been. The eulogiums which had been lavished upon him were now considered as the opinion of a coterie, and arising from partiality; but the composer soon retrieved himself by "*La Bergère châtelaine*," an opera in three acts, which was played at the same theatre during the first part of the year 1820. The original ideas, the melody, an elegant instrumentation and dramatic effect, distinguished this work, which obtained complete success, and which may be considered as the first foundation of the brilliant reputation of its author. "*Emma, ou la Promesse imprudente*," an opera in three acts, performed in 1821, completed what a "*Bergère châtelaine*" had commenced, and from that time M. Auber has known nothing but success.

Auber was first brought into notice in 1823, by his opera "*La Neige*," which became very popular, not only in France, but in Germany, and is frequently performed in the principal German theatres. His "*Fra Diavolo*," and his most celebrated piece, "*La Muette de Portici*," (or *Masaniello*,) are well known all over Europe. In Auber's earlier works there is a palpable imitation of Rossini; but he gradually acquired greater independence of style; and, in his latter compositions, his manner, both in the cast of his melodies and the disposition of his accompaniments, is decidedly his own. His peculiarities, indeed, are so marked, and so constantly perceptible, that they give his music too great a uniformity of character, and lay him open to the charge of mannerism. His music is not marked by depth of thought or strength of feeling. His combinations are ingenious, but not profound; and his melodies, though often sweet, and sometimes tender, are very rarely pathetic. But his music is brilliant, sparkling, exhilarating, and remarkable for the clearness and simplicity of its dramatic effects, even in scenes of the greatest bustle and confusion. These are the beauties which have rendered "*Masaniello*" so generally attractive. Every auditor, learned or unlearned, is animated and delighted by the charming *barcarolle*, the market chorus, the chorus of fishermen, the beautiful finale to the third act, (in the original piece,) the bacchanalian song, and the air sung by Masaniello. Beauties of a similar kind, though in an inferior degree, are to be found in "*Fra Diavolo*." Among Auber's minor productions, a comic opera called "*Le Philtre*," written by Scribe, and brought out at the Academie Royale in 1831, is probably the most agreeable.

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In May, 1825, M. Auber was made a Knight of the Legion of Honor, and the Academy of Fine Arts of the Institute elected him one of their members in the month of April, 1829. He has since held many posts of distinction, both civil and professional. He continues to produce sparkling works for the Opera Comique, and his overtures, such as those to "*Zanetta*," "*L'Estocque*," "*Masaniello*," "*Les Diamans de la Couronne*," &c., &c., every where preserve their popularity in miscellaneous concerts. "*Marco Spada*" is the title of his last opera. M. Auber was recently appointed, by Napoleon III., director of the imperial music and *maitre de chapelle* at the Tuileries.

AUBERT, musician to the Duke of Bourbon, was engaged at the opera at Paris, as violinist, in 1727. He died in 1758. He composed some sonatas and other music.

AUBERT, son of the preceding, was first violin at the opera at Paris till 1771, when he retired with a pension. Either he or one of his brothers wrote a refutation of the principles of J. J. Rousseau respecting French music.

AUBERT, P. F. OLIVIER, (sometimes written *O*,) a violoncellist at the Comic Opera at Paris, was born at Amiens, in 1763. He has written an excellent instruction book for the violoncello, also much instrumental music.

AUBERTI, a violoncellist at the Italian Theatre at Paris, published some music for that instrument. He died about the year 1805.

AUBIGNY VON ENGELBRONNER, NINA D', the youngest of two sisters, who were celebrated composers of songs in Germany. She went to the East Indies with an English family.

AUBIN, MADAME ST., at one time a very celebrated singer of the Opera Comique, died in 1850, at Paris, at the advanced age of eighty-seven. She was performing during the worst period of the first revolution, and was in communication with Marat, Robespierre, and Collot-d'Herbois. She exerted her influence with these men to save victims from the scaffold, although there was a certain risk in so doing; and during all her life was remarkable for charity and kindness. She left the stage at the age of forty-two. The Empress Josephine appointed her one of her readers.

AUDACE. (I.) With boldness.

AUDIBILITY OF SOUND. M. Savart, speaking of the inferior limit of the number of vibrations per second which compose a sound just perceptible to the human ear, says he had before proved by experiments, that the limit was much further extended than he had generally supposed. For example, sounds are very distinctly heard which result from more than fifty thousand oscillations in a second. By means of a new apparatus, he can now show that sounds are distinctly perceptible, and even strong, when composed of no more than eight vibrations in a second.

AUDINOT. Author of the *petit opera* "*Le Tonnelier*," at Paris.

AUDINOT, MLLE. Singer at the Opera at Paris about the year 1782. Gretry composed the music of some particular parts for her, especially "*Colinette à la Cour*."

AUENBRUGGER, F., a female composer of vocal and instrumental music, died at Vienna in 1786. Her sister, Mary Anne, also published some music.

AUFHALTUNG. (G.) A suspension.

AUFLÖSUNG. (G.) The resolution of a discord.

AUFFMAN, J. A., a chapel-master, published three concertos for the organ at Augsburg in 1754.

AUFFSCHNAITER, BENEDICT ANTON, chapel-master at Passau, published, between 1695 and 1719, various sacred compositions.

AUGMENTATION. This word is chiefly confined to the language of fuguists. Augmentation is the doubling the value of the notes of the subject of a fugue, or canon; or, to speak in plain terms, giving the intervals of the subject in notes of twice the original length. When whole notes are used for half notes, half notes for quarter notes, or when in any part of a fugue the subject is taken up in notes of double the value of those in which it commenced, the process is called *augmentation*. In fugues by augmentation, feet become phrases, phrases become sections, &c.

AUGUSTIN. Court musician to the Emperor Maximilian I., 1512.

AUGUSTINI, PAOLO. See AGOSTINI.

AUGUSTINUS, AURELIUS, lived at the end of the fourth century; he wrote a book on music, which was printed at Basil in 1521.

AULBERUS, or ALBERUS. A Lutheran, professor of music at Tubingen. Many of the canticles now in use in the Lutheran church are of his composition.

AULETTA, P., composed an opera, entitled "*Ezio*," about the year 1728.

AULETTA. An Italian buffo singer at the Opera at Paris, in the year 1820.

AULETES. One of the names given by the ancient Greeks to flute players.

AULNAYE, M. DE L'. Author of a work entitled "*De la Saltation Theatrale*," Paris, 1789, in which there are some observations on music.

AULUS GELLIUS lived a short time after the death of Plutarch, and wrote some works on music.

AUMANN, DIETRICH CHRISTIAN, a composer at Hamburg, published several vocal works between 1787 and 1789.

AUMER. A composer of some theatrical music at Vienna. (Boosey's Cat., 1822.)

A UNA CORDA. (I.) On one string.

AURELI, A., of Venice. A voluminous writer of dramatic pieces about the middle of the seventeenth century.

AURELIANUS REOMENSIS. A priest and musician at Rheims about the year 900.

AURENHAMMER, MADAME. An ingenious professor of the harpsichord at Vienna, in

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1787. She superintended the publication of some of Mozart's works. See BOSENHOENIG.

AURIEMMA. A Neapolitan composer for the opera about the year 1790.

AURISICCHIO. A Roman composer about the middle of the eighteenth century. He died very young.

AUS. (G.) *From, out of;* it occurs in German titles, &c.

AUSARBEITUNG. (G.) The elaboration or last finish of a musical composition.

AUSDEHNUNG. (G.) Extension, expansion.

AUSDRUCK. (G.) Expression.

AUSWEICHUNG. (G.) Modulation.

AUTENTICO. Authentic; chosen or approved. A term applied by the Italians to certain church modes. See MODE.

AUTHENTIC. This term means having an immediate relation to the key note or tonic; in distinction from *plagal*, having a corresponding relation to the fifth or dominant, in the octave below the key note.

AUTHENTIC MELODIES. Those which have their principal notes between the key note and its octave; in distinction from *plagal melodies*, which have their principal notes in the octave below the fifth of the key.

AUTHENTIC MODES or TONES. In the ancient church music, the four modes, introduced by St. Ambrose, in which the principal notes of the melodies are confined within the octave above the key note; in distinction from the *plagal modes* or *tones*, introduced by Gregory the Great, in which the principal notes of the melodies are confined within the octave below the fifth of the key.

AUTHENTIC or PERFECT CADENCE. The chord or harmony of the dominant, followed by that of the tonic, or the progression of the dominant to the tonic; in distinction from the *plagal cadence*, the chord of the fourth or subdominant, followed by that of the tonic, or the progression of the subdominant to the tonic.

AUTOMATON. D'Alembert gives an account, in the "*Encyclopédie Méthodique*," of a gigantic mechanical flute player. It stood on a pedestal, in which some of the "works" were contained; and not only blew into the flute, but, with its lips, increased or diminished the tones it forced out of the instrument, performing the legato and staccato passages to perfection. The fingering was also quite accurate. This marvellous flutist was exhibited in Paris in 1738, and was made by Jacques de Vaucanson, the prince of automaton contrivers. A full orchestra of clockwork musicians is quite possible. Maelzel, the inventor of the metronome, opened an exhibition in Vienna, in 1809, in which an automaton trumpeter, as large as life, performed with surprising accuracy and power.

AUTOS SACRAMENTALES. (S.) Certain theatrical representations, as we learn from Father Menestrier, which the Spaniards formerly made in their churches expressly for great public and religious festivals, in which great musical skill was displayed.

AUTREAU, J., a painter, died in 1745. He wrote some French songs and an opera.

AUVERGNE, ANTOINE D'. Director of the Grand Opera at Paris in 1792.

AUVRAY, J. B. Composer of some romances and war songs at Paris, in 1797 and 1800.

AVANTANO, P., an amateur of Naples, published in 1736, at Amsterdam, twelve sonatas for the violin and bass.

AVANZOLINI, GIROLAMO, a contrapuntist of the seventeenth century, published at Venice, in 1623, some psalms for eight voices, with the thorough bass.

AVAUX, D', a musical amateur violinist at Paris, published many symphonies and quartets between the years 1787 and 1795. He also wrote, in 1784, a letter on a newly-invented pendulum to measure time and music. We have not seen this work, but probably it takes away the merit of originality from the metronome of Maelzel.

AVELLA, GIOVANNI D', a Franciscan monk, published a book on the rules of music, at Rome, in 1657.

AVE MARIA. (L.) The angel Gabriel's salutation to the Virgin Mary, when he brought the tidings of the incarnation. This expression has long since become a theme for musical composition in the Romish church, and is generally set in chorus.

AVENA. (L.) *An oaten straw.* This reed, as supposed, was the third kind of musical instrument used by the ancients, and succeeded that formed of the horns of quadrupeds. The first was a shell: so simple was the origin of music! To such artless beginnings do we trace its counterpoint, fugue, double fugue, pealing choruses, melting airs, exalting grandeur, thrilling sweetness, and all its magic power over our passions.

AVENARIUS, JOHANN, a German professor of theology, died in 1692. He left a work entitled "*Musica.*"

AVENARIUS, PHILIPPE, organist at Altenburg, published some sacred music at Nuremburg in 1572.

AVENTINUS, JOHANNES, a renowned German historian, died at Ratisbon in 1534. He wrote a work entitled "*Musicæ Rudimenta.*"

AVERTEL. A composer of music for wind instruments at Vienna, at the end of the last century.

AVIA, J., a musical amateur, published in 1650, at Constance, a collection of convivial songs.

AVIANUS, JOHANN, of Eisenberg, died there in 1617. He wrote some works on music.

AVICENNA, a celebrated Arabian physician, died in 1036. He wrote a treatise on music in the Persian language.

AVILES, MANUEL LEITAM DE. Chapelmaster at Granada in 1625, and composer of several masses.

AVISON, CHARLES, organist at Newcastle,

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and pupil of Geminiani, was the author of an essay on musical expression, published in the year 1752. He assisted in the publication of Marcello's music to the Psalms, adapted to English words. Of his own compositions there are extant five collections of concertos for violins, and two sets of sonatas for the harpsichord and two violins. (Clementi's Cat.) The music of Avison is light and elegant, but it wants originality. In his essay on musical expression, he was the encomiast of Marcello and Geminiani, frequently to the prejudice of Handel. His work was answered by Dr. Hayes of Oxford, who proved Avison to have been by no means a profound contrapuntist. Soon after Avison republished his book, with a reply to Dr. Hayes, and a letter containing many detached particulars relative to music. This last edition of Avison's work is now very scarce.

A VISTA. (I.) At sight; *a prima vista*, at first sight.

AVOLLO, or AVOLIO, J., appears, by Breitkopf's Catalogue of 1802, to have been a composer of instrumental music at Leipsic. (See also Clementi's Cat.)

AVONTANO, PIETRO, a Neapolitan composer, published, in 1732, twelve sonatas at Amsterdam.

AVOSANI, ORFEO, born near Milan in the early part of the seventeenth century, by no means justified by his talents the title which he chose to bestow on himself of *Husband to Eurydice*. He published some church music.

AXAMENTA. (L.) A denomination given to the verses, or songs, sung by the Salii, in honor of all men. The *axamenta* were never accompanied by instruments.

AXT, F. S., died in Germany in 1745. He wrote a work entitled "*Annus Musicus.*"

AYLWARD, THEODORE, was one of the assistant directors at the commemoration of Handel, in 1784, at Westminster Abbey. He composed some church music.

AYRTON, DR. EDMUND, was born in 1734, at Ripon in Yorkshire, of which borough his father was an active and upright magistrate, whose three immediate ancestors held, successively, the consolidated livings of Nidd and Stainley, within the liberty of that town.

He was intended for the church, and received his education at the free grammar school of his native place; where, during five years, he was a contemporary of Beilby Porteus, afterwards Bishop of London. But his father, finding it prudent to indulge his son's natural inclination for the study of music, placed him under the instruction of Dr. Nares, then organist of the cathedral at York, with whom he commenced an acquaintance, which ripened into a friendship that death alone terminated. At an early age he was elected organist, auditor, and *rector chori* of the collegiate church of Southwell, in Nottinghamshire, where he resided some years, and married a lady of good family, by whom he had fifteen children. He quitted that place in 1764, upon being appointed gentleman of the chapel royal; shortly after which, he was installed a vicar choral of St. Paul's Cathedral, and subsequently became one of the lay clerks of Westminster Abbey. In 1780, he was promoted, by Bishop Lowth, to the office of master of the children of his majesty's chapels, upon the resignation of his valuable friend Dr. Nares. In 1784, the University of Cambridge conferred on him the degree of doctor in music; and, some time after, he was admitted *ad eundem* in the university of Oxford. His exercise was a *grand anthem* for a full orchestra, which merited and gained so much praise, that it was ordered to be performed, with a complete band, in St. Paul's Cathedral, on the 29th of July, 1784, being the day of the general thanksgiving for the peace. This work was afterwards published in score. In the same year he was chosen one of the assistant directors of the far-famed commemoration of Handel, in Westminster Abbey; which situation he filled at all the succeeding performances in that venerable building, till they were discontinued at the troublesome era of the French revolution. In 1805, he relinquished the mastership of the children of the royal chapel, having been allowed for many previous years to execute the duties of all his other appointments by deputy. He died in 1808, and his remains were deposited in the cloisters of Westminster Abbey, near those of his wife and several of his children, whom he survived.

Dr. Ayrton was an excellent musician, of which his compositions for the church bear indubitable evidence. The performance of these has been confined chiefly to the royal chapel; but the publication of them, which has long been expected, would usefully augment the musical resources of our various choirs, and add no small lustre to the name of their author.

AYTON, FANNY. An English soprano of eminence, educated in Italy. She could utter more than twenty syllables in a second of time, with a neatness and precision not easily surpassed. Her first appearance in England was in 1828, as Ninetta, in "*La Gazza Ladra*," and an engagement of considerable extent was offered her, had she consented to Italianize her name to *Atonini*.

AZAIS published, in 1776, "A Method for Music, according to a new Plan," and, in 1780, some sonatas and other instrumental music.

AZIONE SACRA. (I.) A sacred drama.

AZOPARDI, FRANCESCO, chapel-master, published, about the year 1760, a small treatise on composition, which was translated into French.

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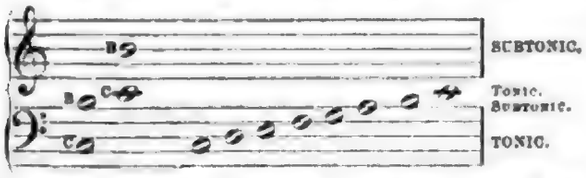
B.

B is the nominal of the seventh note in the natural diatonic scale of C; to which De Nevers, a French musician in the beginning of the last century, is said to have first applied the syllable *si*; Guido Aretina having only furnished syllables for the six notes, C, D, E, F, G, A. B is the subtonic, or seventh note, thus:—



B is also sometimes used as an abbreviation for *bass*. The Germans call B natural, H; and they call B flat, B, to distinguish it from B natural.

BABBI, C. Chamber musician to the Elector of Saxony, at Dresden, where he published some instrumental music about the year 1780. He was a pupil on the violin of Paul Alberghi.

BABBI, GREGORIO. A celebrated tenor singer at the opera at Lisbon, in 1775.

BABBINI, MATTEO. A celebrated tenor singer of the Bolognese school. He performed at the opera in London, in 1785.

BABELL, WILLIAM. An organist in London. His first essay in composition was to make the favorite airs in the operas of "Pyrrhus and Demetrius," "Hydaspes," and some others, into lessons for the harpsichord. After that he did the same by Handel's opera of "Rinaldo," and succeeded so well in the attempt, as to make from it a book of lessons, which, by the way, few would play but himself, but which has long been deservedly celebrated. He also composed twelve solos for the violin, or hautboy, twelve solos for the German flute and hautboy, and some concertos for small flutes and violins, and some other works enumerated in Walsh's catalogue. Babell died a young man, about the year 1722, having shortened his days by intemperance. It seems the fame of Babell's abilities had reached Hamburg, for Mattheson says he was a pupil of Handel; but in this he is mistaken, for Handel disdained to teach his art to any but princes.

BABTICOCCHI published, in 1786, some sonatas in London.

B ABOVE G GAMUT. That B, or that note, which is a third higher than G gamut.

B ABOVE THE BASS CLEF NOTE. That B, or that note, which is a fourth higher than the bass clef note.

B ABOVE THE TREBLE CLEF NOTE. That B, or that note, which is a third higher than the treble clef note.

BACCHIUS, senior, a Greek writer and great musician, lived probably in the second century. He wrote an introduction to music, which was translated into Latin, and published at Amsterdam, in 1652. Fétis says, that of all the Greek writers upon music he was the least pretentiously learned and most practical.

BACCI, PIETRO GIACOMO, was born at Perugia, a town in the Roman states, towards the middle of the seventeenth century. He composed several operas, the most approved of which was from a sacred subject, and entitled "Abigail."

BACCUSI, HIPPOLITA. An Italian monk, chapel-master at Verona, about 1590. Cerreto assures us that he composed music as early as 1550. He was one of the first who sustained the voices in church music by instruments playing in unison.

BACH, JOHN SEBASTIAN, was born on the 21st of March, 1685, at Eisenach. His father, John Ambrosius, was musician to the court and to the town, and had a twin brother, John Christopher, who was musician to the court and town of Arnstadt, and was so very like him, that even their own wives could not distinguish them, except by their dress. These twins were, perhaps, in this respect the most remarkable ever known. They tenderly loved each other; and their voice, disposition, and style of music were alike. If one was ill, the other was so likewise: they died also within a short time of each other. They were, indeed, a subject of astonishment to all who knew them. In the year 1695, when John Sebastian was not quite ten years of age, his father died; he had lost his mother at an earlier period. Being thus left an orphan, he was obliged to have recourse to an elder brother, John Christopher, who was an organist at Ordruff. From him he received the first instructions in playing on the clavichord. But his inclination and talent for music must have been already very great, since the pieces which his brother gave him to learn were so soon in his power that he began with much eagerness to look out for some that were more difficult. The most celebrated composers for the clavichord, in those days, were Froberger, Fischer, John Gaspar Kerl, Pachelbel, Buxtehude, Bruhn, Boehm, &c. He had observed that his brother had a book, in which there were several pieces of the above-mentioned authors, and earnestly begged him to give it to him, but it was constantly denied, till his desire to possess the book was so increased by refusal, that he at length sought for means to get possession of it secretly. As it was kept in a cupboard which had only a little door, and his hands were still small enough to pass through, so that he could roll up the book, which was merely stitched in paper, and draw it out, he did not long hesitate to make use of these favorable circumstances; but for want of a candle he could only copy it in moonlight nights, and it took six whole months before he could finish his laborious task. At length, when he thought himself safely possessed of the treasure, and was intending to make use of it in secret, his brother found it out, and took from him, without pity, the copy which had cost him so much pains; and he did not recover it till his brother's death, which took place soon after. John Sebastian, being thus again left destitute, went, in company

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with one of his schoolfellows, named Erdmann, afterwards Russian president in Dantzic, to Luneburg, and engaged there in the choir of St. Michael's school as a treble or soprano singer. His fine treble voice procured him here a decent livelihood; but he soon lost his voice, and did not immediately acquire another good one. His inclination to play on the clavichord and organ was as ardent at this time as in his more early years, and impelled him to try to hear and see every thing, which, according to the ideas then entertained, would contribute to his improvement. With this view, he not only went several times, while he was a scholar, from Luneburg to Hamburg, to hear the organist John Adam Reinken, who was at that time very famous, but sometimes also to Zell, in order to get acquainted with the prince's band, which consisted chiefly of Frenchmen, and with the French taste, which was then a novelty in those parts. It is not known on what occasion he removed from Luneburg to Weimar, but it is certain that he became court musician at the latter town in 1703, when he was just eighteen years of age. He exchanged this place, however, in the following year, for that of organist to the new church at Arnstadt, probably to be able to follow his inclination for the organ better than he could do at Weimar, where he was engaged to play the violin. Here he began most zealously to make use of all the works of the organists at that time celebrated, and which he could procure in his situation, by which means he improved both in composition and the art of playing on the organ: further to gratify his desire of learning, he even made a journey on foot to Lubeck, to hear Diederich Buxtehude, organist to St. Mary's Church in that city, with whose compositions he was already acquainted. For almost a quarter of a year he remained a secret hearer of this organist, who was really a man of talent, and much celebrated in his time, and then returned with an increased stock of knowledge to Arnstadt. The effects of his zeal and persevering diligence must already have excited great attention; for he received, in quick succession, several offers of places as organist; among others, that of the church of St. Blasius, at Muhlhausen, which he accepted. But a year after he had entered upon it, making a journey to Weimar, to perform before the reigning duke, his playing on the organ was so highly approved of, that he was offered the situation of court organist, which he accepted. The extended sphere of action in which he here lived impelled him to exert himself to the utmost; and it was probably during this period that he not only made himself so able a performer on the organ, but also laid the foundation of his great compositions for that instrument. He had still further occasion to improve in his art; when his prince, in 1717, appointed him director of the concerts, in which place he had to compose and execute pieces of sacred music. Handel's master, Zachau, organist at Halle, died about this time, and J. S. Bach, whose reputation was already high, was invited to succeed him. He, in fact, went to Halle, to prove his qualifications, by performing a piece as a specimen of his skill. However, for what reason is not known, he did not enter upon the office, but left it to an able scholar of Zachau's, of the name of Kirchhof. John Sebastian Bach was now thirty-two years of age; he had made such good use of his time, had studied, composed, and played so much, and, by his unremitting zeal and diligence, acquired such a mastery over every part of the art, that he stood like a giant, able to trample all around him into dust. He had long been regarded with admiration and wonder, not only by amateurs, but by judges of the art, when, in the year 1717, Marchand, formerly much celebrated in France as a performer on the clavichord and organ, came to Dresden, where he performed before the king, and gained such approbation, that a large salary was offered him, if he would engage in his majesty's service. Marchand's merit chiefly consisted in a very fine and elegant style of performance; but his ideas were empty and feeble, almost in the manner of Couperin; so far, at least, as may be judged by his compositions. But J. S. Bach had an equally fine and elegant style, and at the same time a copiousness of ideas, which might perhaps have made Marchand's head giddy, if he had heard it. All this was known to Volumier, at that time director of the concerts in Dresden. He knew the absolute command of the young German over his thoughts and his instrument, and wished to produce a contest between him and the French artist, in order to give the prince the pleasure of judging of their respective merits, by comparing them himself. With the king's approbation, therefore, a message was sent to J. S. Bach, at Weimar, to invite him to this musical contest. He accepted the invitation, and immediately set out on his journey. Upon Bach's arrival in Dresden, Volumier first procured him an opportunity secretly to hear Marchand. Bach was not discouraged, but sent a polite note to the French artist, formally inviting him to a musical trial of skill; he offered to play upon the spot whatever Marchand should set before him, but requested the same readiness on his part. As Marchand accepted the challenge, the time and place for the contest was fixed, with the king's consent. A large company of both sexes, and of high rank, assembled in the house of Marshal Count Fleming, which was the place appointed. Bach did not make them wait long for him, but Marchand did not appear. After a long delay, they at last sent to inquire at his lodgings, and the company learned, to their great astonishment, that he had left Dresden in the morning of that day, without taking leave of any body. Bach alone, therefore, had to perform, and excited the admiration of all who heard him; but Volumier's intention, to show a sensible and striking difference between the French and German artist, was frustrated. Bach received on this occasion praise in abundance; but, it is said, he did not receive a present of a hundred louis d'ors, which the king had designed for him. He had not long returned to Weimar, when Prince Leopold, of Anhalt-Cothen, a great judge and lover of music, invited him to take the office of master to his chapel. He immediately entered on this situation, which he filled nearly six years; but during this time (about 1722) took a journey to Hamburg, in order to perform on the organ there. His performance excited universal admiration. The veteran Reinken, then near a hundred years old, heard him with particular pleasure; and in regard to the chorus, "*An Wasserflussen Babylons*," which he varied for half an hour in the true organ style, he paid him the compliment of

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saying, "I thought that this art was dead, but I see that it still lives in you." Reinken himself had, some years before, composed that chorus in this manner, and had it engraved, as a work on which he set a great value. His praise, therefore, was the more flattering to Bach.

On the death of Kuhnau, in the year 1733, Bach was appointed director of music and chanter to St. Thomas's school, at Leipsic. In this place he remained till his death. Prince Leopold of Anhalt-Cothen had a great regard for him, and Bach, therefore, left his service with regret. But the death of the prince occurring soon after, he saw that Providence had guided well. Upon this death, which greatly afflicted him, he composed a funeral dirge, with many remarkably fine double choruses, and executed it himself at Cothen. That in his present situation he received the title of master of the chapel from the Duke of Weissenfels, and in the year 1736, the title of court composer to the King of Poland, Elector of Saxony, is of little consequence; only it is to be observed, that the last title was derived from connections in which Bach was engaged by his office of chanter in St. Thomas's school. His second son, Charles Philip Emmanuel, entered the service of Frederic the Great in 1740. The reputation of the all-surpassing skill of John Sebastian was at this time so extended, that the king often heard it mentioned and praised. This made him curious to hear so great an artist. At first he distantly hinted to the son his wish, that his father would one day come to Potsdam. But by degrees he began to ask him, directly, why his father did not come. The son could not avoid acquainting his father with these expressions of the king; at first, however, he would not pay any attention to them, being in general too much overwhelmed with business. But the king's expressions being repeated in several of his son's letters, he at length, in 1747, prepared to take this journey, accompanied by his eldest son, William Friedemann. At this time the king had every evening a private concert, in which he himself generally performed some concertos on the flute. One evening, just as he was getting his flute ready, and his musicians were assembled, an officer brought him the list of the strangers who had arrived. With his flute in his hand he ran over the list, but immediately turned to the assembled musicians, and said, with a kind of agitation, "Gentlemen, old Bach is come." The flute was now laid aside, and old Bach, who had alighted at his son's lodgings, was immediately summoned to the palace. The king then gave up his concert for that evening, and invited Bach to try his forte-pianos, made by Silbermann, which stood in several rooms of the palace. The musicians went with him from room to room, and Bach was invited every where to play unpremeditated compositions. After he had gone on for a short time, he asked the king to give him a subject for a fugue, in order to execute it immediately without any preparation. The king admired the learned manner in which his subject was thus executed extempore; and probably to see how far such art could be carried, expressed a wish to hear a fugue with six obligato parts. But, as it is not every subject that is fit for such full harmony, Bach chose one himself, and immediately executed it, to the astonishment of all present, in the same magnificent and learned manner he had done that of the king. His majesty desired also to hear his performance on the organ. The next day, therefore, Bach was taken to all the organs in Potsdam, as he had before been to Silbermann's forte-pianos. After his return to Leipsic, he composed the subject which he had received from the king, in three and six parts, added several artificial passages to it, in strict canon, and had it engraved under the title of "*Musikalisches Opfer*," (Musical Offering,) and dedicated it to the inventor. This was Bach's last journey. The indefatigable diligence with which, particularly in his younger years, he had frequently passed days and nights in the study of his art, had weakened his sight. This weakness continued to increase in his latter years, till at length it brought on a very painful disorder in the eyes. By the advice of some friends, who placed great confidence in the ability of an oculist who had arrived at Leipsic from England, he ventured to submit to an operation, which twice failed. Not only was his sight now wholly lost, but his constitution, which had been hitherto so vigorous, was quite undermined by the use of, perhaps, noxious medicines. In consequence of the operation he continued to decline for full half a year, till he expired, on the evening of the 30th of July, 1750, in the sixty-sixth year of his age. On the morning of the tenth day before his death, he was suddenly able to see again, and bear the light. But a few hours afterwards he was seized with an apoplectic fit; this was followed by an inflammatory fever, which his enfeebled frame, notwithstanding all possible medical aid, was unable to resist. Such was the life of this remarkable man. We will only add, that he was twice married; and that he had by his first wife seven, and by the second wife thirteen children, namely, eight sons and five daughters. All the sons had admirable talents for music; but they were not fully cultivated, except in some of the elder ones.

Concerning the performance and compositions of Bach, it certainly is true what Marpurg says, that "he was many musicians in one." "No true idea," says Kollmann, "can be formed of S. Bach's organ playing, except by hearing his works, expressly composed for the organ, performed in the manner in which he played them, viz., those for the *full* organ, on a good, large instrument, and the pedal part on a double bass stop; those for *solo* stops, on as many sets of keys, with different stops, as they contain parts, and the bass part on a suitable double bass stop. And it must be observed, that, though many of Bach's pieces composed for the harpsichord also have a fine effect on a manual organ, particularly most of his forty-eight fugues in the *Well-tempered Clavichord*,' the list of his works will show that they do not come under the denomination of his organ pieces; because they are deficient in *his* principal requisite for such pieces, namely, a part for obligato pedals; and consequently their effect cannot give an idea of *his* organ playing, unless an obligato part for the pedals be still selected from their bass part, and performed on a double bass stop." Concerning Bach's abilities as a performer on the harpsichord, Kollmann thus proceeds: "It might perhaps be supposed that one so familiar with the deep and heavy touches of a large organ, and with a true organ style, could not be equally great in the brilliancy, expression, and style calculated for stringed instruments.

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But the nature of all his compositions for the *Clavier*, (harpsichord and clavichord,) as well as the unanimous testimony of all the writers on that subject, convinces us of the contrary; which is also proved by his uncontested victory over the elegant harpsichord player Marchand, mentioned before. That he must likewise have been a great performer on the violin, follows, not only from his first appointment, which was as violinist, but also, and particularly, from his *solos* for the violin. Again, his solos for the violoncello prove that he also had the greatest practical knowledge on that instrument." The following list of S. Bach's works is given by Kollmann: "1. '*Clavierübung*,' part first, consisting of preludes, allemandes, courantes, sarabands, gigues, menuets, &c. In the Leipsic edition, this work is entitled '*Exercices pour le Clavecin*.' 2. '*Clavierübung*,' part second, (*Exercices pour le Clavecin*,) containing a concerto in the Italian style, and an overture in the French style, for a harpsichord with two sets of keys. 3. '*Clavierübung*,' part third, (*Exercices*, &c.,) containing *Vorspiele*, or the giving out of hymns for the organ; and four duets (pieces in two obligato parts only) for the harpsichord, which are a complete harmony throughout. 4. 'Six *Chorale*, (hymns,) of divers kinds, for an organ with two sets of keys and pedals.' 5. '*Clavierübung*,' part fourth, (*Exercices*, &c.,) containing an *air* with *thirty variations*, for a harpsichord with two sets of keys, as mentioned before. 6. '*Five Canonical Variations on the Christmas Hymn, Von Himmel hoch*, ("Behold, I bring you good tidings,") for an organ with two sets of keys and pedals.' They are in divers intervals similar to those of the preceding work. 7. '*Musical Offering*,' (as mentioned before,) dedicated to Frederic II., King of Prussia, consisting in a *fugue ricercata* in three parts, also one in six parts, for one performer, divers canons, and a trio for the German flute, (that king's favorite instrument,) with a violin and bass; the whole composed on the subject which his majesty laid before Bach to extemporize upon. 8. '*The Art of the Fugue*,' consisting in twenty-three periodical and canonical fugues, on one subject, the last with two additional subjects, and a hymn for three sets of keys and pedals. 9. '*An Hundred Hymns*,' in four parts, published in two books, by his son Emmanuel Bach; and four more books of hymns, published by Kirnberger. The following have been more recently printed: A. *Works for the Harpsichord, without Accompaniments*. 1. Six Preludes, for the use of beginners; 2. Fifteen Inventions, in two parts; 3. Fifteen Inventions, in three parts, also called Symphonies; 4. The "Well-tempered Clavichord," parts one and two — each part consists in twenty-four preludes and fugues, being one in every major and minor key; 5. A Chromatic Fantasia and Fugue — this is the beautiful piece printed, with some additions of Mr. Kollmann, by Preston; 6. A Fantasia — this is like an allegro of a sonata; 7. Six Suites, containing preludes, allemandes, courantes, sarabands, gigues, &c., also called English suites; 8. Six lesser Suites, containing allemandes, courantes, &c., also called French suites. B. *Works for the Harpsichord, with Accompaniments*. 1. Six Sonatas for the harpsichord, with a violin obligato; 2. Many single Sonatas for the harpsichord, with accompaniments for the violin, flute, viola da gamba, &c.; 3. Concertos for the harpsichord, with numerous accompaniments; 4. Two Concertos for two harpsichords, with accompaniments for violins, tenor, and violoncello; 5. Two Concertos for three harpsichords, with the same accompaniments, which are also concerting among themselves; 6. A Concerto for four harpsichords, with the above accompaniments. C. *Works for the Organ*. 1. Grand Preludes and Fugues, for manuals and obligato pedals; 2. *Vorspiele* (Preludes) on various hymns; 3. Six Sonatas or Trios, for two manuals and obligato pedals. D. *Works for Bow Instruments*. 1. Six Solos for a violin, without any accompaniments — these are a most unique work; 2. Six Solos for a violoncello, without any accompaniment — these are similar to the preceding ones. E. *Vocal Works*. 1. Five complete annual choruses of church pieces, (like cantatas,) with recitatives, airs, and choruses, for every Sunday and other festival; 2. Five Passions, among which there is one for two choirs; 3. Many Oratorios, Masses, Magnificats, and single Sanctuses, also Pieces for Birthdays, Namedays, and Funeral Pieces; Wedding Masses, Evening Pieces, and several Italian Cantatas; 4. Many Motets, for one and two choirs. — N. B. Of those for two choirs there are at present only eight extant."

BACH, CARL PHILIPP EMMANUEL, second son of the great Sebastian Bach, and born in 1714, was commonly named Bach of Berlin. He was chapel-master to the Princess Amelia of Prussia. His father was his only master in music; but it appears that he acquired from Hasse's operas his fine vocal taste in composing lessons, so different from the dry and laborious style of his father. He modestly gave as a reason for choosing a style of his own, or at least for differing from that of his instructor, that he was aware, if he had followed his father's method, he never could have equalled him. In the year 1767, he was chosen director of music at Hamburg, in which town he resided many years, and died there in 1788. Emmanuel Bach declares that, of all his works, those for the clavichord or piano-forte are the chief in which he indulged his own feelings and ideas. His principal wish was to play and compose in the most vocal manner possible, notwithstanding the great defect of all keyed instruments, except the organ, in not sustaining their tone. To make a harpsichord or piano-forte sing is, indeed, not easily accomplished, as the ear must be tired by too thin a harmony, or stunned by too full and noisy an accompaniment. In his opinion, music ought to touch the heart; and he never found that this could be effected by running, rattling, drumming, or arpeggios. If Haydn ever looked up to any great master as a model, it seems to have been Emmanuel Bach. The bold modulations, rests, pauses, free use of semitones, and unexpected flights of Haydn, remind us frequently of Emmanuel Bach's early works, more than of any other composer. But in writing for violins, it must be confessed that Haydn surpassed his model in facility and invention. Emmanuel Bach's compositions consist of symphonies, concertos, sonatas, and much church music. In the whole, there are more than fifty different published works of his composition, some of which were printed after his decease.

BACH, JOHN CHRISTIAN, called Bach of

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Milan, and afterwards Bach of London, was a son of Sebastian by his second wife. He was very early in life deprived of the instructions of his father, and was for some time a scholar of his elder brother, Emmanuel, under whom he became a fine performer on keyed instruments. He subsequently went to Italy, where his chief study was the composition of vocal music; here he added new lustre to his name and family, by his several dramatic compositions, and was appointed, by the empress queen, organist of the Duomo of Milan. In 1763 he was engaged by Mattei to compose for the opera in London, and he soon afterwards arrived in that country. His first opera in England, "Orione," was extremely applauded for the richness of its harmony, the ingenious texture of its parts, and, above all, for the new and happy use the composer had made of wind instruments; this being the first time clarinets had admission in the opera orchestra. Soon after this, J. C. Bach and Abel, uniting, opened a subscription for a weekly concert; and as their own compositions were new and excellent, and the best performers of all kinds enlisted under their banners, this concert was better patronized and longer supported than perhaps any one that had ever been established in that country, having continued for at least twenty years in uninterrupted prosperity. While C. Bach was in Italy he made little use of his piano-forte, but to compose for or accompany a voice; but when he arrived in England, his style of playing was so much admired, that he recovered many of the losses his hand had sustained by disuse, and by being constantly cramped and crippled by a pen; but he never was able to reinstate it in force and readiness sufficient for great difficulties; and, in general, his compositions for the piano-forte are such as ladies can execute with little trouble, and the allegros rather resemble *bravura* songs than instrumental pieces for the display of great execution; on which account they lose much of their effect when played without the accompaniments, which are admirable, and so masterly and interesting to the audience, that want of execution or complication in the harpsichord part is never discovered. There are many admirable airs in the operas he composed for the stage that long remained in favor. The richness of the accompaniments, perhaps, deserve more praise than the originality of the melodies; which, however, are always natural, elegant, and in the best taste of the Italian school, at that time. The Neapolitan school, where he studied, is manifest in his "*Cantilena*," and the science of his father and brother, in his harmony. J. C. Bach had the merit of giving a more dramatic effect to his opera airs by not bringing back after the allegro the slow movement of the commencement, as all the Italian composers before him had done. Bach seems to have been the first composer who observed the law of contrast as a principle. Before his time there frequently was contrast in the works of others, but it seems to have been accidental. Bach, in his symphonies and other instrumental pieces, as well as his songs, seldom failed, after a rapid and noisy passage, to introduce one that was slow and soothing. His symphonies seemed infinitely more original than either his songs or harpsichord pieces, of which the harmony, mixture of wind instruments, and general richness and variety of accompaniment, are certainly the most prominent features. J. C. Bach remained in London almost constantly till his death, which took place in the year 1782.

BACH, JOHANN CHRISTOPH FRIEDRICH, ninth of the eleven sons of Sebastian Bach, was born at Weimar in 1732. He was a pupil in music of his father and elder brothers; and he published some instrumental works not unworthy the name of Bach. He held the situation of master of the concerts at the court of Buckeburg. J. C. F. Bach imitated Emmanuel Bach's manner, but did not equal him. According to the testimony of W. Friedemann, he was, however, the ablest performer of all the brothers, and the one who played most readily his father's compositions for the clavichord.

BACH, WILHELM FRIEDEMANN, eldest son of Sebastian Bach, was born in 1710. He approached the nearest to his father in the originality of his musical conceptions. All his melodies have a different turn from those of other composers, and yet they are not only extremely natural, but, at the same time, uncommonly ingenious and elegant. When performed with delicacy, as he himself used to play them, they cannot fail to enchant every connoisseur. It is only to be regretted that he tried more to play from his fancy, and to seek after extemporaneous musical delicacies, than to write; the number, therefore, of his compositions is but small. W. F. Bach died at Berlin in 1784.

BACH, CECILIA. Wife to John Christian Bach. Her maiden name was Grassi. She performed the first woman's part for several successive years at the opera in London.

BACH, FRIEDRICH LUDWIG, a music master at Berlin, was living in 1790, and has made many good scholars.

BACH, GEORGE CHRISTOPHER. A singer and composer, who lived, in the year 1689, at Schweinfurt. Among the music of Emmanuel Bach was found some church music by this composer.

BACH, JOHANN BERNHARD, nephew of Sebastian Bach, was organist at Ordruff, where he died in 1742. One of this name was chamber musician and organist at Eisenach. He composed some very fine overtures in the French style.

BACH, JOHANN CHRISTOPH, was probably one of the greatest contrapuntists and most expert organists in Germany towards the close of the seventeenth century. He was court and town organist at Eisenach. In the archives (as they were called) of the Bach family, which Emmanuel Bach possessed in Hamburg, there was, among other pieces, a motet of Johann Christoph's composition, in which he had ventured to make use of the extreme sixth, which, in his days, was considered an extremely bold attempt. He was also an uncommon master of full harmony, as is proved by a piece of church music, composed by him for Michaelmas day, to the words "*Es erhub sich ein Streit*," which has twenty obligato parts, and yet is perfectly pure in respect to the harmony. A second proof of his great skill in the harmony is, that he is stated never to have played on the

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organ and clavichord with less than five necessary or obligato parts.

BACH, JOHANN ERNST, chapel-master to the Duke of Weimar, at Eisenach, was born there in 1722. He published a collection of fables set to music, and several instrumental works. He died in 1781.

BACH, JOHANN LUDWIG, born in 1677, was chapel-master to the Duke of Saxe-Meiningen, and died in 1730. He composed some good church music.

BACH, JOHANN MICHAEL, brother of Johann Christoph, was born at Arnstadt in 1660. He composed much sacred music.

BACH, JOHANN MICHAEL, (the younger,) was an advocate in the Duchy of Mecklenburg, in 1792. He published at Cassel, in 1780, a method for composition.

BACH, OSWALD. Author of rules for singing, in 1790.

BACH, WILHELM, son of J. C. F. Bach, born in 1754, was chapel-master to the Queen of Prussia in 1798. He published a celebrated cantata, dedicated to the king, and some instrumental works.

BACHAUMONT, LOUIS PIERRE DE. Author of memoirs on the opera, Paris, 1745.

BACHELOR OF MUSIC. A degree conferred at the universities of Europe, as a title of honor. It is given, as the first degree in music, to such musicians as have at some time composed a piece of music, consisting of as many as six parts, for voices and instruments. One of the qualifications formerly required of a candidate for this academic honor, was, the being able to read and expound certain books in Boethius, a Greek musical author of the sixth century. But this test has long since been dispensed with, and the composition in six parts has taken its place. The exercise must be publicly performed in the music school, or some other place in the university, however, to give claim to the degree.

BACHMANN, CARL LUDWIG, was chamber musician to the King of Prussia, and one of the founders of the amateur concerts at Berlin. He had also a manufactory of violins and tenors; the latter are much esteemed. Bachmann died in the year 1800.

BACHMANN, CHARLOTTE CHRISTINE WILHELMINE. Wife of the preceding, a celebrated singer at Berlin since the year 1779. She has also published several songs.

BACHMANN, GOTTLOB. Organist at Zeitz in the year 1791. He published much vocal and instrumental music between the years 1795 and 1806.

BACHMANN, J., composer of sonatas, &c., published at Vienna in 1796.

BACHMANN, PATER SIXT, an excellent contrapuntist and organist in Suabia, was born in 1754. He published much music for the organ, &c.

BACHOFEN, a composer, lived at Zurich, in Switzerland, in the year 1745, and published some vocal works.

BACHSCHMIDT. Chapel-master at Eichstadt, about the year 1783. He composed some quartets, &c.

BACILLY, B. DE. Author of a work on singing, Paris, 1668.

BACKOFEN, J. G. H., a composer and excellent performer on various instruments, was chamber musician at Gotha. He has composed much instrumental music; the last which we have seen is dated 1803.

BACKOFEN, ERNST. Younger brother of the preceding, a celebrated bassoon player at Nuremburg in 1803. He was a pupil of Schwarz.

BACKOFEN, GOTTFRIED, youngest brother of the two preceding, was first clarinet player at Nuremburg in 1803, and a resident in that town.

BADER. Born 1794, a principal tenor singer at the German Theatre in Berlin. His power, firmness, and tone, together with his delightful performance, gained him much approbation.

BADIA, CARLO AGOSTINO, court musician and composer at Vienna at the beginning of the eighteenth century. Composed several operas and oratorios.

BADINAGE. (F.) Playfulness.

BADONINI. A celebrated Italian singer about the year 1776.

BAEHR, JOSEPH. See Beer.

BAER, FERDINAND. See Paer.

BAEUMEL, director of the music at Bamberg, died in 1796. He was an excellent performer on the violin.

BAEUMER, FRIEDRICH, chamber musician to the Queen of Prussia in 1794, has published some romances, &c.

BAGATELLA, ANTONIO, wrote at Padua, in 1796, a valuable work on the construction of violins, tenors, violoncellos, and bass viols.

BAGATTI FRANCESCO. A celebrated composer and organist at Milan. He wrote some church music about the year 1650.

BAGGE, BARON C. ERNEST DE, gentleman of the chamber to the King of Prussia, died at Paris in 1791. He was a celebrated amateur player on the violin, but had a most singular method. He published also a concerto for that instrument.

BAGLIONI, FRANCOIS, born at Rome, was an excellent singer since the year 1740. He had five daughters, all of whom distinguished themselves as singers.

BAGLIONI, LOUIS. Son of the preceding, and one of the best violinists at Wurtemburg since the year 1770.

BAGPIPE. This instrument has so long been the favorite with the natives of Scotland, that it may be considered as their national instrument. It is probable that the Norwegians and Danes first introduced it into the Hebrides, which islands they long possessed. Among the many who have the honor of its invention, are reckoned Pan, Mercury, Faunus, Marsyas, and Daphnis, the young Sicilian shepherd. The ancient bagpipes of the Greeks, and the *tibia utricularis* of the Romans, is a well-known musical instrument,

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which has erroneously been supposed peculiar to Scotland and Ireland. The ancients, both Greeks and Romans, however, were acquainted with it; and in many countries it is a favorite and popular instrument at this day. The bagpipe, as constructed at the present period, consists of a large leather bag, inflated by the mouth, or by means of bellows. Connected to it is a flute part, or chanter, as it is called, into which is inserted a reed, and the action of the air from the bag on this reed produces the music. The chanter is perforated with holes like a common flute, for the different notes. The other parts are three drones, also consisting of reeds and tubes, two of which are in unison with D, on the chanter, or the first note of the German flute, and the third, or long drone, is an octave lower. The bagpipe is an extremely defective and imperfect instrument in all its different kinds, of which there are four. First, the Irish, or soft pipe, in which the chanter takes a range of ten or twelve notes with tolerable precision, and which is always played with bellows; the reeds are softer, and the tubes longer; whence the Irish pipe is more suitable for performance in an apartment. An improvement has been attempted, by adapting three or four keys, like flute keys, on one of the drones; by pressing one of them with the arm, a third or fifth to the note of the chanter is produced, which forms an intermediate chord with the drone, and has a pleasing effect. The second kind of this instrument is the Scottish or Highland bagpipe, which is played either with the mouth or with bellows, like the Irish pipe; and, excepting that, as far as we know, keys have never been adapted to it, is almost the same in every respect. The principal difference consists in the reeds being constructed to produce a louder sound, and the drones are shorter. Third, the small or Northumbrian bagpipe, which is the Scottish bagpipe in miniature. Properly speaking, the Scottish bagpipe has but eight or nine good notes; one or two more may be gained by what pipers call *pinching*; that is, half covering the thumb hole, which sometimes is attended with the most disagreeable tones. Nothing is so well adapted for the bagpipe as tunes consisting of few notes, and all set on the same key; for its compass is really very limited, and by no means of that extent of which most performers endeavor to persuade themselves. From the limited compass of the instrument, and its imperfections, we find but little music written for it; to which may be added another reason — that those in general who can play cannot write. The favorite and peculiar music is the Highland pibrach, which we confess has always appeared to us utterly unintelligible. It is supposed to be a battle piece, a march, a lamentation, or the like; and sometimes occupies a complete half hour or more in performance. Of the progressive history and improvement of the bagpipe to its present state, we know but very little. It is supposed that there are allusions to an instrument of similar construction in sacred writ; and there is no doubt that it is the origin of the organ. Perhaps it first consisted of an inflated bag alone, with the pipe and reed; and in such a form it seems to have been used by the Greeks, and also at a later period by less civilized nations. By the Romans it was called *tibia utricularia*, and as certain authors have conceived, *chorus*, or *chorautus*, and it was probably played in the same way as the modern Highlanders play it. Suetonius speaks of the bagpipe; and it appears that Nero, the Roman emperor, played on it. On one of his coins a bagpipe appears, and we are told of a piece of sculpture, not long ago, in Rome, of this instrument, greatly resembling its present form. The sculpture was supposed to be Grecian. St. Jerome, in his epistle to Dardanus, alludes to the bagpipe in its more simple shape. In France it appears likewise in its simple state, in the *Danse des Aveugles*, in the fifteenth century; and it is among the instruments represented in the dance of death, at Basle, in Switzerland. The bagpipe is said to be of great antiquity in Ireland, and to have been early known in Britain. In the twelfth or thirteenth century, we see it represented without drones, or with only one, having a flag, bearing a coat armorial, such as was recently used in the Highlands of Scotland. King Edward III. had pipers; and Chaucer, speaking of the minstrels, a vagrant tribe, describes the bagpipe under the name of *cornmuse*, which is the appellation at present given to it in France: —

"Cornmuse and shalmes, many a floyte and lytlynge horne."

Among the musicians of Queen Elizabeth's household are named pipers. With regard to the introduction of the bagpipe into Scotland, we are altogether uncertain. Eminent authors have affirmed that it was not known at the battle of Bannockburn, in 1314. But a bagpipe of one drone appears among the sculptures on Melrose Abbey, which, we are told, is a very old edifice. James I. of Scotland, who was murdered in 1436, is said to have been a performer on this instrument. We only know of its being in general use during the last or perhaps the preceding century. At present it enters on the list of military instruments, for every Highland regiment has a piper; and as a national instrument, we have heard of institutions for teaching it in the Isles of Mull and Skye. Neither pupil nor preceptor, however, being able to read, musical notes were represented by pins driven into the ground. To encourage the cultivation of this instrument, annual premiums were distributed by the Highland Society to the most eminent performers. A competition, generally in the end of July, takes place before a committee of that society, at Edinburgh, who decide on the merits of the candidates. The competition lasts several hours; and Highland dances, introduced by way of interlude, are performed with uncommon skill and agility. We doubt if this kind of music can be brought to great perfection, on account of the defects inseparable from the instrument. But the passionate attachment which the Highlanders display for it, and the use of which it has actually been in gaining victories, in the day of battle, render it a fit subject for encouragement.

BAHIDT, a celebrated performer on the hautboy at Copenhagen.

BAHN, T. G., published at Berlin, in 1790, six trios for the harpsichord and two violins.

BAIF, JOHN ANTONY DE, private secretary of Charles IX., died at Paris in 1591. He published several musical works.

BAILDON, a celebrated English glee composer, flourished between the years 1760 and 1780. He is the author of the two glees "Adieu

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to the village delights," and "When gay Bacchus filled my breast;" both of which, in their different styles, must ever delight the amateur of our English part songs.

BAILEY, ANSELM, an English composer, published "A Treatise on Singing and Playing with just Expression and real Elegance," London, 1771.

BAILLEUX, ANTOINE, published at Paris, in 1758, six symphonies for four performers; and about 1767, six symphonies for a full orchestra. He also wrote some solfeggi for vocal and instrumental music, a third edition of which appeared in 1792.

BAILLON, P. L. Guitar and singing master, and author of a method for that instrument, published at Paris in 1781.

BAILLOT, PIERRE, a celebrated French violinist, was born near Paris, in the year 1771. He went to Rome for some years, and took lessons of Polani, an excellent professor of the school of Tartini. About the year 1795, he succeeded Rode as professor of the violin to the Conservatory of Paris; since which time he has edited an excellent method for the violin, and one for the violoncello, both of which are now in use at the Conservatory; he has also published some instrumental music. This eminent artist expired at Paris, on the 16th of October, 1842, in the 71st year of his age. His funeral, which took place on the following Saturday, in the cemetery of Montmartre, was attended by all the most eminent musicians in Paris, anxious to mingle their regrets over the grave of a highly-talented brother. Baillot is known throughout Europe by his extraordinary genius and finished style as a performer, and as being master of nearly all the most celebrated violinists of the last quarter of a century.

BAILLOU, LUIGI. Director of the music at the opera in Milan, in 1784. He has published several pieces for the theatre.

BAILLY, M. DE, published "Curious Remarks on the Art of Singing," Paris, 1668.

BAINI, LORENZO, an Italian composer, born at Venice, composed some opera music between the years 1785 and 1790.

BAINVILLE, organist at Angers, published some music for his instrument in the year 1767.

BAJ, T., author of the "*Miserere*," commonly sung on Holy Thursday in the pontifical chapel at Rome, was born near Bologna, and died at Rome in 1718. His "*Miserere*" is a *chef-d'œuvre* for its prosody and just accentuation of the words. It is the only modern production received in the pope's chapel.

BAKER, DR., a composer and eminent performer on the violin and piano-forte, was born at Exeter in the year 1768. From his mother's sister he received his first instructions, by which he was enabled, at the juvenile age of seven, to perform with precision, on the harpsichord, Handel's and Scarlatti's lessons. His first masters were Hugh Bond and the late celebrated Jackson, (at that time organist of the cathedral at Exeter,) and for the violin, Ward; which combined instructions enabled him very soon to lead the concerts in that neighborhood.

About the age of seventeen he left Exeter for London, from whence he was received in the family of the Earl of Uxbridge, to whom he is indebted for the principal part of his musical education. He was under Cramer (the father) for the violin, and Dussek for the piano-forte. It was through this nobleman's interest, exerted in his favor, that he was permitted to perform the "Storm," in Hanover Square rooms, which, by the late Dr. Burney, was considered an inimitable imitation. During his residence as organist at Stafford, he took his degree at Oxford. The principal of Dr. Baker's works are the following, besides numerous manuscript compositions. "Three Sonatas, dedicated to Lady Wright, for the piano-forte and violin." "Three, dedicated to Countess Talbot." "Three Duets for two performers, dedicated to the Duchess of Rutland." "Six Anthems, for four, five, and six voices." "Voluntaries for the Organ." "Glees, for three and four voices, dedicated to the Earl of Uxbridge." "The Storm at Sea, and the whole of the music performed at his concert at the Hanover Square rooms." "Duets for two voices, dedicated to Miss Abrams." "The Overture and Songs of the Caffres, a musical Entertainment performed at Covent Garden Theatre." To the above may be added a great number of songs, (several sung in public by Incledon, &c.,) duets, concertos, solos for the violin, and airs with variations for the piano-forte.

BALARINI. One of the most eminent Italian singers of the seventeenth century.

BALBATRE, CLAUDE, born at Dijon in 1729, went to Paris in 1750. He was an excellent organist of Rameau's school. His organ concertos at the *concert spirituel* were long the delight of Paris. He published some works for the harpsichord, and died in 1799.

BALBI, LORENZO. A violoncellist and composer at the beginning of the eighteenth century.

BALBI, IGNATIUS. An Italian singer. He composed some ariettes in Germany, about the year 1782.

BALBI, LUDOVICO, a celebrated composer at Venice, was a scholar of Costanzo Porta; he published some church music about the year 1578.

BALDACINI, ANTONIO LUIGI, an Italian violinist, published some sonatas about the year 1720.

BALDAN published six symphonies at Venice in 1785.

BALDENEKER, U., court musician and violinist at Mentz, published some trios for the violin at Frankfort, about the year 1784.

BALDI. Singer at Handel's operas in London in 1726.

BALDUCCI. A first female singer at the opera at Venice in 1778.

BALESTRA, R. An Italian composer at the beginning of the seventeenth century.

BALETTI, RICCOB. ELENA, was born at Stuttgard in 1768. She was afterwards first singer at the Opera Buffa at Paris.

BALLABENE, GREGORIO, a vocal com-

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poser at Rome, was born about 1720. He composed much sacred music.

BALLAD. Formerly a little history, told in lyric verses, and sung to the harp or viol, either by the author himself, or the *jongleur*, whose profession it was to follow the bard, and sing his works. It is about a century since the word *ballad* began to imply a brief, simple tale, conveyed in three or four verses, and set to a short, familiar air. Perhaps no kind of music has so much influence with the multitude as ballad or song singing. Andrew Fletcher once said, "Give me the making of the songs of a nation, and I care not who makes the laws." Foreign travellers have complained of the American people, that they rarely have leisure, and that when they have, they know not how to enjoy it. There is some truth in the remark. We are eminently a working people. Part of this industry results, no doubt, from our condition, and from the powerful incitements to enterprise afforded by a young and prosperous country. Part of it, however, seems to result from impatience of rest. Not a few of the rash adventures and ruinous speculations, by which we have distinguished ourselves in years past, had their origin in a love of excitement, and in our aversion to being without employment. A partial remedy for this evil might be found by diffusing a taste for the elegant and ornamental arts. These arts would furnish that moderate and agreeable excitement which is so desirable in the intervals of labor. Since the days of Martin Luther, music has contributed to the refinement of taste and the strengthening of moral feeling. The greatest composers of Germany have consecrated their genius to the service of religion. Haydn, whose memory is so honored, was deeply religious; his oratorio of the "Creation" was produced, as he himself tells us, at a time when he was much in prayer. In writing musical scores, he was accustomed to place, both at the beginning and close of each one, a Latin motto, expressive of his profound feeling that he was dependent on God in all his efforts, and that to his glory should be consecrated every offspring of his genius. The art of music has special claims upon the American people. All men have been endowed with susceptibility to its influence. The child is no sooner born, than the nurse begins to soothe it to repose by music. Through life, music is employed to animate the depressed, to inspire the timid with courage, to lend new wings to devotion, and to give utterance to joy or sorrow. It is preëminently the language of the heart. The understanding gains knowledge through the eye. The heart is excited to emotion through tones falling on the ear. And so universal is the disposition to resort to music, for the purpose of either expressing or awakening emotion, that the great dramatist, that master in the science of the heart, declares that —

> "The man that hath no music in himself,
> Nor is not moved with concord of sweet sounds,
> Is fit for treason, stratagems, and spoils;
> The motions of his spirit are dull as night,
> And his affections dark as Erebus:
> Let no such man be trusted."

Well may this be said of an art which has power to raise the coarsest veteran to noble sentiments of deeds, and to inspire the rawest and most timorous recruit with a contempt of death. It is worthy of remark, that as the susceptibility to no other art is so universal, so none seems to have so strong an affinity for virtue, and for the purer and gentler affections. It is certain that from the fabled days of Orpheus and Apollo, music has always been regarded as the handmaid of civilization and moral refinement. Wherever we would awake the better affections, whether in the sanctuary or the closet, in the school for infants or in the house of refuge for juvenile delinquents, we employ its aid. The Germans have a proverb which has come down from Luther, that where music is not, the devil enters. As David took his harp, when he would cause the devil to depart from Saul, so the Germans employ it to expel obduracy from the hearts of the depraved. In their schools for the reformation of youthful offenders, (and the same remark might be applied to those of our own country,) music has been found one of the most effectual means of inducing docility among the stubborn and vicious. "At Berlin," says Professor Stowe, "there is an establishment for the reformation of youthful offenders. Here boys are placed, who have committed offences that bring them under the supervision of the police, to be instructed and rescued from vice, instead of being hardened in iniquity by living in the common prison with old offenders. It is under the care of Dr. Kopf, a most simple-hearted, excellent old gentleman; just such a one as reminded us of the ancient Christians, who lived in the times of the persecution, simplicity, and purity of the Christian church. He has been very successful in reclaiming the young offender; and many a one, who would otherwise have been forever lost, has, by the influence of this institution, been saved to himself, to his country, and to God. As I was passing with Dr. K. from room to room, I heard some beautiful voices singing in an adjoining apartment; and on entering, I found about twenty of the boys sitting at a long table, making clothes for the establishment, and singing at their work. The doctor enjoyed my surprise, and on going out, remarked, 'I always keep these little rogues singing at their work; for while the children sing, the devil cannot come among them at all; he can only sit out doors there and growl; but if they stop singing, in the devil comes.' The Bible, and the singing of religious hymns, are amongst the most efficient instruments which he employs for softening the hardened heart, and bringing the vicious and stubborn will to docility." It would seem that so long as any remains of humanity linger in the heart, it retains its susceptibility to music. And as a proof that this music is more powerful for good than for evil, is it not worthy of profound consideration that, in all the intimations which the Bible gives us of a future world, music is associated only with the employments and happiness of heaven? We read of no strains of music coming up from the regions of the lost. To associate its melodies and harmonies with the wailings and convulsions of reprobate spirits would be doing violence, as all feel, to our conceptions of its true character. We think that the great Milton offered violence both to nature and revelation in the picture which he draws towards the close of the first book of his "Paradise Lost," where he represents the legions of Satan as moving "in perfect phalanx to the Dorian

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mood of flutes and soft recorders," "soft pipes that charmed their painful steps," &c. Music can have connection only with our better nature. Abused it doubtless may be; for which of God's gifts is not abused? but its value, when properly employed as a means of culture, as a source of refined pleasure, and as the proper aid and ally of our efforts and aspirations after good, is clear and unquestionable. "In music," says Hooker, "the very image of vice and virtue is perceived. It is a thing that delighteth all ages, and beseemeth all states — a thing as seasonable in grief as joy, as decent being added to actions of greatest solemnity as being used when men sequester themselves from actions." Bishop Beveridge says, "That which I have found the best recreation both to my mind and body, whensoever either of them stands in need of it, is music, which exercises both my body and soul, especially when I play myself; for then, methinks, the same motion that my hand makes upon the instrument, the instrument makes upon my heart. It calls in my spirits, composes my thoughts, delights my ear, recreates my mind, and so not only fits me for after business, but fills my heart at the present with pure and useful thoughts; so that, when the music sounds the sweetliest in my ears, truth commonly flows the clearest in my mind. And hence it is that I find my soul is become more harmonious by being accustomed so much to harmony, and adverse to all manner of discord, that the least jarring sounds, either in notes or words, seem very harsh and unpleasant to me." All men are more or less susceptible to the influence of music. It is also true that all can acquire the rudiments of the art. It has long been supposed that, in order to learn to sing, a child must be endowed with what is called a musical ear. That this, however, is an error, is evident from experiments which have been made on the most extensive scale in Germany, and which are now repeating in this country. In Germany, almost every child at school is instructed in singing, as well as in reading. The result is, that though in this respect, as in many others, there is a great difference in the natural aptitude of children, still all who can learn to read can also learn to sing. It is found, further, that this knowledge can be acquired without interfering with the other branches of study, and with evident benefit both to the disposition of the scholar and discipline of the school. A gentleman, who in this country has had more than four thousand pupils in music, affirms that his experience gives the same result. The number of schools among us, in which music is made one of the regular branches of elementary instruction, is already great, and is constantly increasing; and we have heard of no case in which, with proper training, every child has not been found capable of learning. Indeed, the fact, that among the ancients, and in the schools of the middle ages, music was regarded as indispensable in a full course of education, might of itself teach us that the prejudice in question is founded in error. Another consideration which gives music special claims on our regard, as a branch of culture, is, that the best specimens of the art are within our reach. It is rare that the pupil can ever look, in this country, on the original works of a master, in painting or sculpture. We have engravings, casts, and other copies, but they can give us only faint conceptions of the artist's design, and of his execution hardly an idea. In written music, we have a transcript of the conceptions of the composer, almost as complete as in written poetry, or eloquence, and as easy of access. In all these arts, however, much may be done to call forth and improve the taste of our people. By multiplying exhibitions of art; by extending patronage to native talent for painting and sculpture which abounds among us; by promoting efforts for the diffusion of a correct taste in music, and a love for that art, so essential in our devotions, and so useful every where; and finally and especially, by introducing elementary instruction in music into our common schools, — we can do much towards securing a general love for the art. There are said to be, at this time, not far from eighty thousand common schools in this country, in which is to be found the power which, in coming years, will mould the character of this democracy. If vocal music were generally adopted as a branch of instruction in these schools, it might be reasonably expected, that in at least two generations we should be changed into a musical people. The great point to be considered, in reference to the introduction of vocal music into popular elementary instruction, is, that thereby you set in motion a mighty power, which silently, but surely in the end, will humanize, refine, and elevate a whole community. "We have listened," says a recent traveller in Switzerland, "to the peasant children's songs, as they went out to their morning occupations, and seen their hearts enkindled to the highest tones of music and poetry by the setting sun or the familiar objects of nature, each of which was made to echo some truth, or point to some duty, by an appropriate song. We have heard them sing the 'harvest hymn,' as they went forth, before daylight, to gather in the grain. We have seen them assemble in groups at night, chanting a hymn of praise for the glories of the heavens, or joining in some patriotic chorus, or some social melody, instead of the frivolous and corrupting conversation which so often renders such meetings the source of evil. In addition to this, we visited communities where the youth had been trained from childhood to exercises in vocal music, of such a character as to elevate instead of debasing the mind, and have found that it served in the same manner to cheer the social assemblies, in place of the voice of folly or the poisoned cup of intoxication. We have seen the young men of such a community assembled to the number of several hundreds, from a circuit of twenty miles; and, instead of spending a day of festivity in rioting and drunkenness, pass the whole time, with the exception of that employed in a frugal repast and a social meeting, in a concert of social, moral, and religious hymns, and devote the proceeds of the exhibition to some object of benevolence. We could not but look at the contrast presented on similar occasions in our own country with a blush of shame. We have visited a village whose whole moral aspect was changed in a few years by the introduction of music of this character, even among adults, and where the aged were compelled to express their astonishment at seeing the young abandon their corrupting and riotous amusements for this delightful and improving

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exercise." Music is one of the fine arts; it therefore deals with abstract beauty, and so lifts man to the source of all beauty — from finite to infinite, and from the world of matter to the world of spirits and to God. Music is the great handmaid to civilization. Whence come those traditions of a revered antiquity — seditions quelled, cures wrought, fleets and armies governed by the force of song? whence that responding of rocks, woods, and trees to the harp of Orpheus? whence a city's walls uprising beneath the wonder-working touches of Apollo's lyre? These, it is true, are fables; yet they shadow forth, beneath the veil of allegory, a profound truth. They beautifully proclaim the mysterious union between music, as an instrument of man's civilization, and the soul of man. Prophets and wise men, large-minded lawgivers of an olden time, understood and acted on this truth. The ancient oracles were uttered in song. The laws of the Twelve Tables were put to music, and got by heart at school. Minstrel and sage are, in some languages, convertible terms. Music is allied to the highest sentiments of man's moral nature — love of God, love of country, love of friends. Woe to the nation in which these sentiments are allowed to go to decay! What tongue can tell the unutterable energies that reside in these three engines — church music, national airs, and finished melodies — as means of informing and enlarging the mighty hearts of a free people?

BALLAD SINGER. One whose employment it is to sing ballads.

BALLAD STYLE. In the air or manner of a ballad.

BALLAD TUNE. The common song or tune of a ballad. Ballad tune generally means a kind of song, adapted to the capacity of the lower class of people. The ballad has not, however, always been confined to the low and inferior order of compositions. In an old English version of the Bible, Solomon's Song is designated as the *Ballad of Ballads*. Some suppose that a knowledge of the ballads in common use is necessary to a minister of state to learn the temper and disposition of the people; and Lord Cecil, prime minister to Queen Elizabeth, is said to have made an ample collection of ballads for this purpose. See Dr. Percy's Collection of old English and Scotch Ballads, and a dissertation prefixed to Dr. Aikin's Collection of Ballad Tunes, or Songs.

BALLARE. (I.) To dance.

BALLATA. (I.) A term applied by the Italians to any song, the melody of which is calculated to regulate the measure of a dance.

BALINO. A celebrated tenor singer at the Chapel Royal at Lisbon. He died in 1760.

BALLAROTTI. A composer of opera music at Venice, at the end of the seventeenth century.

BALLETTI, MADEMOISELLE. First female singer, in 1798, at the Opera Buffa at Paris.

BALLET. A kind of dramatic poem, representing some fabulous action or subject, divided into several acts, in which several persons appear, and recite things under the name of some deity, or other illustrious character. The term is now particularly used for a stage dance. Ballet is likewise the name given, in France, to a whimsical kind of opera, in which dancing is a principal part of the performance. In most of these ballets the several acts seem so many different subjects, connected only by some general relation foreign to the action, which the spectator could not discover, if it was not made known in the prologue. Ballets are accompanied with music, and sometimes consist of a series of airs with different movements.

BALLETTO. (I.) A balletto is a theatrical representation of some tale, or fable, told in dance, or metrical action, accompanied with music; an interlude; a comic dance.

BALLET MASTER. The artist who invents and superintends the rehearsal and performance of the ballet.

BALLI. (I.) Certain analogous dances, which the Italians first introduced about the year 1730, between the acts of their operas, but in the composition of which they were not suffered to intrude so much on the attention of the audience as to rob the poet, composer, and vocal performers of their due rank and importance in the drama.

BALLICOURT. A celebrated flutist and composer for his instrument in London, about the year 1744.

BALLIERE, C. L. D., died at Rouen in 1800. He wrote, among other works, a theory of music, which, although approved by the academy of Rouen, is essentially false.

BALLO. (I.) A sort of ballet; any dancing tune.

BALFE. A good vocalist and fine composer. He sang in New York in 1834. He has acquired such musical reputation as few English singers or composers have ever done. Balfe was born in Ireland, and was first distinguished as a singer. His voice was a baritone of moderate power; but his style was most beautifully finished and full of feeling. He has since merged the singer in the composer. His sparkling and effective operas, the "Enchantress," the "Bohemian Girl," &c., enjoy great popularity. Balfe has presided over the orchestra for some time in one of the great rival opera establishments in London.

BALTAZARINI, a celebrated violinist, was sent, at the head of a band of violin players, from Piedmont, by Marshal Bressac, to Catharine of Medicis, and appointed by that princess her first *valet de chambre*, and superintendent of her music. He was the delight of the court, as well by his skill on the violin as by his invention of *ballets*, or fêtes with dancing and music. It was he who composed, in 1581, the *ballet* for the nuptials of the Duke de Joyeuse with Mademoiselle de Vaudemont, sister of the queen; an entertainment that was represented with extraordinary pomp. Dr. Burney thinks this was the origin of the heroic and historical *ballet* in France.

BALTHAZARINI, BEAUJOYEUX. An Italian musician, who composed several ballads and pieces of music in the reign of Henry III.

BALTZAR, THOMAS, was born at Lubeck, and was esteemed the finest performer on the violin of his time. He went to England in the year 1658, and lived about two years in the house of Sir Anthony Cope, of Hanwell, in Oxfordshire. He was the great competitor of Davis Mell, who, though a clockmaker by trade, was, till Baltzar went there, allowed to be the finest performer on the violin in England; and after his arrival, he divided with him the public applause, it being agreed that Mell excelled in the fineness of his tone and the sweetness of his manner, and Baltzar in the power of execution and command of the instrument. Moreover it is said of the latter, that he first taught the English the practice of shifting, and the use of the upper part of the finger board. Baltzar was given to intemperance, and is said to have shortened his days

by excessive drinking. He was buried in Westminster Abbey, in the year 1663.

BALVANSKY published twelve *Hongroises* at Vienna in 1795.

BALZIANI, LEONARDO. A violin composer at the beginning of the last century.

BAMBERGER, MADAME. A celebrated German singer at Frankfort.

BAMBINI, F., of Bologna, went to France, when ten years of age, with his father, who was manager of a company of Italian comedians. They performed about the year 1760 in Paris. F. Bambini composed several operas, also some instrumental music.

BANCHIERI, ARIANO. A celebrated Italian composer between the years 1598 and 1638.

BANCZAKEWIC, a chapel-master at Warsaw, composed some sacred music, and was a warm promoter of that style of composition.

BAND, or BANDA. A company of practical musicians, associated for the purpose of performing together on their respective instruments. Some bands use brass instruments only, and are called brass bands; others use various instruments, and such as are common in orchestras.

BANDERALI, professor of singing at the Conservatoire at Paris for twenty years previous, died of cholera, in that city, in 1849.

BANDINI, ANGELO MARIA. Among the musical manuscripts purchased by Dr. Burney at Rome, in 1770, was the music book of Salvator Rosa, the celebrated painter, poet, and musician. Number eleven, in the above-mentioned curious manuscript, contains a grumbling, gloomy history of Salvator Rosa, in which the comic exaggeration is not unpleasing; but it is rather a satire on the times in which he lived than a lyric composition. However, it is set by Bandini; but being chiefly narrative, the music is almost wholly recitative. Dr. Burney has published a translation of this cantata. Bandini was a native of Florence.

BANDORE. (I.) A stringed instrument of the lute kind, used many years ago, but now abandoned.

BANESTER, G. An old English composer about the year 1490.

BANISTER, JOHN, succeeded the celebrated Baltzar, as leader of King Charles's new band of twenty-four violins. He was the first English violinist of any note. He died in 1679. He set to music the opera of "*Circe*," written by Davenant, and performed at the theatre and in Dorset Gardens in 1676. He also composed several songs. Banister was the first musician who established lucrative concerts in London. These concerts were advertised in the London Gazette of the times; and in No. 742, December 30, 1672, there is the following advertisement: "These are to give notice, that at Mr. John Banister's house, now called the Music School, over against the George Taverne, in White Friars, this present Monday, will be Musick performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon for the future, precisely at the same hour."

BANISTER, JOHN, son of the preceding, was an eminent performer on the violin; he was one of King William's band, and played the first violin at Drury Lane, when operas were first performed there. He died about the year 1725. He composed several grounds, with divisions, inserted in the "Division Violin."

BANISTER, CHARLES. A bass singer at the London theatres in the latter part of the last century, and father to John Banister, the celebrated comedian. C. Banister's voice and style were alike powerful by nature and feeling, though rough and unpolished. He gave Carter's very spirited description of a sea fight, "Stand to your guns, my hearts of oak," with a corresponding animation. Shield wrote "The Wolf" for him.

BANISTER, H. J. A composer of vocal music, and teacher, resident in London. Some of his songs were published at the Harmonic Institution.

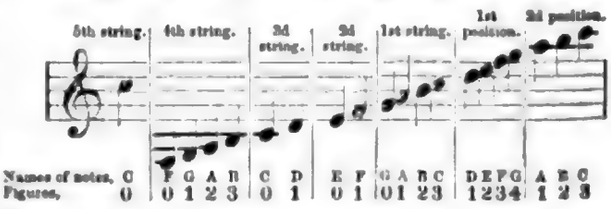
BANJO. A favorite instrument among the negroes of the south. It is a rude imitation of the guitar united with the tambourine. Its head and neck are formed like the guitar; it has five strings, is played with the fingers and hand, and its body is in the form of a hoop, over which parchment is stretched as over a drum.

SCALE FOR THE BANJO.

Position. — Hold the banjo in the left hand, about two inches from the nut; let the neck rest in the hollow of your hand, which will bring your fingers and thumb directly over the strings, and let the instrument rest against your right side, which will bring it in a proper position to perform with the right hand. You must sit in an upright and graceful position, as it is less tiresome, and will give your right hand a fuller use of the instrument.

On tuning the Banjo in the Key of C. — Tune the middle or third string to C, the fifth or shorter to C an octave above; tune the fourth string to F a fifth below lower C. Tune the second string to E a third above the lower C, and tune the first to G on a third above the second or a fifth above lower C.

SCALE FOR THE BANJO IN THE KEY OF C.



The 0 above represents the open strings, the figures 1, 2, 3, and 4, the fingers to place upon them.

On tuning the Banjo in the Key of (*D.*) ♯ ♯ Tune the middle or third string to D, the fifth to D an octave above, the fourth to G, the second to F, and the first to A, which corresponds to A on the violin.

BANK, J. C. H., a composer and organist at

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Magdeburg, published some music for the piano at Leipsic, about the year 1797.

BANKHART, professor of music at Leicester, was an eminent violoncellist. He performed at the York musical festival in 1823.

BANNEUX. A theatrical composer at Paris about the year 1798.

BANNUS, JOHN ALBERTUS. A writer on music in the first half of the seventeenth century. His works were published in Holland; amongst others, a book in the Italian language, called "*Alimenta Musicæ.*"

BANTI, BRIGADA GEORGI, a celebrated female Italian singer, was the daughter of a Venetian gondolier, and in her youth nothing more nor less than a street singer in Georgi, her native town, where a noble amateur, having noticed the brilliancy of her voice, had her instructed in singing at his expense. It is probable she was shortly after advised to try her fortune in a foreign country, for she soon left Venice on her road to Paris; not, however, as it would seem, in prosperous circumstances, since she sang at coffee houses and inns, at Lyons and other towns, for small sums collected from the guests. Monsieur de Visnes, then manager of the opera at Paris, relates, that, in the year 1778, he stopped one evening at a coffee house on the Boulevards, being struck by the sound of a very beautiful voice; it was Banti whom he heard, as she was singing in the coffee room. He put a louis d'or into her hand, desiring her to call on him the next morning. The result was, that Monsieur de Visnes engaged her immediately for the *Opera Buffa*, where she made her *debut*, by an air sung between the second and third acts of "*Iphigenie en Aulide,*" and created a universal sensation of delight. After the departure of the celebrated Agujari from London, the managers of the Pantheon engaged Madame Banti for three seasons, upon condition that £100 a year should be deducted from her salary, for the payment of an able master to cultivate her voice. Sacchini was the first appointed to this office; but he found her so idle and obstinate, that he soon quitted her as an incurable patient. She was next assigned to Piozzi, whose patience was likewise soon exhausted by her incorrigible inattention. Her last master in England was Abel; soon after which she left that country, and sang with enthusiastic applause at several of the German courts, and subsequently at almost every principal town in Italy. Her great success certainly exemplifies most strongly the truth of the old adage, that "there are a hundred requisites necessary to constitute a good singer, of which, whoever is gifted with a fine voice, is already in possession of ninety-nine." After several years' absence, Banti returned to England in the spring of 1790, when her performance and singing in Gluck's opera of "*Alceste*" was thought to be most perfect; every look, every action, every note, appearing to be strictly appropriate to the character she had assumed, and to no other. Soon after this, on the occasion of Lord Howe's victory, Banti introduced in one of her cantatas the national air of "God save the King," in a style which perfectly electrified the audience. In the year 1799, she enraptured every hearer by her performance in "*Ines de Castro,*" composed by Francesco Bianchi, and then first produced. The celebrated prayer in it, "*Gran Dio che regoli,*" was given in a style of tenderness and appropriate devotion, which perhaps has never been exceeded on the stage. We believe that the year 1802 was the last season of Banti's singing in England. She died at Bologna, in 1806, aged about fifty. It is said, that, on opening her body, the lungs were found to be of an unusually large size.

BANWART, JACOB, a composer of motets, &c., in the latter half of the seventeenth century, was born in Sweden, and became chapelmaster at the cathedral in Constance.

BAPTISTA, FR. FRANCISCO. An Augustine monk and music master at Cordova in 1625.

BAPTISTE, JOHN. See Bonnometti.

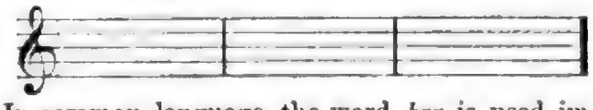
BAPTISTE. A celebrated French violinist at Paris at the commencement of the last century. He went to Rome to learn of Corelli the method of playing his sonatas, which no one at that time in Paris could execute.

BAPTISTE, LUDWIG ALB. FRIEDRICH, a composer of instrumental music, died at Cassel, between the years 1760 and 1770. See Battista.

BAPTISTIN, or JOHN BAPTISTE STRUK, a musician of Florence, died 1740.

BAR, or BARS. A bar is a line drawn through the staff at right angles to the staff itself, for the purpose of dividing the notes into equal measures of time. By the aid of the bar, an orchestra or band, however numerous, is regulated and held together. It is by the aid of the bar, also, that the composer figures to us the correspondence of the parts of his score.

Every musical piece is divided into equal portions of time, called *measures*. These are ascertained by straight lines, called *bars*, drawn down the staff. All the notes, therefore, contained between two bars, constitute one measure.



In common language, the word *bar* is used improperly for *measure*. It is so used in this work, because the use of it has become very common. The word *score* probably originated from the *bar*, which, in its first use, was drawn through all the parts, as it should be still, if a piece of music be in partition or *partitura*. The first introduction of bars took place about the middle of the seventeenth century. Bars always denote strokes drawn perpendicularly across the lines of a piece of music, including between each two a certain quantity or measure of time, which is various as the time is triple or common. In common time, between each two bars is included the measure of four crotchets; in triple time, three crotchets. Their principal use is to regulate the beating or measure of a musical time in a concert. There is also a thick bar used in music at the end of strains and movements, called the *double bar*.

BARANELLI. See Galuppi.

BARANIUS, HENRIETTA. A female singer at Berlin between the years 1784 and 1797.

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BARAVICINI, MADAME. A celebrated female performer on the violin. She was born at Milan in 1778.

BARBA, DANIEL. A composer of instrumental music at Vienna about the year 1799.

BARBANT, CHARLES. About the year 1764, organist at the Bavarian chapel in London. He was the master of Samuel Webbe, the celebrated glee composer, and, in 1766, published a small collection of pieces for the Catholic service, under the following title: "Sacred Hymns, Anthems, and Versicles, for Morning and Evening Service." This work is now extremely scarce.

BARBARINO, BARTOLOMEO, called *Il Pesarino*. A composer, born at Fabriam at the end of the sixteenth century. He published some madrigals at Venice.

BARBARISM. False harmony, or modulation which is very offensive to a musical ear.

BARBAROUS. An epithet that was sometimes applied by the Greeks to the Lydian mode, because the Lydians were an Asiatic people.

BARBELLA, EMANUELE. A modest, ingenious musician, and true follower of Tartini's principles on the violin. He studied composition under the celebrated Leo, and pleasantly remarks of himself, that, "notwithstanding this advantage, Barbella is a mere ass, who knows nothing." He died at Naples in 1773. Some of Barbella's compositions for the violin have been published in England.

BARBER. An English composer of vocal and instrumental music about the year 1790.

BARBICI published some quartets for violins at Paris in 1769.

BARBIER, MADAME WALBONNE. A French female singer about the year 1800.

BARBIER, MRS. An English singer between the years 1711 and 1729. Her timidity, on her *debut*, is favorably alluded to by Addison in No. 231 of the "Spectator."

BARBIERE. A dramatic composer about the year 1790. He wrote an oratorio, "*La Pazienza di Tobia*."

BARBIERI, GIOVANNI ANGELO. An Italian singer and composer about the year 1650.

BARBUD. A celebrated musician at the court of Persia.

BARCA, DON ALESSANDRO, published a new theory of music at Padua in 1786.

BARCAROLLES, BARCORELLES, and BARCARUOLA. Certain songs composed by the Venetian gondoliers, and sung by them in their boats. The style of these airs is simple and natural, like the manners of the people who produce them; and they possess a kind of artless beauty, which not only strikes common ears, but delights even the virtuosi. The Venetian gondoliers have the liberty of visiting all the theatres gratis, which gives them an opportunity of cultivating their ear and taste without expense. The gondolier songs are, many of them, so graceful and pleasing, that the musicians of Italy pride themselves on knowing and singing them.

BARD, or BARDD. (W.) An appellation originally given by the Cambro-Britons to their poets, or minstrels, and by allusion since applied to the poetic authors of all ages, from the rhapsodist of ancient Greece to the rhymist of modern times. The reputation, influence, and power of this order of men were formerly very high; they were courted by the great, and seated at the tables of princes. Their power in stirring the courage and rousing the fury of armies is universally recorded; and generals have often confessed themselves indebted for victory to their heroic strains. The bards were the chosen negotiators with the enemy; the deeds of the day were at night recorded in their songs, and the fame of the fallen heroes perpetuated by their praise. The term *bardus*, according to Festus and Camden, is pure British or Celtic, and denote a *singer*. The term *bard*, however, denotes any professed musician and poet, or minstrel, of ancient times, whose office it was to celebrate in song the mighty deeds of heroes, or to lament, in pathetic strains, their untimely loss, or any great public calamity. Carolan was the last of this order in Ireland, and he died in 1738. To him we are indebted for a large proportion of the popular Irish melodies. (See CAROLAN TWALOGH.) Bochart derives the word *bard* from *parat*, to sing. It may be considered the old name for both poet and singer, as it is nearly synonymous with *minstrel*. In fact, there can be little doubt that the bards were ancient poets among the Gauls and Britons, who not only described, but sung, in verse, the brave actions of the great men of their nation, with design to paint and recommend virtue, and even sometimes to put an end to the difference between armies at the point of engagement.

BARDI, GIOVANNI DE, of Florence, Count of Vernio, was *maestro di camera*, towards the close of the sixteenth century, to Pope Clement VIII., by whom he was tenderly beloved. This most accomplished nobleman was particularly attached to the study of antiquity, and to the theory and practice of music, to which he had applied himself for many years so closely, that he became, for the time in which he lived, a correct and good composer. Giovanni Bardi's name is chiefly famous in connection with the origin of the opera, about the year 1600. He was the head of a circle of scholars and *dilettanti*, who were wedded to the ancient Greek drama, and whose attempts to reproduce its *singing speech* resulted in the modern Italian *recitativo*. See OPERA.

BARDI, GIROLAMO, son of the preceding, wrote some works on music about the year 1651.

BARETTI, GIUSEPPE, was born at Turin in 1716. He was a language master in London, and wrote several volumes of travels, in which much is related on the subject of Italian music.

BARETTI, A., brother of the preceding, resided at Turin in 1770. He was a good instrumental composer. Some of his duets for violoncellos were published at Paris.

BARGAGLIA, SCIPIONE. A composer of the sixteenth century. In his works on music, the word *concerto* seems (according to Dr. Burney) to be used for the first time.

BARILLE. An Italian buffo singer. He was engaged at the Italian Opera in Paris in 1719.

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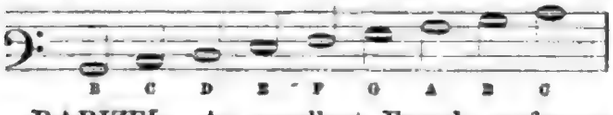
BARILLI, MADAME. A good Italian singer in Paris at the commencement of the present century.

BARIPICNI. The name given by the ancient Greeks to low sounds in general. See OXIPICNI.

BARIPHANUS. See BARYPHANUS.

BARITONO VOICE. *Barytone*, or *Baritone*, is applied to a male voice the compass of which partakes of the common bass and tenor, but does not extend so far downwards as the one, nor to an equal height with the other. The compass of a baritone voice usually extends from B flat to F. Phillips and Tamburini are fine examples of this voice.

BARITONO CLEF. The name given to the F clef, when placed on the third line, in order to accommodate the baritone voice. But it is only in some of the old music that the F clef is found in this situation.



BARIZEL. An excellent French performer on the double bass. He played a concerto on his instrument at the Société Philharmonique at Paris in 1823.

BARLY. A celebrated performer on the hautboy at Madrid about the year 1790.

BARMAN, F., of Munich. A celebrated performer on the clarinet. He was remarkable for his beautiful piano, and for his facility more than for his general tone. He composed eight operas of duos for flutes. Died June 11, 1847, at Munich, aged sixty-four.

BARMANN, JOHANN BAPTIST, a German Benedictine, died in 1788. He published some church music at Augsburg in 1760.

BARNARD, REV. JOHN. A minor canon of St. Paul's Church, London, in the time of Charles I. He published a noble collection of church music by different English masters. This work, unfortunately, was not printed in score, and the consequence of the parts being separated is, that at present it is entirely lost to the world.

BARNETT, JOHN, is the eldest son of Mr. Barnett Barnett, a respectable jeweller and diamond merchant, residing in London; he was born at Bedford in 1802. When only two years of age, he discovered so strong a genius for music, that he could, after once having heard an air, sing it with an exactness truly astonishing; besides which, he could sing a part of a glee, or form exact harmony to any theme that happened to be sung, of course without any knowledge of notes. We cannot here resist the desire of introducing an anecdote respecting him at this time. His mother lulled him to rest with a German national air, (her own native music,) which he soon learned by the frequent hearing of it, and actually sang in the cradle; the same will be found among his piano-forte works, arranged as a fantasia. From the age of eight he became passionately fond of singing and declamation, and composed the melodies of many little songs for himself and his brothers, which he taught them from memory, not yet having a knowledge in music, nor any means of writing down his effusions. At ten years old his voice became peculiarly powerful, and distinctly different from the generality of juvenile voices, being a contralto, a species of voice never before known in a boy; possessing at the same time the compass and quality of the tenore, contralto, and soprano. At this time he was able to sing the most difficult songs of Braham without the least knowledge of music. In 1813, he was introduced to Mr. S. J. Arnold, (proprietor of the English Opera, and then manager of Drury Lane,) who, upon hearing him, was so much astonished, that he immediately entered into articles of agreement with Mr. Barnett, senr., to take his son under his direction for five years, and provide him with proper instructors in music, &c. He brought him before the public on the 2d of July, 1813, (after giving him but a very few days' time to study his part,) at the English Opera, in the "Shipwreck," which made a considerable impression upon the audience. The ensuing winter, 1813–14, Mr. Arnold brought him out at Drury Lane, where he sang in one piece thirty successive nights or upwards, and was, the same season and three following, engaged as principal singer at the oratorios. Mr. Arnold behaved in the kindest manner towards him; but being much occupied with his management of Drury Lane, and the rebuilding of the English Opera, which had recently been pulled down, he did not attend to his musical studies, but intrusted his tuition to a master, who took advantage of Mr. Arnold's occupations by not instructing young Barnett at all on the piano, and endeavoring to teach him composition from an abstruse work of Gasper Heck, to understand the elaborate rules of which required a course of study of at least three years. In consequence of this, Barnett gained but little knowledge during the five years, at least from the instructions of his teacher. At this period, however, he exercised his natural talents for composition, and printed several things (which are now to be seen) as by "Master Barnett;" one of which, entitled "The Groves of Pomona," a scena, is peculiarly noticed and highly spoken of in the Musical Quarterly Review, No. IX. In 1815, Barnett appeared at Covent Garden, at which theatre he was engaged for two years, or a longer period, at the discretion of the proprietors. His voice changing about the close of that season, he received his discharge, as though he had been regularly engaged for one season only; upon which occasion a lawsuit ensued, and Mr. Barnett, sen., recovered damages to a satisfactory amount. Having now been long without instruction in any branch of music whatever, Barnett felt compelled to pursue his studies from the perusal of works only, depending much on his own natural talent for any improvement he might make. Having, however, contracted numerous bad habits in piano-forte playing, he was placed by his father under the celebrated Ferdinand Ries, who improved him considerably on the piano, and also in the German school of composition. The following is a list of Barnett's principal works. All those which are in manuscript are intended for publication. Vocal: "Grand Mass," No. 1, in G. min.; "Grand Mass," No. 2, in C; "Russian Melodies, with Words," one vol.; "Cantata for four voices, with Solos and Choruses, including Storm Chorus;" "Three Glees," one set; "Shadows fly hence," madrigal; "Canon for three Voices, for Miss Paton;" "Three Catches;" "Abraham on the Altar of Isaac,"

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scena; "The horn hath called," scena; "Death of Moore," scena; "Groves of Pomona," scena; "The Dart of Isdabel," cantata, one voice; "Comforts lasting," cantata, in ancient style; "Bower of Love," song, in ancient style; "Serenades, 1, 2, and 3, in the Spanish Style;" "Love wakes and weeps," serenade; "Lady, the silver moon," serenade; "Six Italian Songs," set one; "Three Italian Duettos," set one; "*Non Temer*," duetto sop. and bass; "Ebben Lauretta," duetto, sop. and bass; "*Primavera*," canzonetta; "Knight of St. Edward," romance; "Alphonso and Leonore," romance; "Land of my birth," romance; "A Farewell, in the Scottish Style;" "Ronald," scena; songs, "A Bard's Song;" "Dear sainted form;" "Spirit of the sunny brow;" "Hide, O, hide those ebon tresses;" "Sun's last Rays;" "Twilight's Invitation to Cupid;" "There's a magic in thine eye;" "Smiles and Tears;" "Beam brightly;" "Book of Love;" "When Clara touched the fairy string;" "Poor Rose;" "'Tis sweet to hear;" "No dearer moments." Orchestral: "Overture in C;" "Overture in A;" "Mozart's Fantasia, in C min. as a Quintetto;" "Fugue for two Voices, ten. and bass." Piano-forte: "Sonata in E flat;" "Sonata in C min.;" "Sonata in G, with Violin Oblig.;" "Fantasia Duetto, on a Theme of Mozart;" "Fantasia and Fugue on a German Air;" "Fugue Canon;" "Introduction and Rondo on an Air from Beggar's Opera;" "Fantasia on an Air from Rosina;" "Three Waltzes, brilliant." Violin; "Fantasia, in which are introduced two Airs Russes, Piano-forte acc." Flute: "Fantasia on an Air from Mozart;" "Solo, in which is introduced an Air in the Tyrolian Style," &c., &c.

BARNI, CAMILLE, of the Lombard school of musicians, was born at Como in 1762. He commenced his musical career chiefly by arriving at eminence as a violoncellist. He next became second, then first violin at the Grand Opera in Milan; subsequently he settled at Paris, where he has composed many French romances and Italian ariettes; also airs, with variations, for the violin and violoncello.

BARON, ERNST GOTTLIEB, published some works relating to music at Berlin. He died in 1760. He was author of an historical treatise on the lute.

BARONI, ADRIANA, of Mantua, for her beauty surnamed *the fair*, was a fine singer. She lived in the beginning of the seventeenth century.

BARONI, ANTONIO. An Italian composer. Some of his music was published at Vienna in 1799.

BARONI, CATHARINA. A sister of the following, was a poetess and musician.

BARONI, LEONORA, a daughter of Adriana Baroni, born at Naples, went in 1638 to Rome, where she was considered the finest singer in Italy.

BAROQUE. (F.) An adjective applied to a composition, the harmony of which is false, and overcharged with modulation, while the intonation is forced and unnatural.

BARRÉ. (F.) In guitar playing, a temporary nut, formed by placing the fore finger of the left hand across the strings.

BARRE, ANTONIO. Publisher at Milan, in 1588, of a large collection of motets by various composers.

BARRE, TRILLE LA. See LABARRE.

BARRED C. C with a bar across it; the second mark of common time.

BARRED SEMICIRCLE. Used to denote a quicker movement than the semicircle without the bar, and is called *alla breve*, because it was formerly written with one breve in a measure.

BARREL ORGAN. Any organ or music box which produces music in consequence of the turning of a barrel or cylinder in which pins are fixed to represent notes upon the staff. A hand organ.

BARRETT, JOHN, a pupil of Blow, was an organist in London at the beginning of the last century. In the "Pills to purge Melancholy" are many songs composed by him, among others the air, "When he holds up his hand," in the "Beggar's Opera."

BARRETTI. See BARETTI.

BARRIERE, E. B. J., a French violinist and composer, was born at Valenciennes in 1749.

BARRINGTON, HON. DAINES, wrote in the "Philosophical Transactions," vol. lx., an account of a very remarkable young musician. This was the celebrated Mozart, who had been performing, as a child, in London. D. Barrington published also a volume of "Miscellanies," in which there are some particulars of Dr. Crotch's precocity of musical talent, also of the early genius for music evinced by Samuel Wesley.

BARSANTI, FRANCESCO. A native of Lucca, born about the year 1690. He studied the civil law in the University of Padua, but, after a short stay there, chose music for his profession. Accordingly he put himself under the tuition of some of the ablest masters in Italy, and having attained to a considerable degree of proficiency in the science of practical composition, took a resolution to settle in England, and arrived there with Geminiani, who was also a Luccese, in the year 1714. He continued many years a performer at the Opera House; at length reflecting that there was a prospect of advantage for one of his profession in Scotland, he went thither, and, with greater truth than the same is asserted of David Rizzio, may be said to have meliorated the music of that country, by collecting and making basses to a great number of the most popular Scotch tunes. About the year 1750, Barsanti returned to England; but being advanced in years, he was glad to be taken into the opera band as a performer on the tenor violin, and in the summer season to that of Vauxhall. At this time he published twelve concertos for violins, and shortly after, "*Sei Antifone*," in which he endeavored to imitate the style of Palestrina and the old composers of motets; but from these publications little profit resulted. Among his earlier compositions were six solos for a flute, with a thorough bass, and afterwards "Six Solos for a German Flute and a Bass." He likewise formed the *first six solos of Geminiani into sonatas for two violins and a bass.*

BARTA, or BARRTA, J., a composer of operas at Vienna, and other music, between the years 1780 and 1795.

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BARTALI, A., chapel-master to the emperor at Vienna, about the year 1780, was reckoned one of the best composers of his time.

BARTELOZZI, B., composed some variations for the guitar in 1802.

BARTH, CHRISTIAN SAMUEL, a celebrated master on the hautboy, died at Copenhagen in 1809.

BARTH, F. P., son of the preceding, performed on the hautboy at the king's chapel at Copenhagen, and composed for that instrument.

BARTHEL, JOHANN CHRISTIAN. Court organist at Altenburg since the year 1804.

BARTHELEMON, F. HIPPOLITE, a celebrated violinist and composer, was born at Bourdeaux, in France, in 1741, and lived some time in Paris, in which capital he composed, among other music, an opera called "*Le Fleuve Scamandre*," for the Italian Theatre. In the year 1765, he went to England, and in the following season produced a serious opera for the king's theatre, entitled "Pelopida," which was received with so much applause, that Garrick was induced to pay the author a visit for the purpose of asking him if he thought he could set English words to music. On Barthelemon's replying affirmatively, Garrick asked for pen, ink, and paper, and wrote the words of a song to be introduced in the play of "The Country Girl." Whilst thus engaged, Barthelemon, looking over Garrick's shoulder, actually wrote down music, in parts, to the song, as fast as the other penned the words. Garrick then turning round, and handing Barthelemon the words, said, "There, sir, is my song;" to which the other answered, "And there, sir, is my music for it." Astonished and delighted at this unexpected exertion of talent, Garrick invited the composer to dine that day with him, in company with Dr. Johnson. The song proved so successful that it was encored every time it was sung; and Garrick, in the fulness of his heart, promised to make Barthelemon's fortune. As a beginning of encouragement, he employed him to set to music the operatic farce of "A Peep behind the Curtain." The little burletta of Orpheus, in the second act, was so much admired, that this farce was performed a hundred and eight nights in one year. Garrick thus cleared by it several thousand pounds, and rewarded Barthelemon with the sum of *forty guineas* instead of fifty, which he had originally promised him, alleging, as an excuse, that the *dancing cows* had cost him so much money that he really could not afford to pay him any more. Barthelemon has composed the music to several other petit pieces for the theatres; particularly to General Burgoyne's dramatic entertainment, "The Maid of the Oaks," which was first acted at Drury Lane, about the year 1774. At length, however, disgusted with the conduct of managers, he declined writing any thing more for the stage; and, about the year 1794, was engaged with his family at the Rotunda in Dublin. Mrs. Barthelemon and her daughter were both musical, and had also a taste for composition. The former published a set of hymns and anthems for the Asylum and Magdalen Chapels. We should have observed that, whilst in England, Barthelemon led for several seasons the opera band. As a violinist, his adagios were much admired: he also particularly excelled as a solo performer of Corelli's music. He died in London, at an advanced age, in the year 1808.

BARTHELEMON, MRS. See YOUNG.

BARTHOFFER. A musician at Vienna about the year 1799.

BARTHOLDY. See MENDELSSOHN.

BARTHOLINI, RINDIO. A composer at Sienna about the year 1600. He published motets, &c., at Venice.

BARTHOLOMÆUS, an Englishman, wrote a work in 1366, in which various musical instruments of that time are described. Sir John Hawkins states, that he frequently consulted this work, in writing the history of music during the dark ages.

BARTLEMAN, J., the celebrated bass singer, was a pupil of Dr. Cooke, and originally in the choirs of Westminster Abbey and the Chapel Royal. Miss Hawkins, in her anecdotes, states of Bartleman as follows: —

"There was one singular feature in his history, that he lived to occupy the identical house in Berners Street, in which his first patron resided. This patron, Mr. Royer, who had a situation in one of the public offices, perceiving the promise of his voice, presented him to Dr. Cooke for his acceptance as a singer.

"Though delicate in person and constitution, and often ill, Bartleman was lively and spirited to a remarkable degree. It used to puzzle me to find out when or how he learned; and indeed I have heard Dr. Cooke say, 'Those boys of mine learn of one another more than from *me*.' Of his early superiority he was as little vain as if it had consisted in spinning a top, or trundling a hoop; he never went further in setting himself above another than by humorously caricaturing something ludicrously bad. In short, he was one of the most agreeable lads that ever had 'the run' of a house. An instance of Bartleman's nice feeling I call to mind. My father had made him a present, annexing to the gift the condition that he should copy out some music for him, which he undertook cheerfully; but just afterwards, having reached a point in his musical studies that left him less leisure, he found he had not time to do what he had promised, and having detained the music he had to copy long enough to make the experiment, he returned it, together with his present, with an extremely well penned note, saying, that 'as he could not perform the task, it was not just to accept the reward.' I remember my own astonishment at this promptitude, though, indeed, being out of the choir, we had for some time seen less of him; but it appeared to me as if a boy had on a sudden, without the intervention of — what shall I say? — *ladhood!* started into manhood. I can add, with pride and acknowledgment, that, in the goodness of his nature, he never forgot where he had spent many of his boyish hours, and that whatever time elapsed without our meeting, he was always, on every occasion, prompt to show, and cordial in expressing the continuance of his regard. Success never altered him, applause never elevated him; and he died,

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I am confident, as he had lived, beloved beyond the usual degree of love bestowed on those whose excellence, to use Wordsworth's beautiful words respecting longevity, 'has no companion.'" — So far Miss Hawkins. We have now to remark that Bartleman, as he advanced to manhood, became celebrated for his powers as a bass, or rather *baritono* singer, in which line he first appeared in public, we believe, at the concerts at Freemasons' Hall. He was next engaged at the ancient concerts, and lastly became one of the proprietors and conductors of the vocal concerts at the Hanover Square rooms. He died in 1820.

BARTLETT, JOHN. Author of "A Book of Ayres for the Lute and Viol da Gamba," London, 1606.

BARTOLI, DANIEL, of Bologna, was the author of a work entitled "*Del Suono de Tremore Armonici e dell Udito*," published in 1680. In this truly scientific and ingenious work are to be found several discoveries in harmonics that have been enlarged upon by posterior writers on the subject. It contains four dissertations: the first treats of the similarity between the circular undulations occasioned in still water when a stone is thrown into it, and the propagation and motion of sound. The second, of the motion of sound compared with that of light; of echoes or reflection of sound, and of its augmentation in a whispering room or gallery. Third, of harmonic vibrations and ratios of sound; of sympathetic sounds; of the breaking a glass with the voice. Fourth, of the mixture of sounds; of consonance; harmonics; and the immense increase of sounds in a vessel or enclosed place, by repercussion; with many other curious inquiries, and ends with the anatomy of the ear. He was the author of many other profound and learned works, and died at Rome in 1685.

BARTOLINI PERUGINO, SIMONE. A singer in the pope's chapel at Rome about the year 1543. He was sent with eight other singers, by the pope, to the council of Trent.

BARTOLOZZI. An excellent performer on the tenor, recently living in England.

BARTOLUS, ABRAHAM. A professor at Leipsic, at the beginning of the seventeenth century. He wrote a mathematical work on music.

BARTON, JUSQUIN. A composer of the French school in the sixteenth century.

BARTSCH, C. F. Author of a collection of airs, published at Halle, in 1792.

BARTSCH. A pianist in the orchestra at the theatre of Venice, and composer of some operas, about the year 1796.

BARUTA. A celebrated violinist at Padua about the year 1800.

BARYPHONUS, HENRY, a skilful theorist, flourished about the year 1630, and was author of several treatises, particularly one in Latin, entitled "*Plejades Musicæ*," which Walther styles excellent.

BARYPICNI. (Gr.) The ancients gave this name to five of the eight sounds, or principal chords, of their system, viz., the Hypate-Hypaton, the Hypate-Meson, the Mese, the Paramese, and the Nete-Diazeugmenon.

BARYTONE, or BARITONE. This word means literally *deep-toned*, pertaining to or noting a grave, deep sound, or male voice. The barytone is the lowest but one, of the six registers, into which the scale of the human voice is commonly divided. It is, perhaps, the most common kind of male voice, lying between the bass and the tenor as to compass, and corresponding, at the distance of an octave, with the mezzo soprano, or middle female voice.

BASANIER, MARTIN. Author of a work entitled "*Plusieurs beaux Secrets touchant la Theorie et la Pratique de la Musique*," Paris, 1584.

BASILE, ADRIANA. See BARONI.

BASILICAPETRI, CARLO, Bishop of Novara, died in 1615. He wrote a work entitled "*De Choreis*."

BASILU, D. F. A composer in the latter part of the seventeenth century. He lived at Perouse.

BASILIO, FRANCESCO. An opera composer at Milan about the year 1790.

BASS, BASE, or BASSO. All have the same meaning; the lowest or deepest *part*. *Bass* is thus written in imitation of the Italian *basso*, which is the English *base*, low, or, substantively, *basis*, foundation; yet with the pronunciation of *base* and plural *bases*. The bass, or lowest part, is, with sound musicians, the most important of all the parts. It is, indeed, the foundation of the harmony — the support of the whole superstructure of the composition. The word *bass* is technically used in various connections; as, Thorough Bass, Fundamental Bass, Ground Bass, Figured Bass, &c., all of which will be noticed. A *Figured Bass* is a bass with figures written over or under each note, to indicate the accompanying harmonies. The term *Figured Bass* is also used as synonymous with *Figurative Bass*, meaning a bass not confined to the plain *canto-fermo* style, but moving with more freedom, and with a melody of its own. For instance, the Bass in Bach's arrangement of "Old Hundred." (See ALTERATIONS.) *Fundamental Bass* is that bass which forms the tone, or natural foundation, of the incumbent harmony, and from which, as a lawful source, that harmony is derived. To explain this by an example: If the harmony consists of the common chord of C, C will be its fundamental bass, because from that note the harmony is deduced; and if, while that harmony is continued, the bass be changed to any other note, it ceases to be fundamental, because it is no longer the note from which that harmony results, and is calculated. *Ground Bass* is used sometimes as synonymous with *Fundamental Bass*, and sometimes as a bass which starts with some subject of its own, and continues to be repeated throughout the movement, while the upper part, or parts, of the composition pursue a separate air, and supply the harmony. This kind of bass was greatly in fashion about half a century since, but has for some time been rejected as an unnatural restraint upon the imagination, and productive of a monotonous melody. *Thorough*

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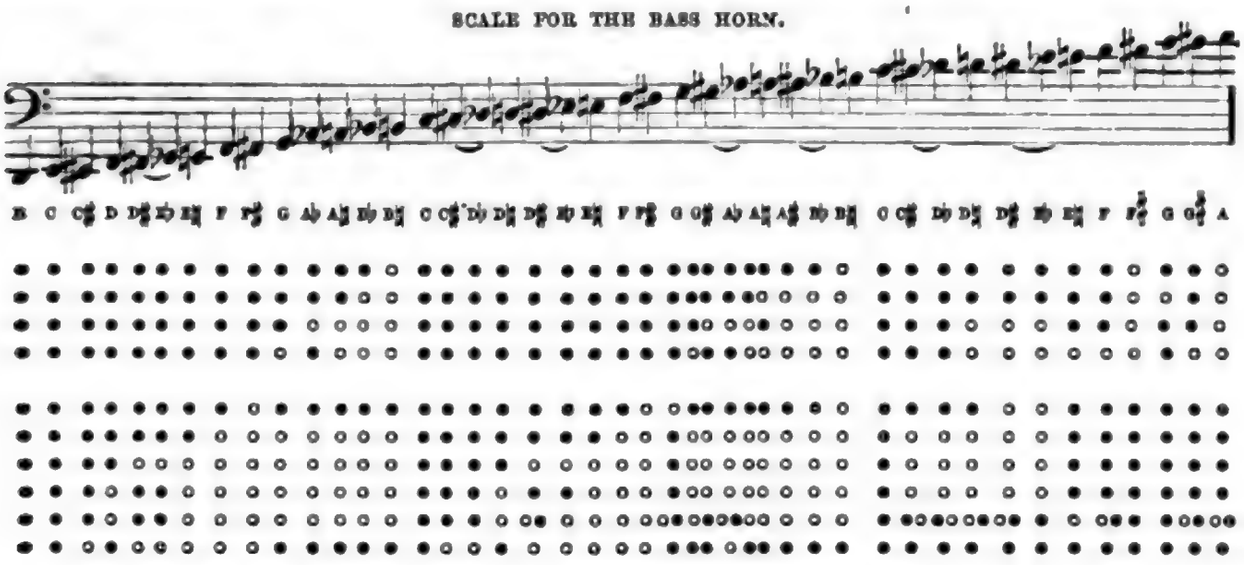
Bass is the art by which harmony is superadded to any proposed bass, and includes the fundamental rules of composition. This branch of the musical science is twofold, theoretical and practical. Theoretical Thorough Bass comprehends the knowledge of the connection and disposition of all the several chords, harmonious and dissonant, and includes all the established laws by which they are formed and regulated. Practical Thorough Bass is conversant with the manner of *taking* the several chords on an instrument, as prescribed by the figures placed over or under the bass part of a composition, and supposes a familiar acquaintance with the powers of these figures, a facility in taking the chords they indicate, and judgment in the various applications and effects of those chords in accompaniment. *The Bass* is that part of a concert which is the most heard; which consists of the gravest and largest sounds, or which is played on the longest pipes or strings of a common instrument, or on instruments larger than common for the purpose.

BASS BEAM, or BASS BRIDGE. The name given by instrument makers to the small beam inside the viol, and nearly under the bass string.

BASS HORN. This instrument, formerly much used in bands, has declined much since the introduction of the Ophicleide, which instrument it somewhat resembles. The player of the bass horn should possess a quick and correct ear, and a knowledge of thorough bass, in order to perform upon that instrument acceptably. The instrument has been found rather imperfect, and is not now much used. There is a French horn called bass horn, and the directions for learning that instrument will be found under the term *French Horn*.

SCALE FOR THE BASS HORN.



BASS CLEF NOTE. That note which in the bass staff is placed on the same line with the bass clef; i. e., the fourth line.

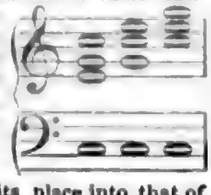
BASS GRACE. A small note, like a short *appoggiatura*, and very similar to the *acciaccatura* of the Italians. It is struck only once, and at the same time with the principal note, but is immediately quitted. It is frequently used upon the organ to strengthen the parts, and to supply the want of pedals.

BASS STRING. The lowest note of any stringed instrument.

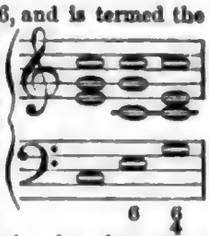
BASS, THOROUGH, is the art of expressing by *figures* any combination of notes to be struck with the right hand upon the organ or piano-forte, to any given note in the bass. These figures are a sort of short hand, which describes the accord, and in which is contained the harmony of the full score.

If C is taken as the *tonic* or *key note*, the natural harmony belonging to it consists of the third, fifth, and eighth, making the common chord of C, thus:

Common chords, whether major or minor, require no figures, though formerly they were marked with one or both of the figures $\frac{5}{3}$. A key is *minor* when the third is at the distance of three semitones from the tonic, and *major* when at four. The order in which the sounds are built upon the bass note is at the taste of the performer, that is, whether the third shall come next to the tonic, be placed in the middle, or be uppermost, thus:

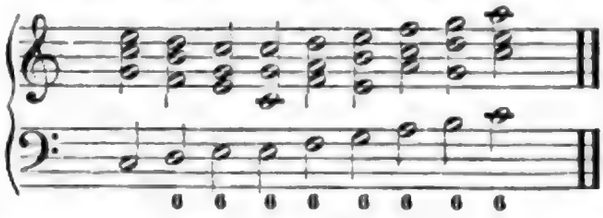


Whenever the bass note steps out of its place into that of the third of the key, this change is called the *first derivative* of the chord, is marked with the figure 6, and is termed the CHORD OF THE SIXTH, as it takes the harmony of the sixth note above it. The *dominant* of the key is always the fifth note above the key note—and when the bass steps into the place of the fifth, or dominant, it is called the *second derivative* of the chord, and takes the figures $\frac{6}{4}$ or simply 4:

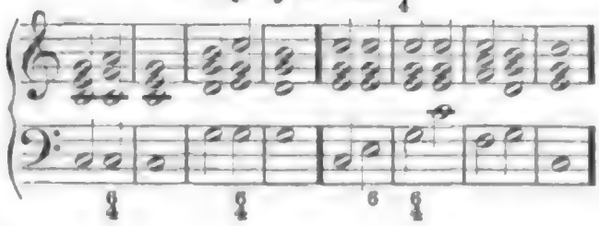


The figures denote the intervals above the bass note. Simply a sharp or flat placed under a note, signifies that the third is to be sharp or flat.

An example of a succession of the Chord of the Sixth.



Example of the Chord $\frac{6}{4}$.



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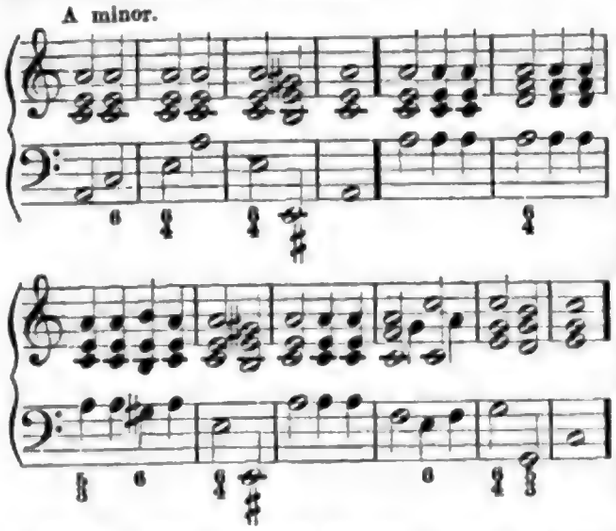
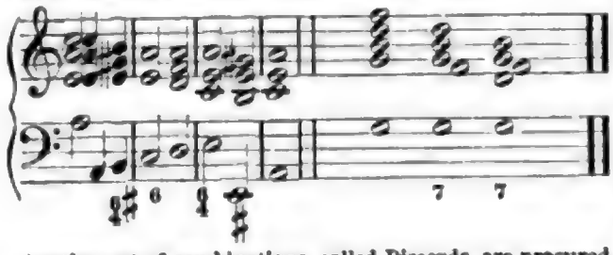
A minor.



☞ When a sharp precedes or follows a figure, it signifies that the note which that figure represents, must be sharped.

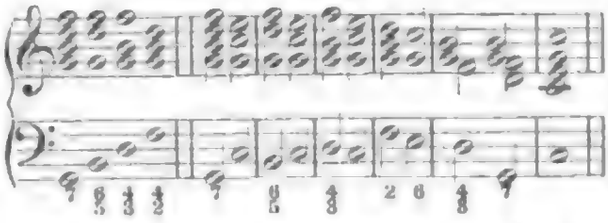
Another mode of indicating the sharp, sometimes used, is by a stroke or dash drawn through the figure.



Another set of combinations, called Discords, are procured from the Chord of the Dominant Seventh, termed the CHORD OF THE SEVENTH. (See above.)

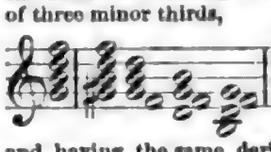
When the bass steps into the place of the third, as before mentioned, it is termed the *first derivative of the seventh*, and takes the figures $\frac{6}{5}$, being the chord of sixth and fifth. When the bass steps to the fifth, or dominant, it is termed the *second derivative of the seventh*, and takes the figures $\frac{4}{3}$, being the chord of the fourth and third. When the bass steps still a degree farther into the place of the seventh, it is termed the *third derivative of the seventh*, and takes the figures $\frac{4}{2}$, and is called the chord of the fourth and second, or simply the second.

The Seventh and its Derivative.



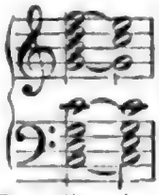
Thus far the figures show what harmony is built upon the bass; and when the bass ascends from its foundation place into those of the derivatives, the harmony is then said to be *inverted*, as the key-note, which ought to be at the bottom, is then above the bass.

In considering the numerous chords still to be explained, as the figures become so very complex, it is doubtful whether they tend to simplify our notions further than pointing out the root or foundation note of the chord. The discord of the DIMINISHED SEVENTH, is produced by raising the bass note of the dominant seventh *a semitone*, which forms a compound of three minor thirds,



naturally resolving into the harmony of a semitone above the bass note,

and having the same derivatives as the dominant seventh. The effects of this chord in modulation are strikingly powerful; and it readily admits of a transition to any chord in which one of its notes may form a part. There is still a higher class of discords to be mentioned, which are produced by placing the chord of the dominant seventh upon the common chord of the tonic, forming the chord of the eleventh, resolving into the common chord, thus:



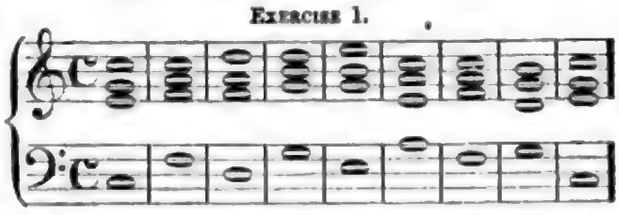
By adding the third above the dominant seventh, we obtain the chord of the thirteenth, which involves every note in the diatonic scale, and resolves into the common chord.

These discords are in fact a compound of appoggiatura notes, forming suspended harmonies, which ultimately melt into the common chord.

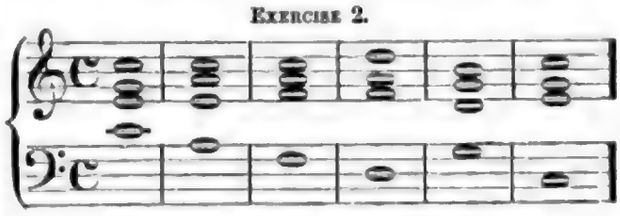
The following examples, with the chords filled up at length in notes, will be found simple and useful. Persons, who have not the advantage of a master, will find themselves much assisted in their progress, by first writing out the figured basses and the *top notes* of each chord as here given, and then, without looking at examples, supplying the remaining notes according to their own ideas. After which, a comparison of their performance with the corresponding examples in this key, will enable them to correct any errors into which they may have fallen.

EXAMPLES ON COMMON CHORDS.

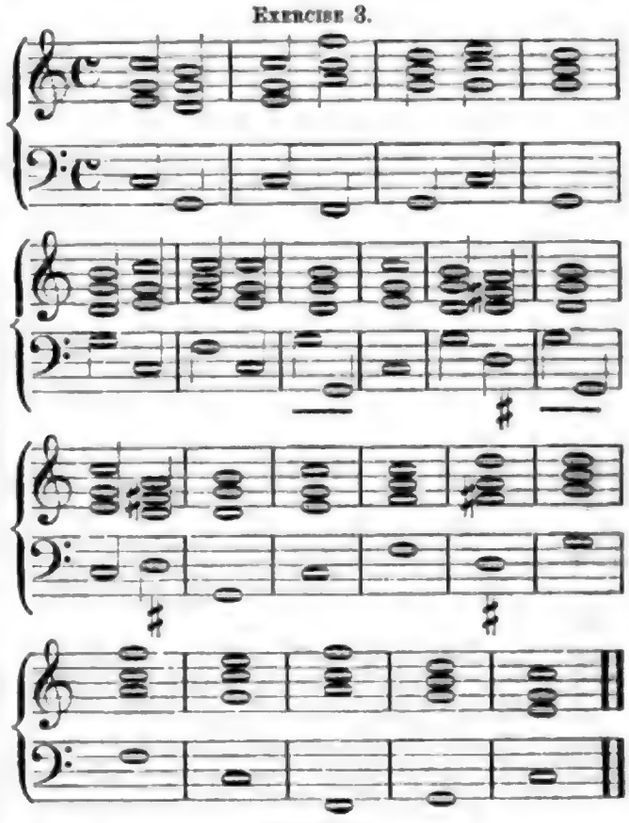
EXERCISE 1.



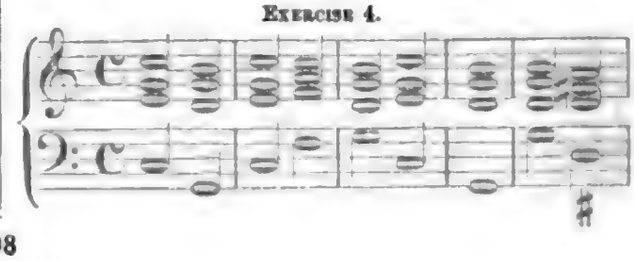
EXERCISE 2.



EXERCISE 3.



EXERCISE 4.



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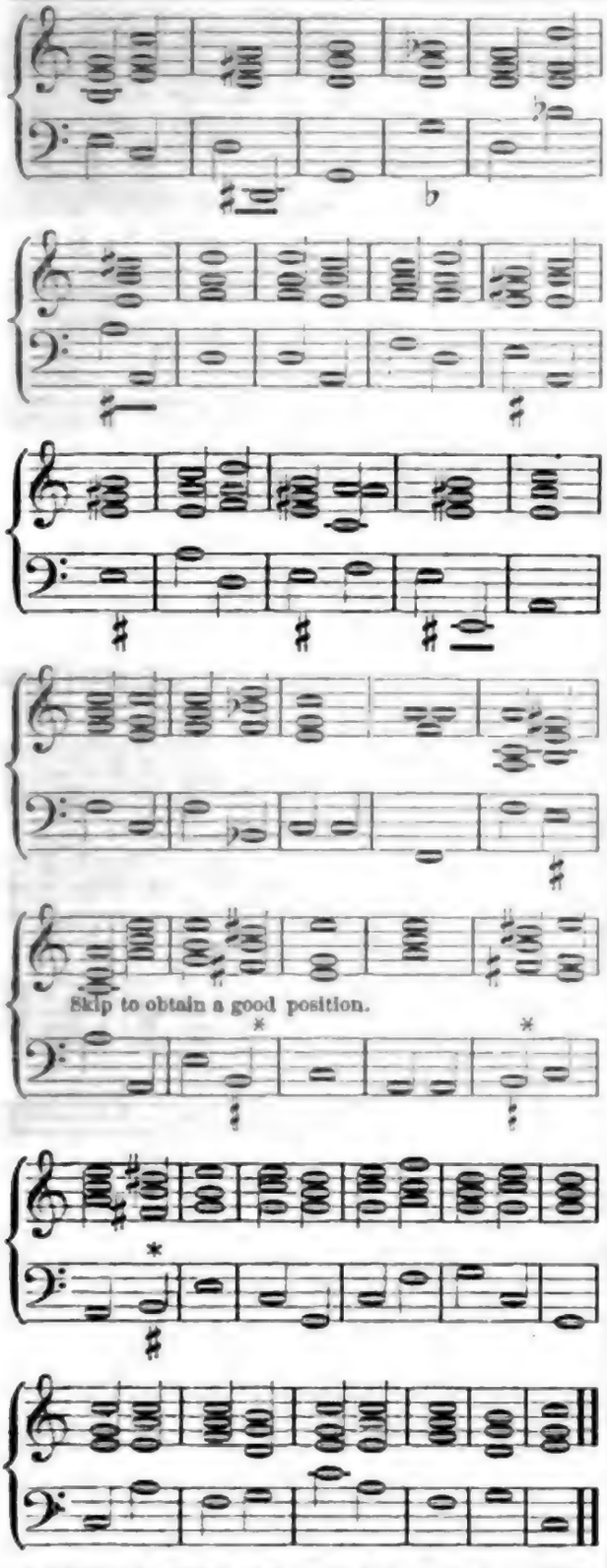
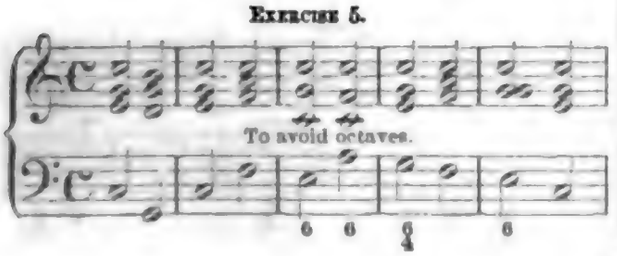
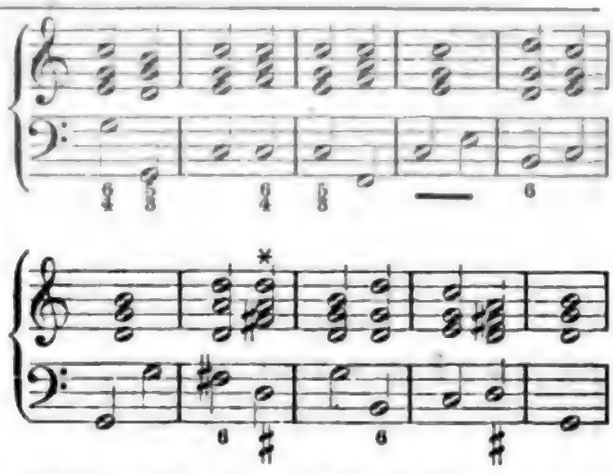


* * * Here the fifth is understood to be sharp, to avoid the inharmonious interval F♮ D♯, which cannot belong to a consonant chord.

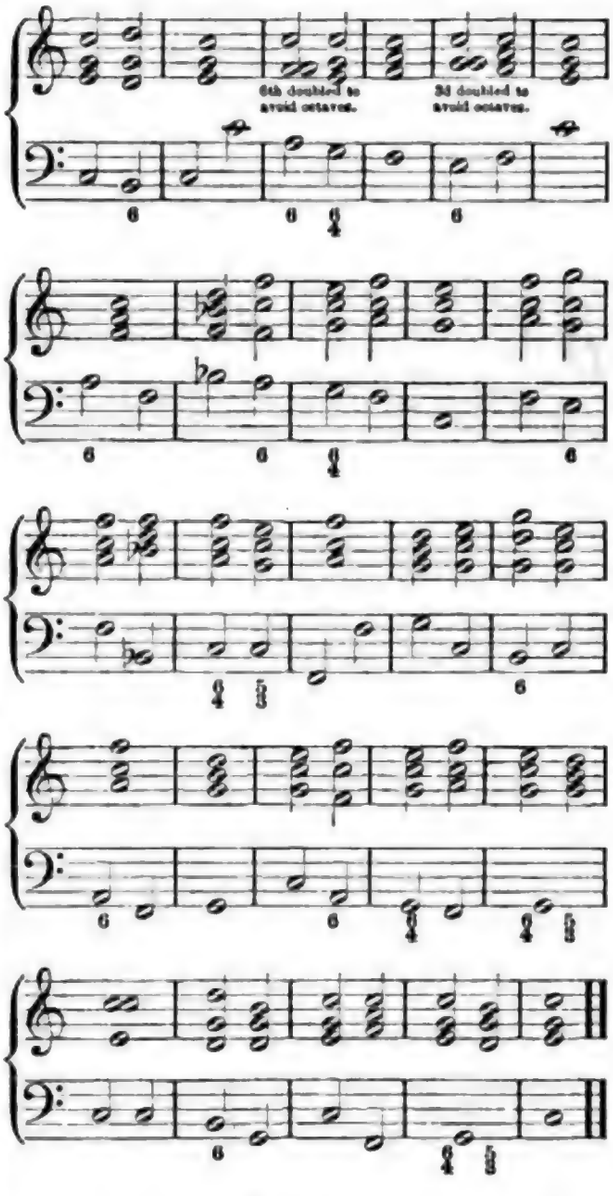
EXERCISE ON THE COMMON CHORD AND ITS TWO INVERSIONS, THE $\frac{6}{3}$ AND $\frac{6}{4}$.

Exercise 5.



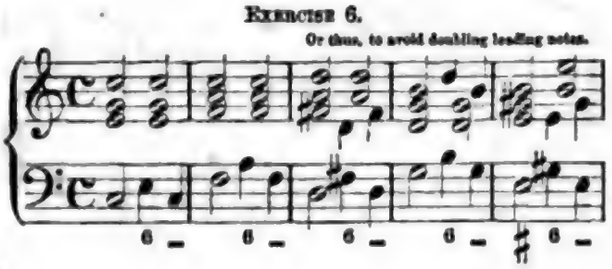


* In thorough-bass, the major third, as F sharp, may occasionally descend to the fifth D, when the former is not the upper note of the chord.



Exercise 6.

Or thus, to avoid doubling leading notes.



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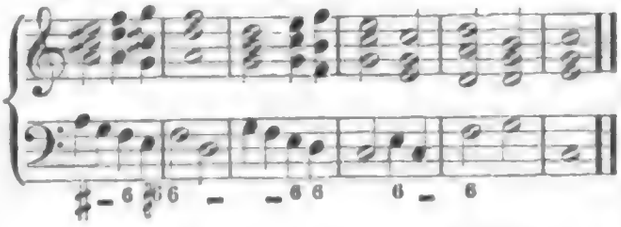
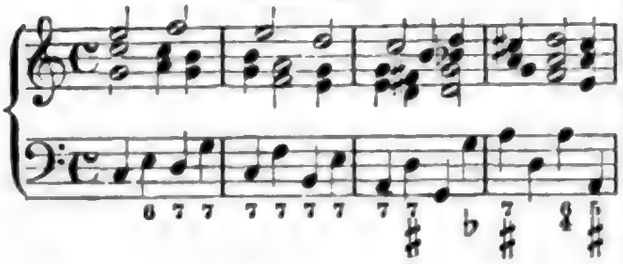
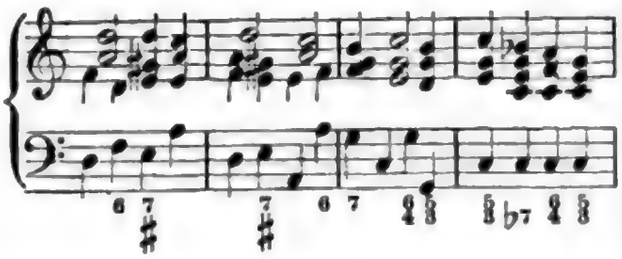
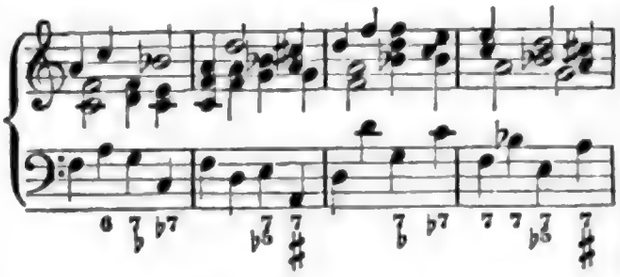


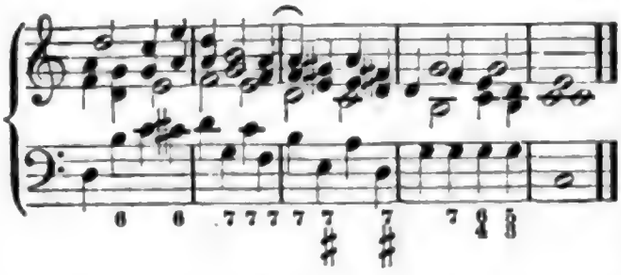
CHORD OF THE SEVENTH AND INVERSIONS.

EXERCISE 7.

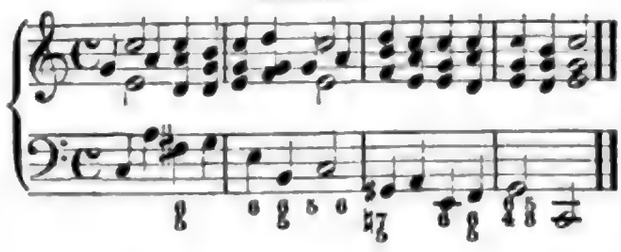




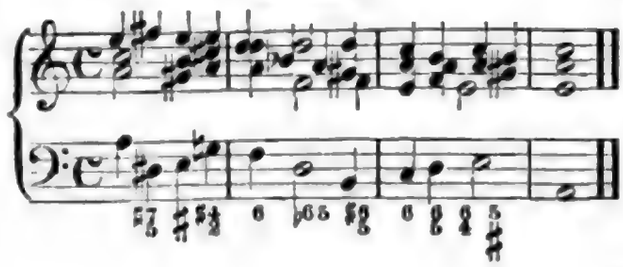




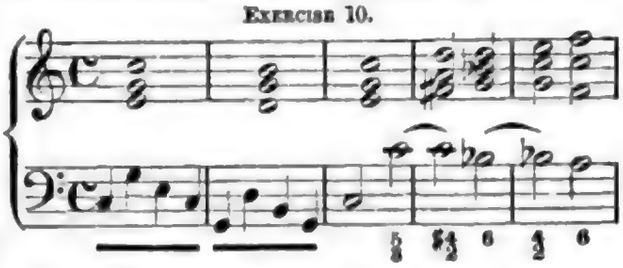
EXERCISE 8.

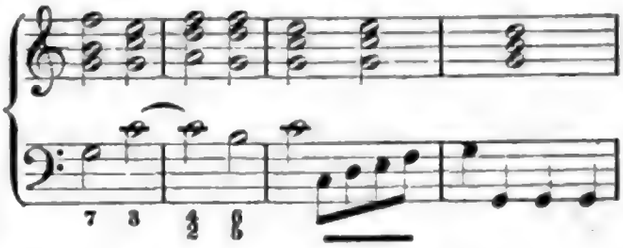


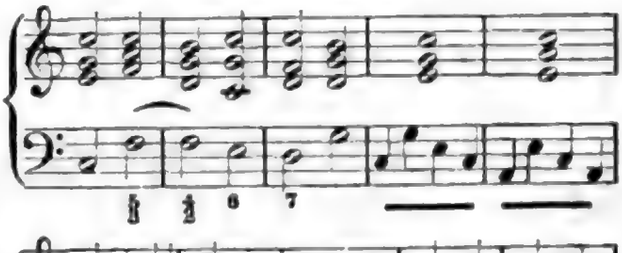
EXERCISE 9

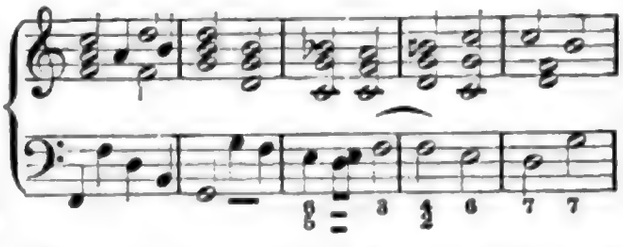


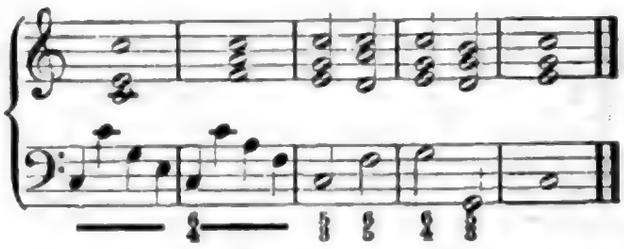
EXERCISE 10.





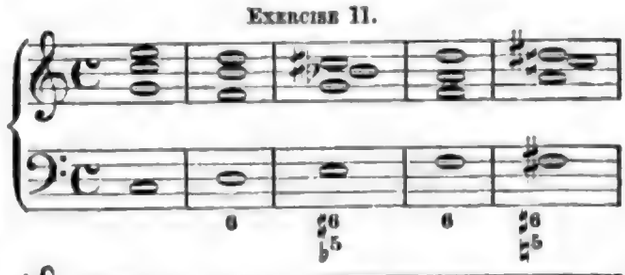


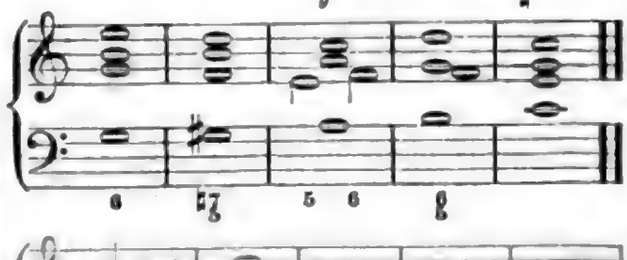


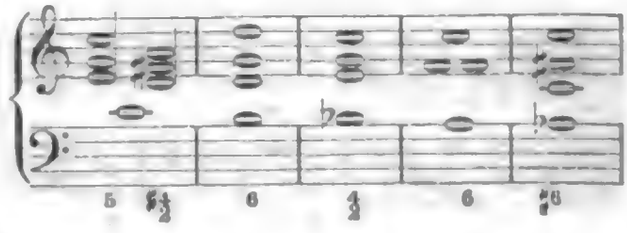


MAJOR SCALE WITH CHROMATIC NOTES INTERMIXED.

EXERCISE 11.







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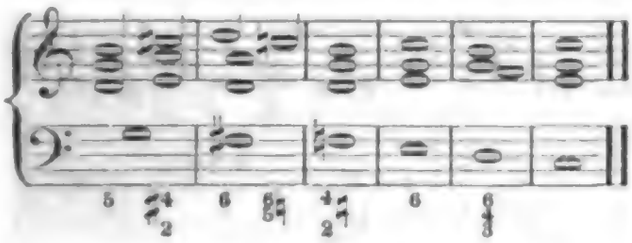
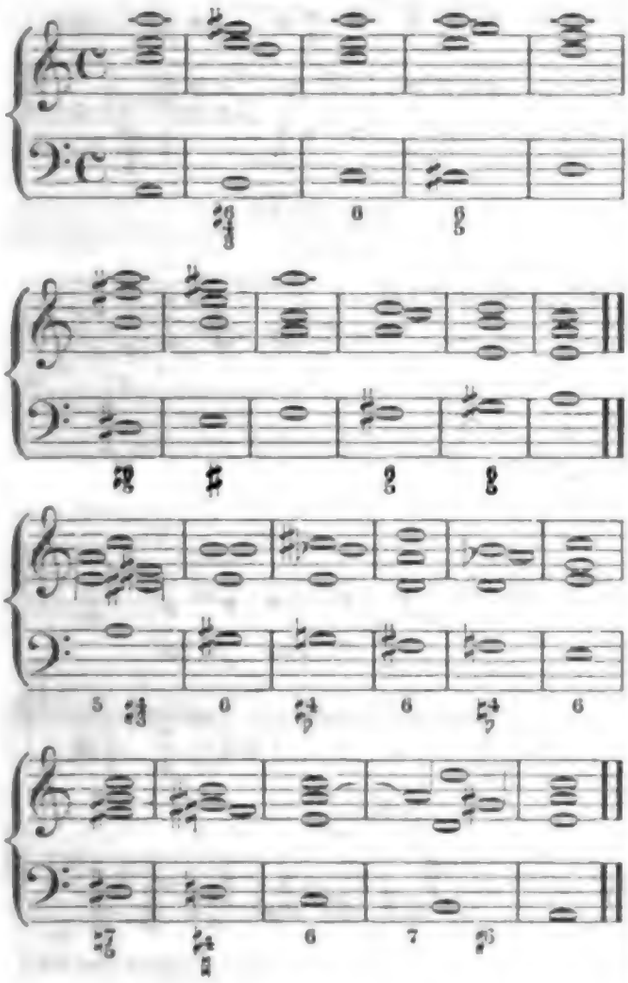
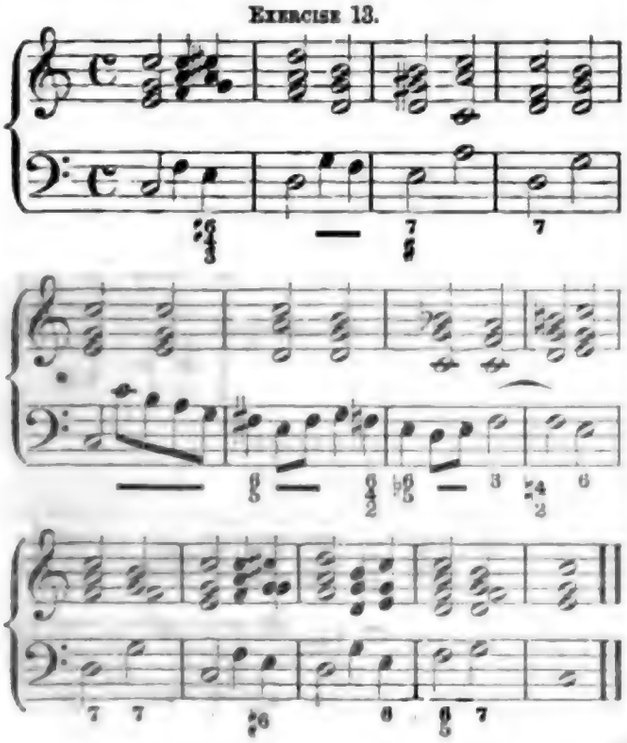


MINOR SCALE WITH CHROMATIC NOTES.

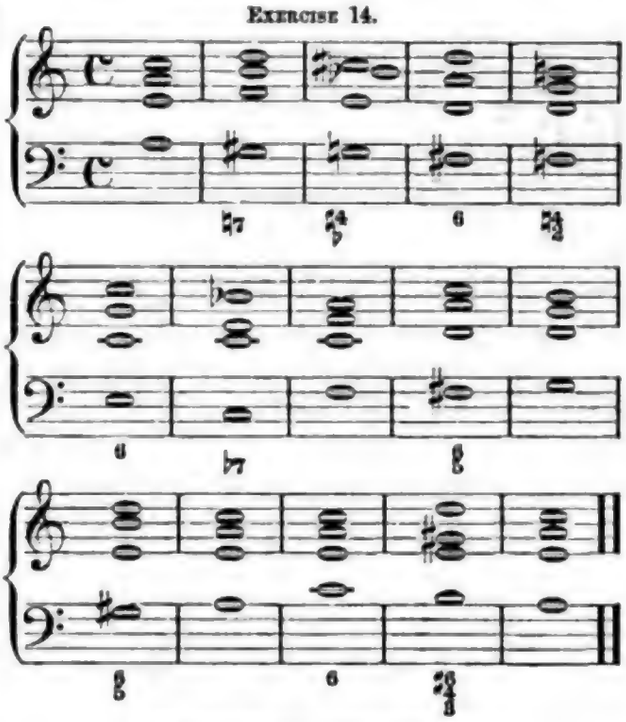
EXERCISE 12.



EXERCISE 13.

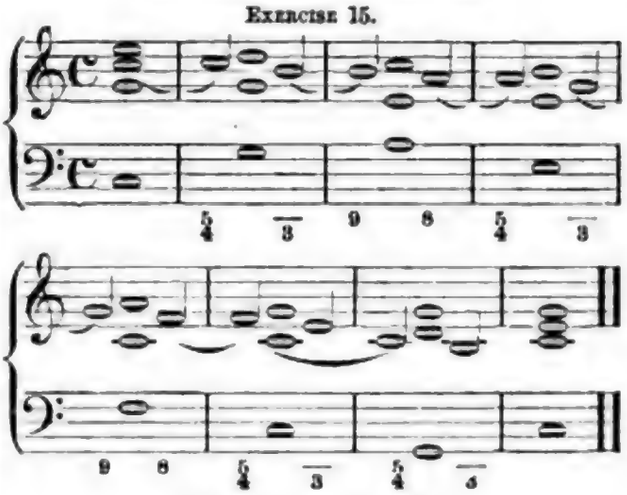


EXERCISE 14.

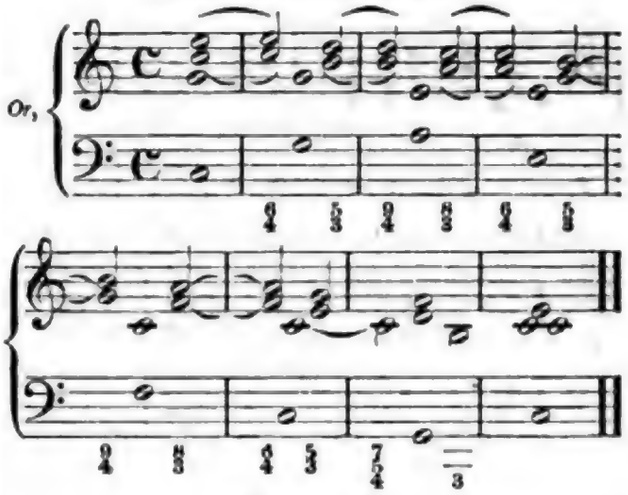


EXERCISES ON SUSPENSIONS.

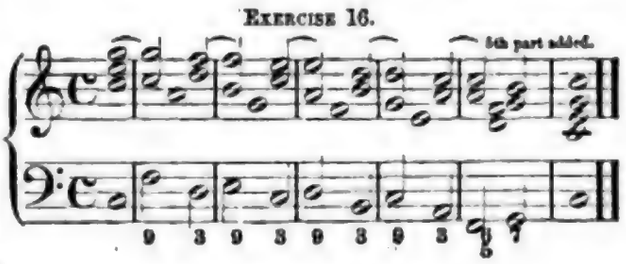
EXERCISE 15.



DOUBLE SUSPENSIONS.

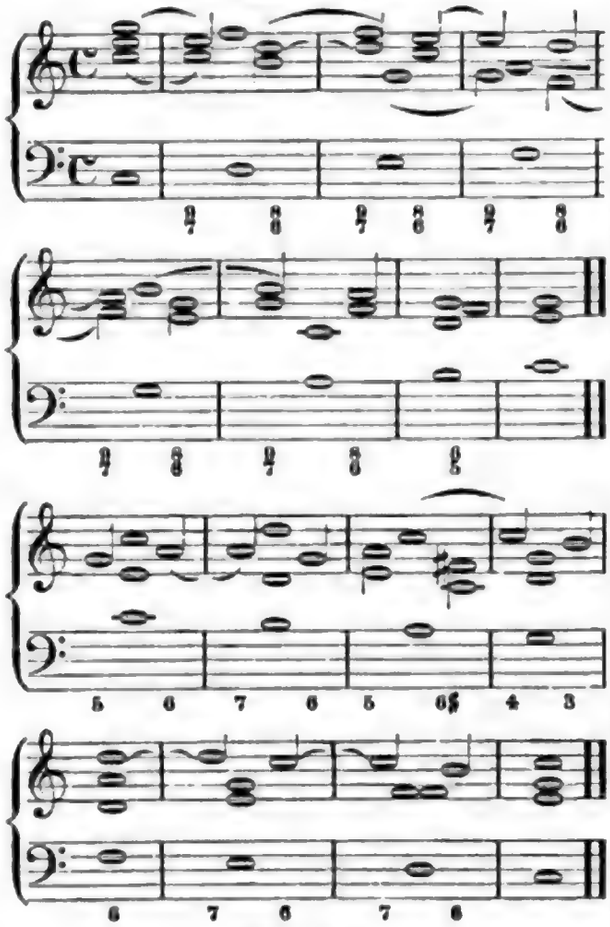


EXERCISE 16.



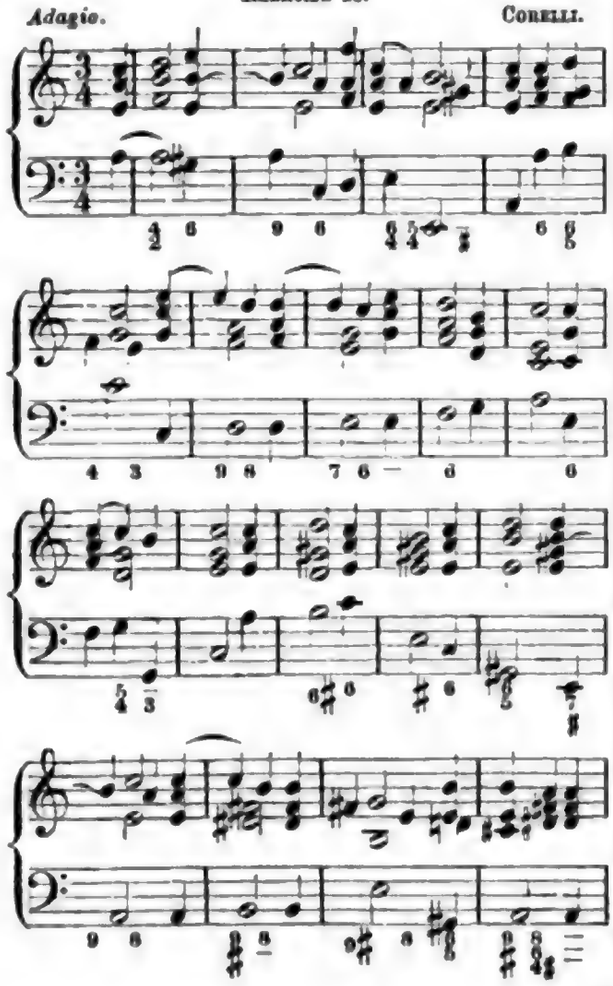
SCALE WITH SUSPENSIONS.

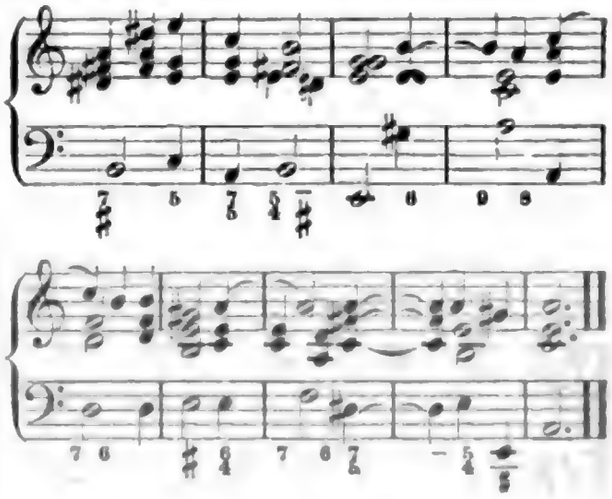
EXERCISE 17.



EXERCISE 18.

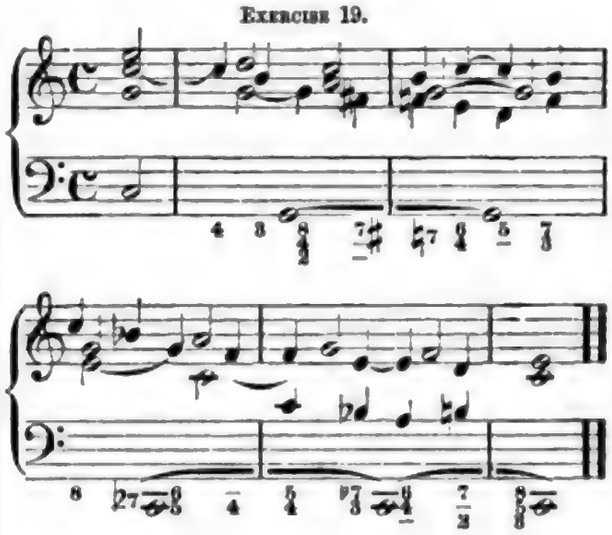
Adagio. CORELLI.



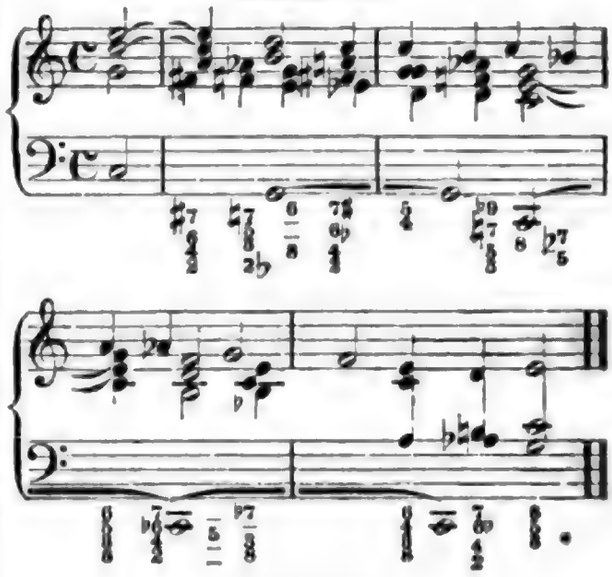


PEDAL NOTES.

EXERCISE 19.

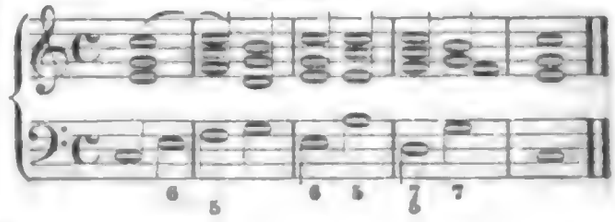


EXERCISE 20.



CADENCES.

EXERCISE 21.



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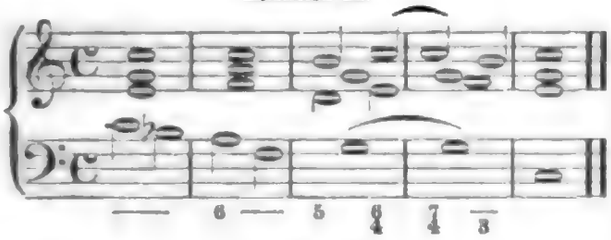
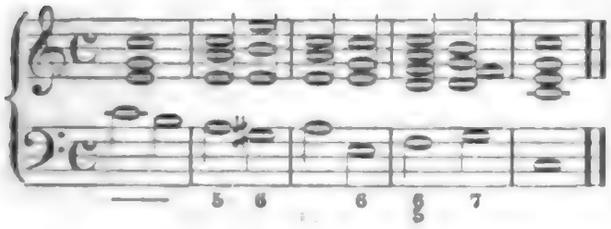
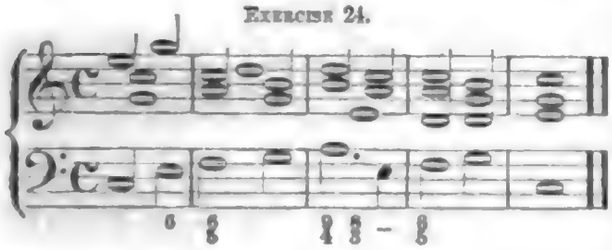
Exercise 22.



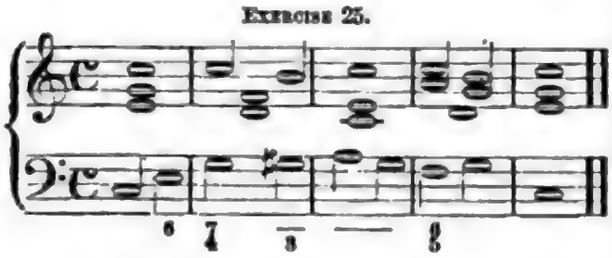
Exercise 23.



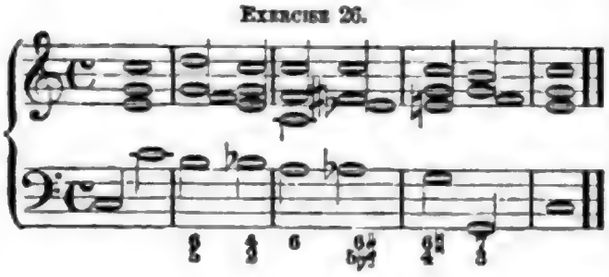
Exercise 24.



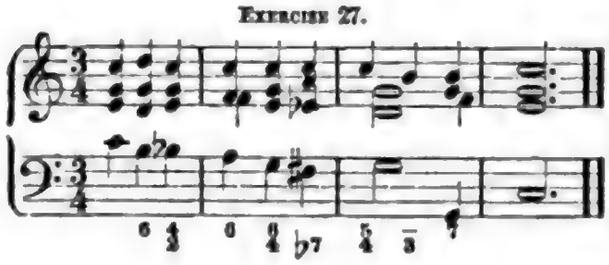
Exercise 25.



Exercise 26.

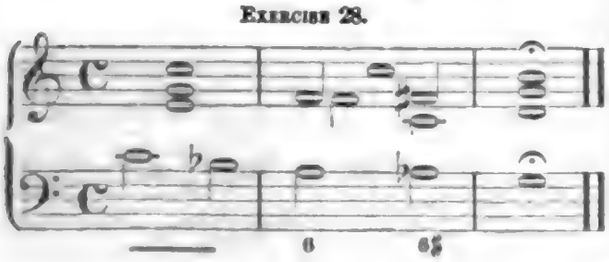


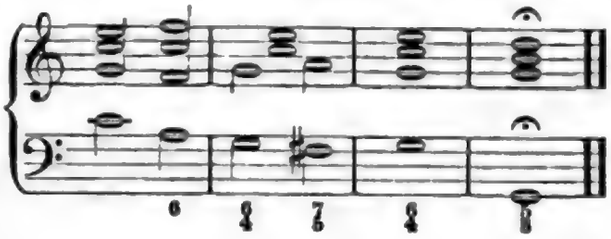
Exercise 27.



DOMINANT CADENCES.

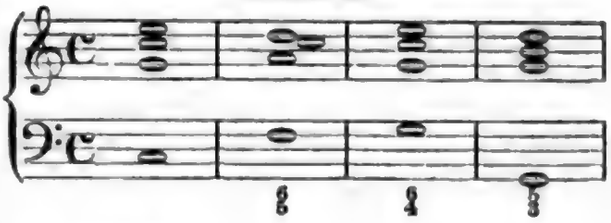
Exercise 28.



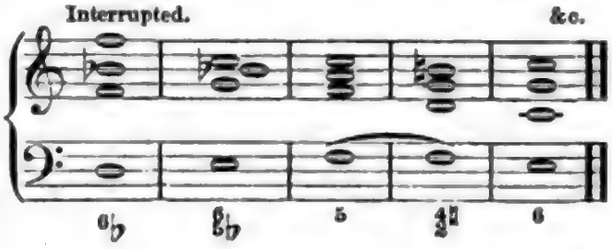


INTERRUPTED CADENCES.

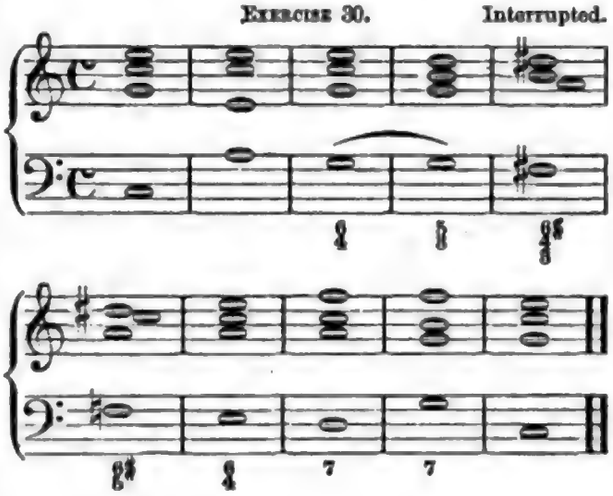
Exercise 29.



Interrupted. &c.

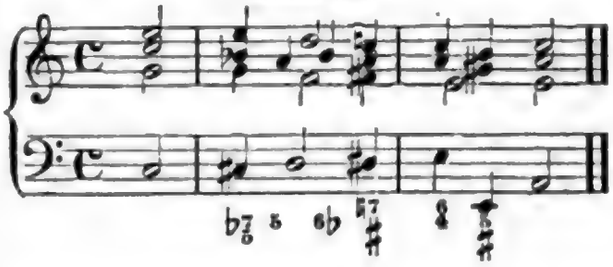


Exercise 30. Interrupted.

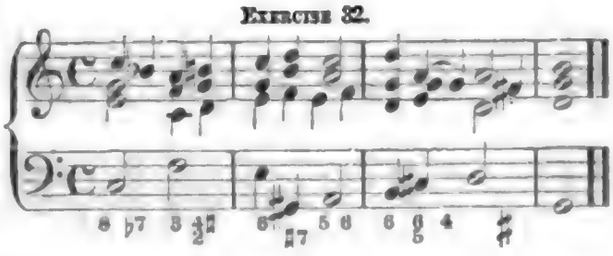


EXAMPLES ON MODULATION.

Exercise 31.



Exercise 32.



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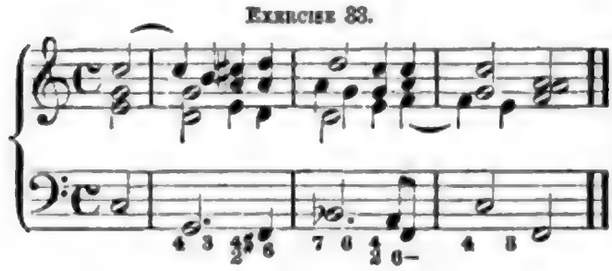
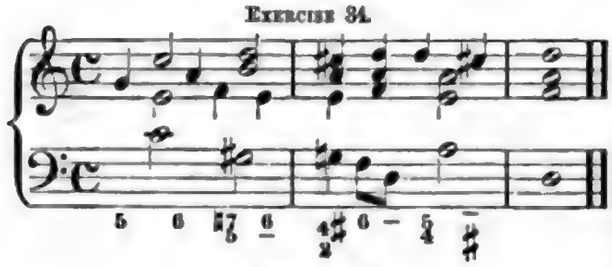
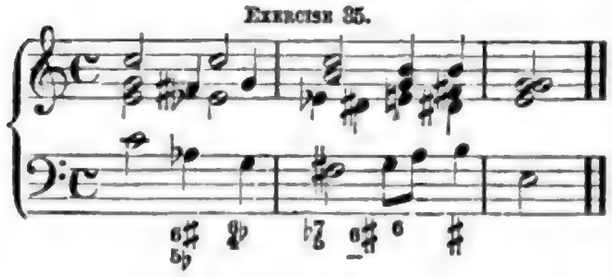
Exercise 33.



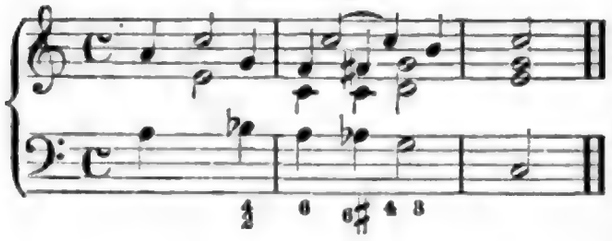
Exercise 34.



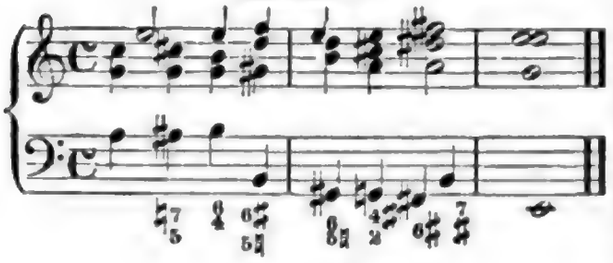
Exercise 35.



Exercise 36.

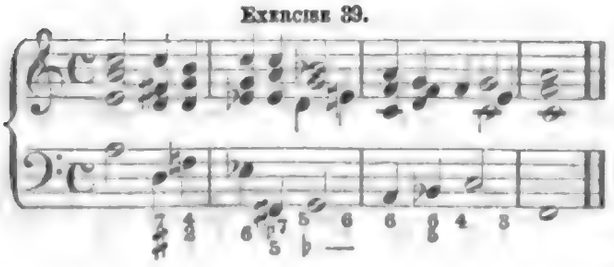


Exercise 37.

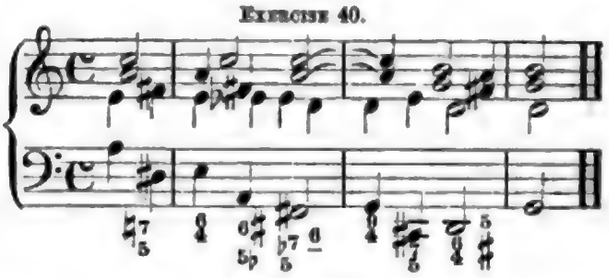


Exercise 38.

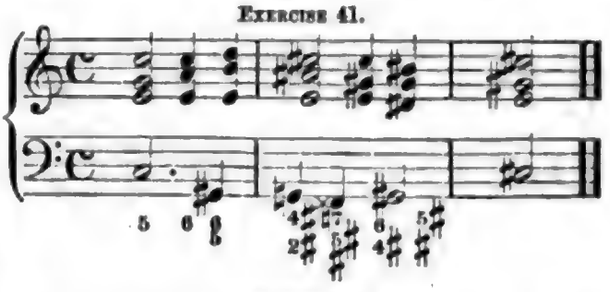
Exercise 39.



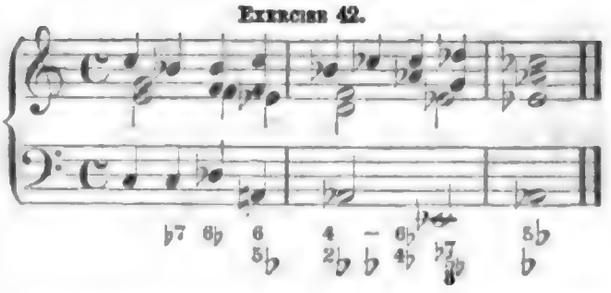
Exercise 40.



Exercise 41.

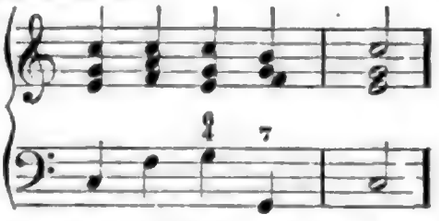


Exercise 42.

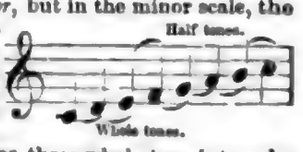


In order that the student may more readily learn Thorough Bass, we give some of the most simple studies. The difference between Harmony and Thorough Bass lies in the first being a science, the second an art. Thorough Bass, in this sense, is the art of playing upon the organ, piano-forte, or any keyed instrument, proper harmonies to the notes of a given bass; such harmonies being indicated by figures placed over or under, generally *under*, the bass notes. Thus, the following figured bass—

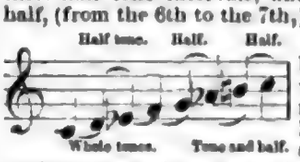
would be played thus:



There are three *Scales;* the Major, the Minor, and the Chromatic. The *major* scale is formed by whole tones and semitones. So is formed the *minor*, but in the minor scale, the half tones are placed in different positions from those in the major: and the chromatic scale is formed by semitones only. The major contains five whole, and two half tones, distributed thus:



The real minor scale contains three whole tone intervals, three half tone intervals, and one interval of a tone and a half, (from the 6th to the 7th,) thus:



This is the only minor scale, both ascending and descending, which is justified by the harmony. But in the mere melodic minor scale the sixth and seventh are variable; a law of euphony compels us sometimes to sharpen the sixth and seventh by accidentals, *in ascending*, and again to flatten them in descending, thus:

There are four kinds of *intervals;* major, minor, diminished, and extreme sharp. A minor interval contains one

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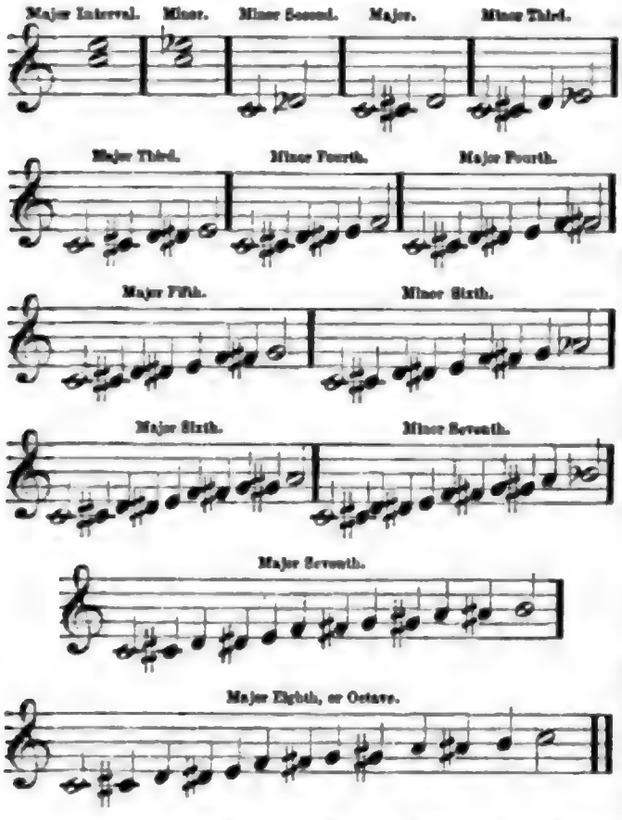
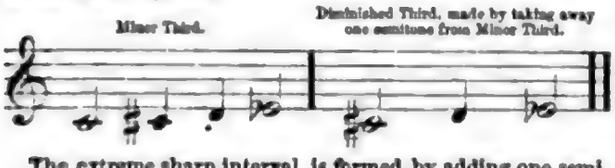
semitone less than a major. E is the major third of C; E flat the minor third. There is one semitone in a minor second, and two in a major second; three semitones in a minor third, and four in a major; five in a minor fourth, and six in a major, &c.

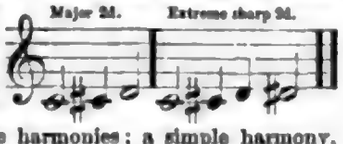
EXAMPLES.



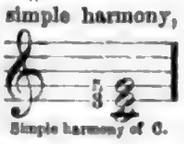
A *diminished interval* contains one semitone less than the minor interval, thus:



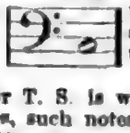
The extreme sharp interval is formed by adding one semitone to the major interval. All minor intervals become diminished intervals, by taking away a semitone from each. All major intervals become extreme sharp intervals by adding one semitone to each.



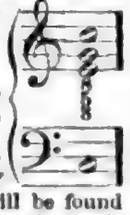
There are two primitive harmonies; a simple harmony, often denominated a common chord, and a compound harmony, frequently, but *improperly*, called a discord. A simple harmony is the tonic, or key note, with its third and fifth; the eighth may be added, but this is merely doubling the tonic. No figures are necessary to denote a simple harmony; therefore, whenever you see a bass note without any figure over it, you must play the simple harmony of that note.



Simple harmony of C.

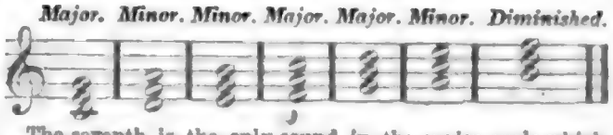


means you should play thus:



When *Tasto Solo*, or T. S. is written over notes having no figures, such notes are to be played as they are written, unaccompanied by any harmonies. All the notes of the scale bear simple harmonies; but as all the harmonies of the scale are derived from the scale itself, it will be found that they vary in their natures. For instance, the tonic bears a major harmony, the second of the scale bears a minor harmony, and the seventh or leading note bears a diminished harmony, although the figures $\frac{5}{3}$ are the same on all three notes.

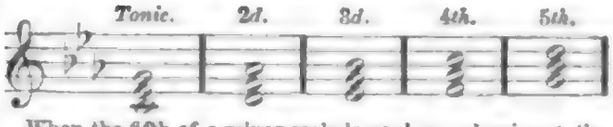
A major harmony may be known by its third: if the third be major, it is a major harmony. A minor harmony may also be known by its third: if the third be minor, it is a minor harmony. A diminished harmony may be known by its third and fifth: if both be minor, it is then a diminished harmony.



The seventh is the only sound in the major scale which bears a diminished harmony.

REGARDING THE HARMONIES BELONGING TO THE MINOR SCALE.

The tonic of the minor scale bears a minor harmony, because its third is minor. The *second* bears a diminished harmony, because its third and fifth are *both* minor. The *third* bears a major harmony, because its third is major. The *fourth* bears a minor harmony, because its third is minor. The *fifth* bears a minor harmony, because its third is minor.

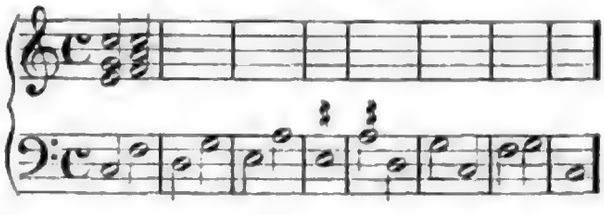


When the fifth of a minor scale is used as a *dominant*, the *third* of its harmony must be sharpened by an accidental. All dominants bear major harmonies.—The *sixth* and *seventh* of a minor scale, *in ascending*, bear diminished harmonies, because the third and fifth are *both* minor. *In descending*, they bear major harmonies, because the third is major.

All the other notes of a minor scale bear the same harmonies in *ascending* as in *descending*.

A flat, sharp, or natural, placed over any bass note, indicates that the third of the note is to be played either flat, sharp, or natural, according to the sign.

The student should now endeavor to fill up the subjoined exercise before he proceeds to the next study. Each bass note is to bear its own simple harmony.



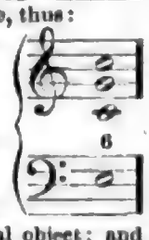
REGARDING THE DERIVATIVES OF A SIMPLE HARMONY.

When the third or fifth of a simple harmony is used for a bass instead of the tonic, it becomes a derivative.

There are two derivatives of a simple harmony, viz: $\frac{8}{6}$ and $\frac{6}{4}$

The first derivative of a simple harmony is formed by making the third of the harmony your bass instead of the tonic, and placing over it the figure 6, thus:

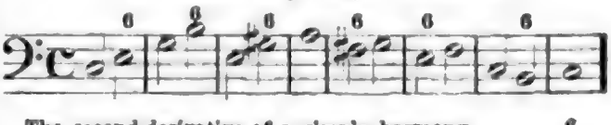
Whenever you see a note with a 6 over it, you must play the harmony of the sixth note above, thus:



The E, the third of C, is omitted in the treble, because in this harmony you must avoid doubling the bass note, which is the major third of the tonic. The major third is of so very powerful a nature, that were you to double it, (particularly in a piano movement,) it would create a harshness: remember that this rule is to be applied to all harmonies.

The major third may be doubled in fortissimo movements, where noise is the principal object; and also, where correct progression cannot be obtained without it.

First Derivative of Simple Harmonies.



The second derivative of a simple harmony is formed by making the fifth of the harmony your bass instead of the tonic, and placing over it the figures 4 and 6, thus:

Whenever you see a note with the $\frac{6}{4}$ over it, you must play

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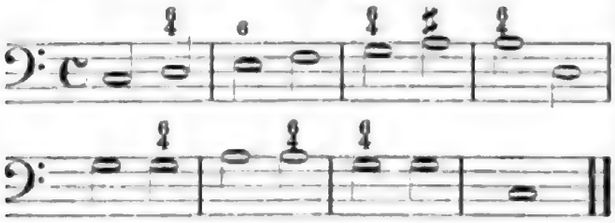
the harmony of the fourth note above, thus:

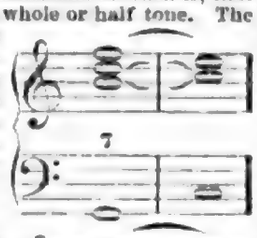
The bass note is doubled in the treble, because the rule that applied to the major third does not apply to the major fifth; whenever, for the sake of adding fulness to your harmony, you wish to double some of the notes, the best first note to be doubled is the tonic, and the next best is the fifth of the tonic.

Second Derivative of Simple Harmonies.



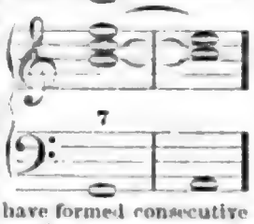
REGARDING COMPOUND HARMONIES.

A compound harmony is a simple harmony with one or more sounds added to it. The dominant seventh is most frequently used. It is formed by adding a minor seventh to the simple harmony of the dominant or fifth of the tonic; and the full figuring of a dominant seventh is $\frac{7}{5}$, but the simple figure 7 is, in most cases, sufficient. A minor seventh is added to the simple harmony of the dominant to create a new and stronger power. You may remain as long as you please upon a simple harmony; but the moment you add a seventh, it becomes necessary that you should almost immediately move from that harmony to another. The first rule by which you must move from a dominant seventh is, that the seventh must descend either a whole or half tone. The second rule is, that the third must ascend a half tone. The fundamental and its fifth move according to circumstances. This is called the resolution of the dominant seventh.

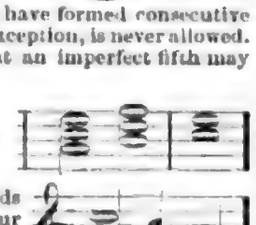


The first resolution of the dominant seventh is into the harmony of its tonic major, thus:

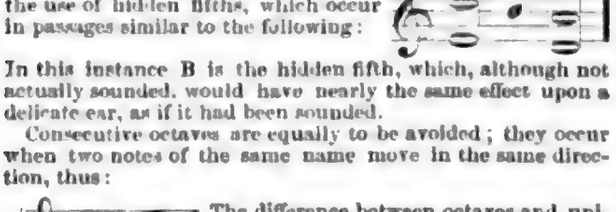
The second resolution of the dominant seventh is into the harmony of its tonic minor, thus:



The third resolution of the dominant seventh is into the harmony of the minor third below the tonic, and is formed exactly the same as the first resolution, with the single exception of the bass rising one whole tone, instead of to the tonic, thus:

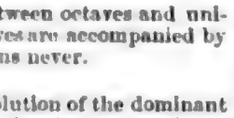


The third of the second harmony is doubled by the third and fifth of the first harmony, (the one ascending and the other descending to the same note,) because, had the D, the fifth of G, ascended to E, it would have formed consecutive or following fifths, which, with one exception, is never allowed. The exception to this rule is, that an imperfect fifth may follow a perfect fifth, thus:



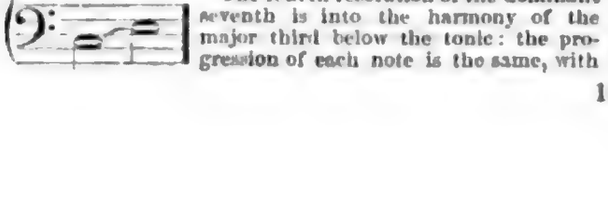
or thus:

There is one other rule, which forbids the use of hidden fifths, which occur in passages similar to the following:



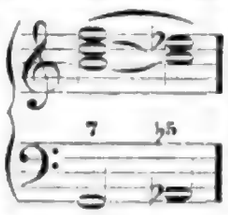
In this instance B is the hidden fifth, which, although not actually sounded, would have nearly the same effect upon a delicate ear, as if it had been sounded.

Consecutive octaves are equally to be avoided; they occur when two notes of the same name move in the same direction, thus:



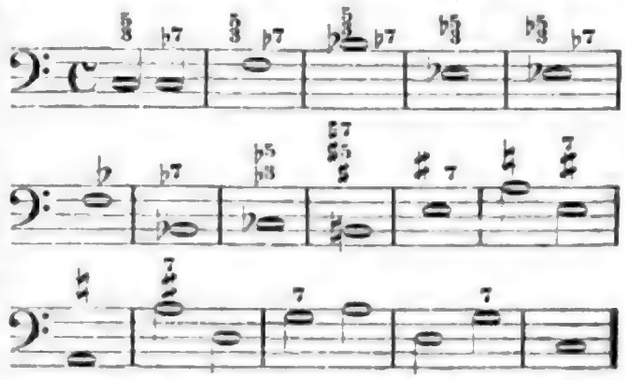
The difference between octaves and unisons is, that octaves are accompanied by harmonies, unisons never.

The fourth resolution of the dominant seventh is into the harmony of the major third below the tonic: the progression of each note is the same, with one exception, as in the second resolution; the bass in this resolution ascends a semitone only, thus:



In this resolution we are compelled to double the major third of the second harmony; for did we make D, the fifth of G, ascend to E flat, the fifth of A flat, consecutive major fifths would be the result, which is never allowed.

Exercise of the Dominant Seventh, with its Four Resolutions.

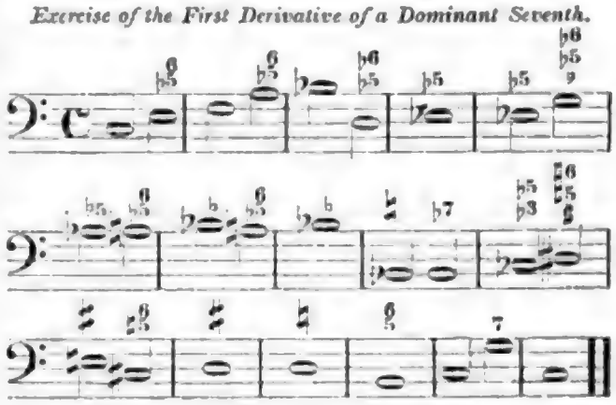


REGARDING THE DERIVATIVES OF THE DOMINANT SEVENTH.

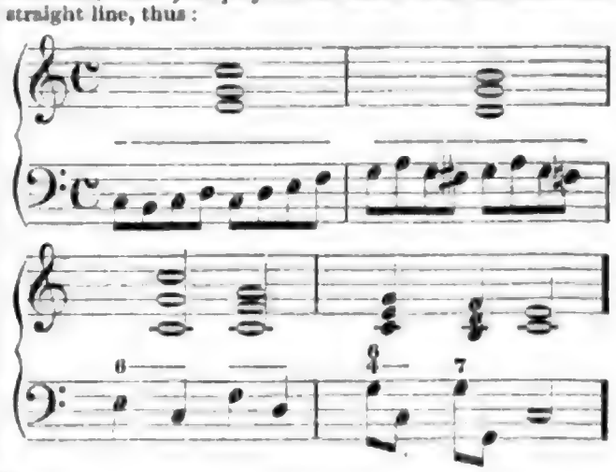
The dominant seventh has three derivatives: the 3, 5, and 6; the 3, 4, and 6; and the 2, 4, and 6. The first derivative is formed, as in the case of simple harmonies, by taking the third for a bass instead of the fundamental, and placing over it the figures $\frac{6}{5}$, thus:

A note bearing $\frac{6}{5}$ means that you must play the harmony of the sixth note above, to which you are to add the fifth.

Exercise of the First Derivative of a Dominant Seventh.



A straight line placed over two or more notes, means that you should hold on the harmony you have taken with the first note, while you play all the notes which fall under the straight line, thus:



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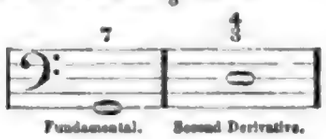
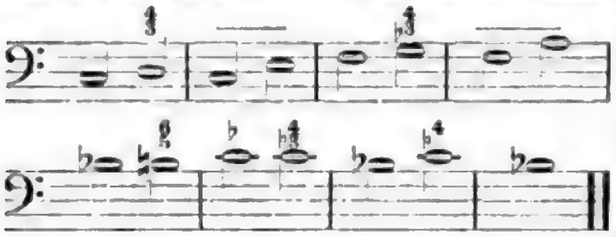
The second derivative of the dominant seventh is formed by taking the fifth for a bass, instead of the fundamental, and placing over it the figures $\frac{4}{3}$, thus:

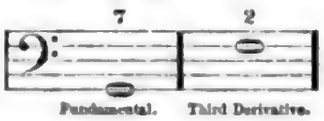


A note bearing $\frac{4}{3}$ means, that you must play the harmony of the fourth note above, to which you are to add the third.

Exercise of the Second Derivative of the Dominant Seventh.

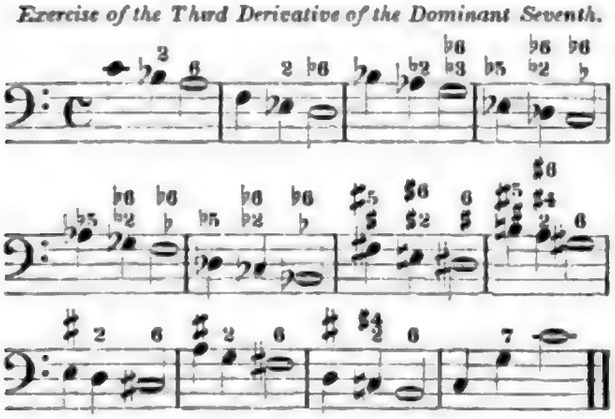


The third derivative of a dominant seventh is formed by taking the seventh for a bass instead of the fundamental, and placing over it the figure 2, thus:



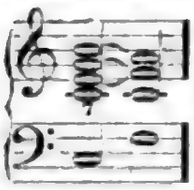
A note bearing a 2, means that you must play the simple harmony of the note above.

Exercise of the Third Derivative of the Dominant Seventh.

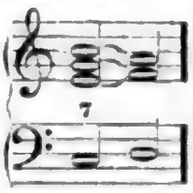


All the notes of the scale may bear sevenths; but the dominant or fifth of the scale is the only note which bears a *major third* and a *minor seventh*.

Each seventh (the dominant excepted) is resolved into the harmony of the fourth note above the bass note, thus:



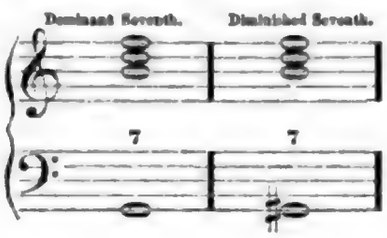
or into the harmony of the note above the bass, thus:



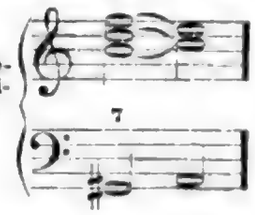
The doubling of the eighth of the bass in the second example is omitted to avoid consecutive octaves.

REGARDING THE DIMINISHED SEVENTH.

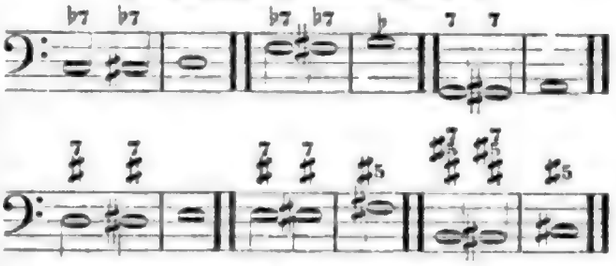
The harmony of the diminished seventh may be formed by raising the bass note of any dominant seventh one semitone, thus:



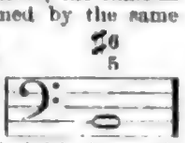
A diminished seventh is to be resolved into the harmony of the semitone above the fundamental, thus:



Exercise of the Diminished Seventh.

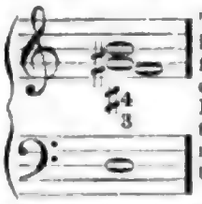


A diminished seventh has three derivatives, the same as the dominant seventh, and they are formed by the same rules; but in the derivatives of a diminished seventh there will always be found an accidental sharp, flat, or natural, attached to one part of each derivative, thus:

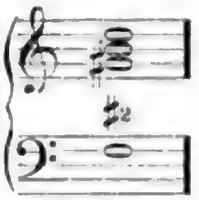


You will know the first derivative of a diminished seventh by the figures. Whenever you see a note bearing the figures $\sharp\frac{6}{5}$, you will know it to be the first derivative of a diminished seventh, and you must play the harmony of the sixth note above, which note you will sharpen, and to which harmony you will add the fifth note above the bass, thus:

The second derivative of the diminished seventh is indicated by the figures $\sharp\frac{4}{3}$ being placed over a bass note. Play the harmony of the fourth note above, which note you will sharpen, to which you must add the third, thus:

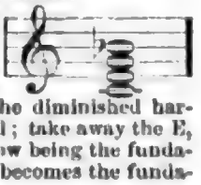


The third derivative is indicated by the figure $\sharp 2$ being placed over a bass note. Play the harmony of the note above, which note you must sharp, thus:



Each note of the derivatives is to move in its resolution, exactly in the same manner as when the fundamental was taken for a bass. The bass note bearing a diminished seventh is always the fundamental of that harmony, although some writers assert, that the fundamental is to be found a third below, bearing a minor seventh with a flat *ninth* added; thus they would say, the diminished seventh on G sharp is the simple harmony of E, with a minor seventh and a flat ninth added. E has no more to do with this harmony than F has to do with the simple harmony of A minor.

The fundamental is always to be found in each separate harmony. For example: This is the harmony of C bearing a minor seventh: if you first take away the C, the harmony immediately becomes that of the diminished harmony of E, E now being the fundamental; take away the E, it becomes the harmony of G minor, G now being the fundamental; take away the G, and the B flat becomes the fundamental.



PASSING NOTES.

Passing notes are those which, *by license*, you are allowed to sound in passing from one note to another, without in any way altering the harmony from which you move, or the one to which you are moving.

In the following harmonies of C and F, between the G and A, there is a G sharp which may be sounded, forming the passing note:

Passing notes may be carried to almost any extent. In passing from one C to its octave, every semitone between those

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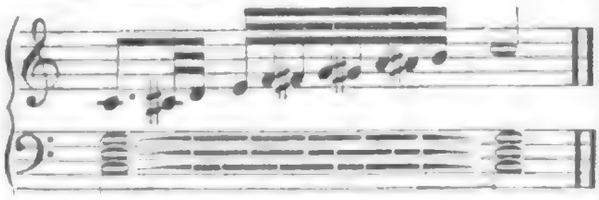
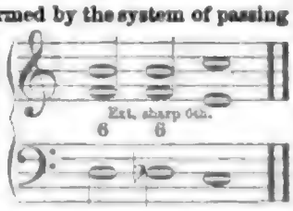
two notes might be sounded, without in the least altering the harmony. Example:



The extreme sharp sixth is formed by the system of passing notes: it being really nothing more than the first derivative of the harmony of the seventh of the major scale, (which, you know, bears a diminished harmony,) the third being flattened by license as a pasing note, thus:



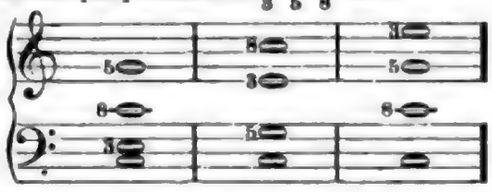
Some authors consider G as the fundamental of this harmony.

THE DIFFERENT POSITIONS OF HARMONIES.

A harmony can be taken in six different positions—three close positions, and three open positions.

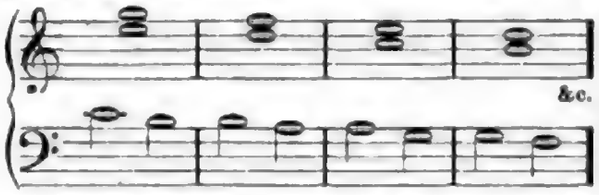
The three close positions are thus:

The three open positions are thus:



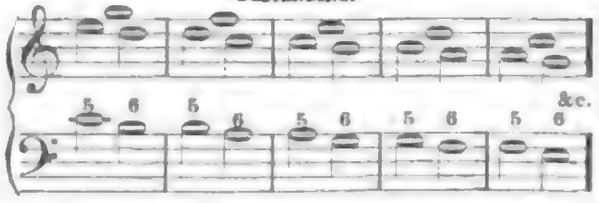
The derivatives have also six positions.

A sequence is a succession of similar harmonies; as a sequence of thirds, a sequence of sixths, &c. A sequence may be formed of mixed harmonies; the following is a sequence of fifths and fourths:

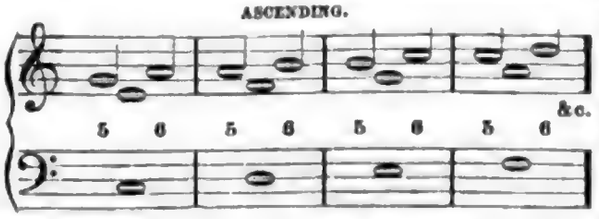


The next, of fifths and sixths, descending and ascending:

DESCENDING.



ASCENDING.



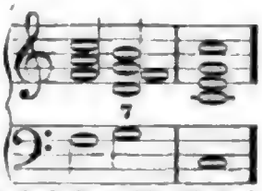
The next is a sequence of sevenths and sixths by suspension, which might with equal propriety be called a sequence of appoggiaturas; the seventh, in this case, being nothing more:

A sequence is seldom composed of more than three notes in each harmony.

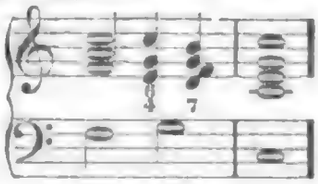
CADENCES.

A cadence, in harmony, means a termination or close. There are two sorts of cadences—perfect and imperfect. There is but one perfect cadence; all the rest come under the latter denomination.

A perfect cadence is formed by the harmonies of the subdominant and the dominant seventh, followed by that of the tonic, thus:

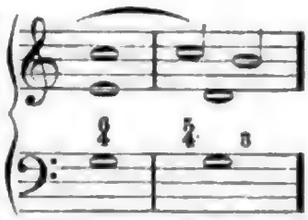


All other cadences are imperfect. To prevent the harshness between the two first harmonies, it is usual to introduce the harmony of the tonic before taking that of the dominant seventh, thus:



SUSPENSIONS.

A suspension is formed by holding on a part of one harmony, instead of at once moving the whole to the following harmony, thus:

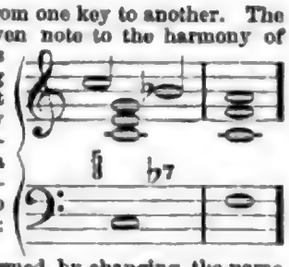


This is the suspension of the third.

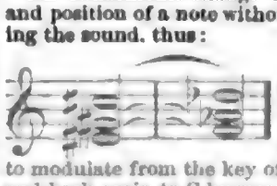
Suspensions are generally prepared, which preparation is accomplished by sounding the note in the first harmony, which is employed to suspend the note in the second. A suspended note is prepared by the note above; thus, the third is prepared by the fourth; the fifth by the sixth, and so on.

MODULATIONS.

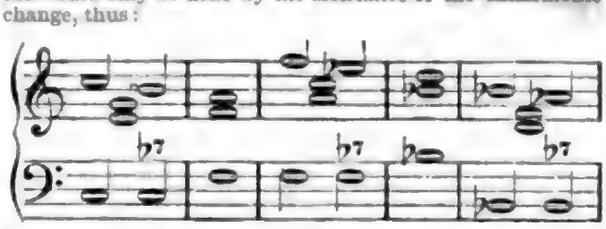
Modulation is the passing from one key to another. The easiest modulation is from a given note to the harmony of the fourth note above. This is accomplished by merely adding a minor seventh to the first harmony, which immediately changes it to a dominant seventh: its tonic is to be found a fourth above, into which harmony you resolve, according to the rules heretofore given, thus:



An enharmonic change is formed by changing the name and position of a note without (on keyed instruments) changing the sound, thus:



The enharmonic change is of great use in modulation, as it enables the modulator to go, by a very short road, from flat to sharp keys. Suppose we wished to modulate from the key of C through all the major keys, and back again to C by means of the dominant seventh only; this could only be done by the assistance of the enharmonic change, thus:



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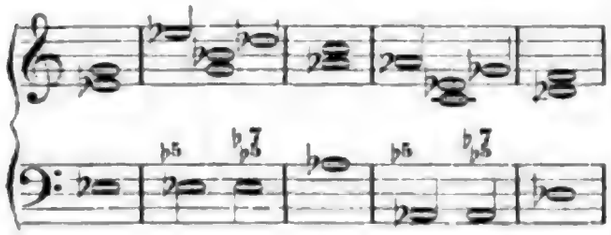
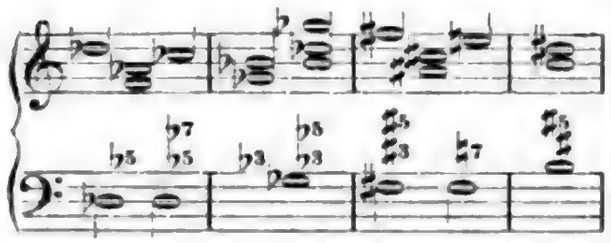
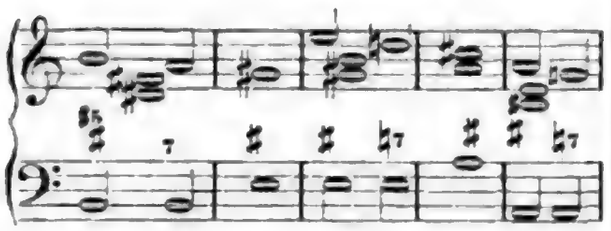
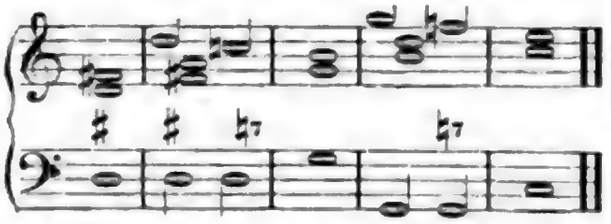


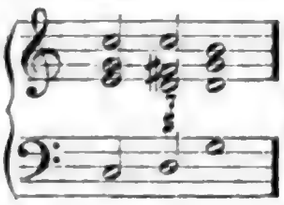






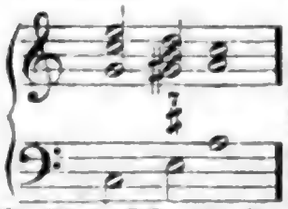
In modulating from one key to another, you must first consider the relationship between the key from which you are going, and the one you wish to arrive at. The easiest modulation is to either of the attendant keys—which are the dominant, the subdominant or fourth of the scale, and the relative minor.

You can modulate from any key to either of its attendant harmonies by merely passing through the dominant (with its minor seventh) of the key to which you wish to modulate. Thus, from C to its attendant harmony, the dominant, which is G, you must pass through the harmony of D, the dominant of G, to which you must add a minor seventh:

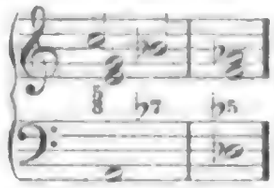


Or to its attendant harmony, the subdominant, which is F, you must pass through the harmony of C, the dominant of F, to which you must add a minor seventh:

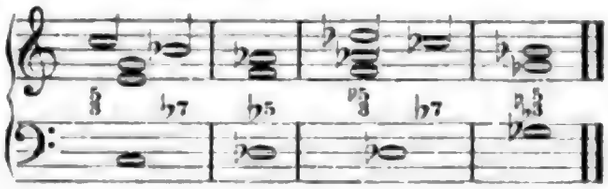
Or to its relative minor, which is A minor, you must pass through the harmony of E, the dominant of A, to which you must add a minor seventh:



You may modulate to a key bearing no relationship to the key from which you wish to move, by modulating through various keys until you arrive at one bearing some relationship to the key you aim at. For example, C natural bears no relationship to G flat, yet, by adding a minor seventh to the C, and taking advantage of the fourth resolution of the dominant seventh, (which it has now become,) we very soon arrive at a key that does: thus,



having arrived at D flat, we find it to be the dominant of G flat; therefore, by adding a minor seventh, we shall quickly accomplish our aim.



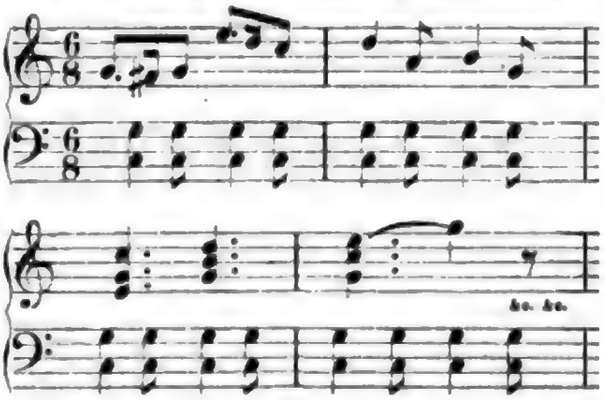
HARMONIES WHICH ARE NOT TO BE CONSIDERED AS INDEPENDENT HARMONIES.

The harmony of the seventh and flat ninth added is nothing more than the diminished seventh on the seventh of the scale, using the dominant as a bass, thus:

The resolution of this harmony is exactly the same as it would be were the G not played; namely, into C.

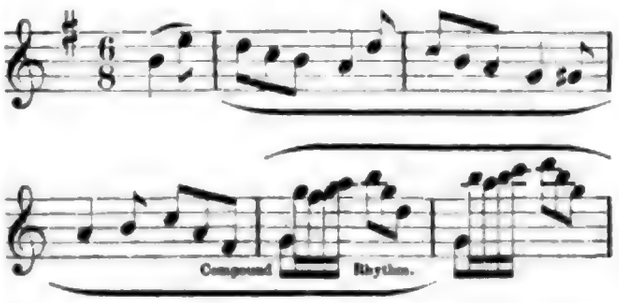
The harmony of the 2, 4, 5 and 7, is merely the dominant seventh played upon the tonic; and its resolution is the same as if the fundamental had been taken as a bass, thus:

Any harmonies may be played upon the tonic or dominant, and at times upon both combined. This latter observation applies more particularly to movements in the pastoral style.



RHYTHM.

Rhythm, or rhythmus, means proportion. There are two kinds, a simple and a compound rhythmus; into one of these all music can be divided. Music is in simple rhythm when it can be divided into proportions of two bars each; the final close coming upon the second bar of the last rhythm. A compound rhythm is formed by commencing a new rhythm upon the last bar of the preceding rhythmus. This very frequently takes place in symphonies and overtures: for example, the following is from Haydn's Surprise Symphony:



At the end of the third bar, the compound rhythm takes place.

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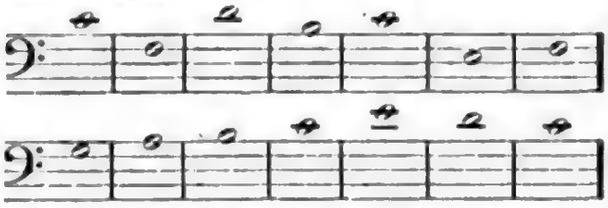
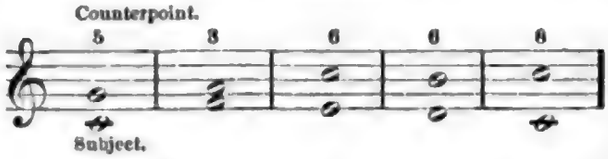
We close this short treatise upon THOROUGH BASS, &c., with a remark on COUNTERPOINT, or the art of adding to a *given subject* one, two, three, or more parts, which, by their combination, shall form an harmonious whole at once systematically correct and agreeable to the ear. Counterpoint presupposes some acquaintance with the principles of harmony, of which, indeed, it is the first and simplest application. If its study be pursued in connection with thorough bass, harmony, and modulation, it cannot fail to lead the pupil by easy and almost imperceptible degrees to a thorough knowledge and facility in the practice of composition. The following system may be adopted. First, —

Select a subject, consisting of a few notes, all of equal length, and each, for greater simplicity, generally occupying one entire bar. This subject begins with the key note; in the course of it, no intermediate cadence or rhythmic point of repose is introduced; and it usually closes with the tonic, preceded by the second note of the scale. Example: —

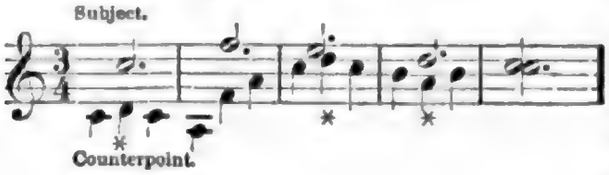


Such a subject is sometimes called a *plain song*; or, from the Italians, a *canto fermo*. To this subject, which may be taken either as a bass or an upper part, the student is first taught to write a *second part*, formed of notes of equal length to those of the given subject, and consisting only of *concords*; that is, of unisons, thirds, fifths, sixths, or octaves, intermixed; or of the octaves to these consonant intervals. Example: —



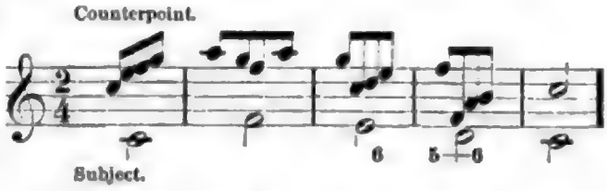
After having sufficiently practised this species, which we will call the *first* species of counterpoint, the student will proceed to write *two* equal notes to each note of the subject. Here the first or *accented* note must always be a concord; but the second note may be either a concord or a *discord of transition*; that is, a *passing note*. In the latter case, the dissonant note must neither be taken nor quitted by a skip; and this may be called the *second* species of simple counterpoint. Example: —

In triple time, three notes are written to each note of the subject. Example: —



The stars in this example point out the passing notes.

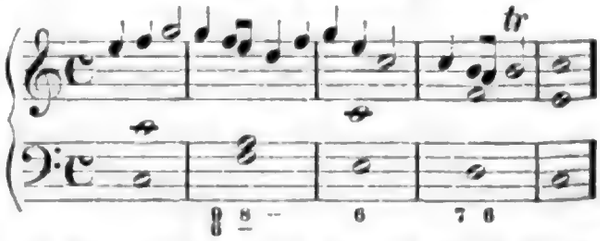
The *third* species admits of four, six, or eight equal notes being placed against each note of the subject; but, in other respects, it does not materially differ from the preceding species, as only concords or notes of transition can be used. Example: —



When this species is well understood, the student may proceed to the *fourth* species, in which again only two notes are written against each note of the subject, except in triple time. Its chief peculiarity is, that the last note of each bar is continued by syncopation, so as to form the first note of the following bar. The last note in each bar must always be a concord; but the first note of the bar will, in consequence of this syncopation, be sometimes a *concord* and sometimes a *discord of suspension*; in the latter case, it must be resolved by descending one degree to a concord: thus the ninth resolves into the eighth, the seventh into the sixth, and the fourth into the third; and, when the suspensions are in the bass, the second resolves into the third, and the fourth into the fifth. Example: —

We will now proceed to the fifth and *last* species, which admits of various notes, and which is, in reality, an admixture of all the preceding kinds: this is called *florid* counterpoint. Example: —

FIFTH SPECIES, IN THREE PARTS.



In additional parts use notes similar in length to those of the subject, and thus fill up the harmony with four or five parts. The counterpoints in which the *essential discords* are employed are these: the different chords of the seventh and their inversions, the $\frac{6}{5}$, $\frac{6}{4}$, $\frac{6}{3}$, and $\frac{6}{4}$, the superfluous sixth variously accompanied, the chord of the $\frac{6}{4}$, and the imperfect common chord, altered chords, &c.

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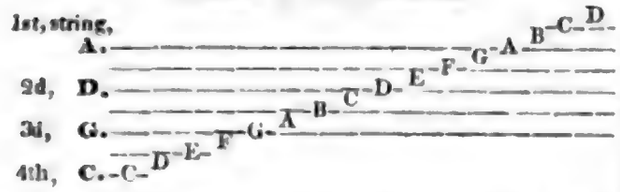
BASS VIOLIN. In instrumental music, when the passage ascends above the bass staff, the tenor clef is sometimes introduced, and the notes are thus performed on the violoncello. as a bass violin.

BASS VIOL. Properly, violoncello. (See that instrument.) A stringed instrument, resembling in form the violin, but much larger. It has four strings and eight stops, which are subdivided into semistops, and is performed by a bow. This instrument has long been in use, and is much esteemed. It has a noble effect in concert. See VIOLONCELLO.

COMPASS OF THE STRINGS.



BASS VOICE. The gravest or deepest of the male voices.

BASS CHANTANTE. (F.) Singing bass. This expression is applied to any bass, the notes of which flow in a smooth and pleasing manner; forming in themselves, independently of the superior parts, a grateful kind of melody. Not the fundamental bass, but the second, or melodious bass.

BASS CLEF. The character placed at the beginning of a staff, in which the bass or lower notes of a composition are placed, and serving to determine the pitch and names of those notes.

BASS COUNTER, or CONTRA BASS. The under bass. That part which, when there are two basses in a composition, is performed by the double basses, the violoncellos taking the upper bass, or *basso concertante*.

BASSA. (I.) Lower.

BASSANI, GIOVANNI BATTISTA, of Bologna, the violin master of Corelli, was a pupil of Carissimi, and a man of extensive knowledge and abilities in his art, having been not only a successful composer for the church, the theatre, and the chamber, between the years 1680 and 1703, but an excellent performer on the violin. His sonatas for the violin, and accompaniments for that instrument to his masses, motets, psalms, and cantatas, manifest a knowledge of the fingerboard and bow, which appears in the works of no other composer anterior to Corelli; and the lovers of the pure harmony and simple melody of that admirable master would still receive great pleasure from the performance of Bassani's sonatas for two violins and a bass.

BASSANI, GERONIMO, born at Venice towards the close of the seventeenth century, was an excellent singing master and composer of tragicomic dramas, among which are especially cited "*Bertoldo*" and "*L' Amor per Forza.*"

BASSANI, ORAZIO. A celebrated Italian composer in the sixteenth century. Purcell is said, but we believe without reason, to have imitated some of the compositions of this master.

BASSE. (F.) The bass part, whether vocal or instrumental.

BASSE CHIFFRÉ. (F.) The figured bass.

BASSEGGIO, LORENZO. An Italian composer about the year 1715.

BASSETTO. (I.) The diminutive of *basso*. The name sometimes given to the tenor violin; or to a small bass viol.

BASSET HORN, CORNO DI BASSETTO, (I.) COR ANGLAIS, (F.) This instrument is but seldom used. Its tone is very sweet, and in solo passages, it is capable of producing very striking effects; it resembles a hautboy of a large size, a little bent at the top. Its real compass comprises the notes contained between F bass and B flat in *alt*, except the note F sharp, which is deficient. As the person who plays the hautboy generally takes this instrument, the part for it is usually written a fifth higher than its real pitch, thus: —

Two basset horns are sometimes used instead of two clarinets or two hautboys; but this is only in compositions of a tranquil and religious character.

BASSI. An Italian buffo singer about the year 1797.

BASSIRON, PHILIPP. A composer of church music at Venice in 1513.

BASSISTA. (I.) The singer who takes the lowest part.

BASSO. (I.) The bass. Basso, in choral scores, is generally placed against the staff of the instrumental bass, in preference to that of the vocal bass.

BASSO CONCERTANTE. (I.) The bass of the little chorus. The bass which accompanied the softer parts of a composition, as well as those which employed the whole power of the band. This part is generally taken by the violoncello.

BASSO CONTINUO. (I.) Continued bass. This expression is applied to that *bass part* of a composition which is figured for the organ, harpsichord, or piano-forte, in concert.

BASSO COSTRUTTO. Ground bass, or constrained bass. See GROUND BASS.

BASSO PRIMO. The fundamental or first bass.

BASSO RECITANTE. The bass of the little chorus.

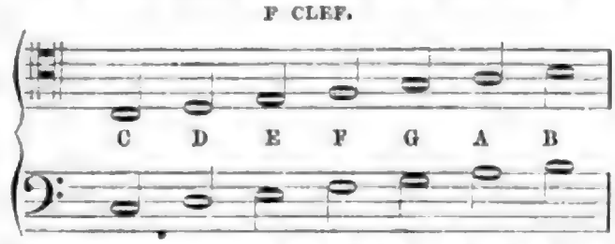
BASSO RIPIENO. The bass of the grand chorus; that bass which joins in the full parts of a composition, and, by its depth of tone and energy of stroke, gives a powerful contrast to the lighter and softer passages, or movements.

BASSO RIVOLTATO. A term used by the Italians to signify that bass which, instead of being the fundamental, or lowest note of the chord to which it is applied, consists of the third, or the fifth, of the fundamental note. Such a bass is also called *basso secondo*, to distinguish it from the fundamental bass, which is called *basso primo*.

BASSO SECONDO. A second bass.

BASSOON. The compass of the bassoon extends from double B flat up to B flat in *alt*, three octaves, including all the intermediate semitones except B natural. The notes C sharp and D flat, however, are very bad, and should not be used. When the bassoon ascends very high, the notes are generally written in the tenor clef.

C, OR TENOR CLEF, IN UNISON WITH THE BASS, OR F CLEF.



This instrument serves as the bass to the wind instruments, and frequently doubles the bass of the orchestra; its tone is so assimilated to that of the hautboy, as to render it the natural bass to that instrument. The bassoon is imperfect, and requires the assistance of a good musical ear to blow it in tolerable tune. To make it more portable, it divides into two parts, whence it also bears the denomination *fagot*, or *fagotto*, because,

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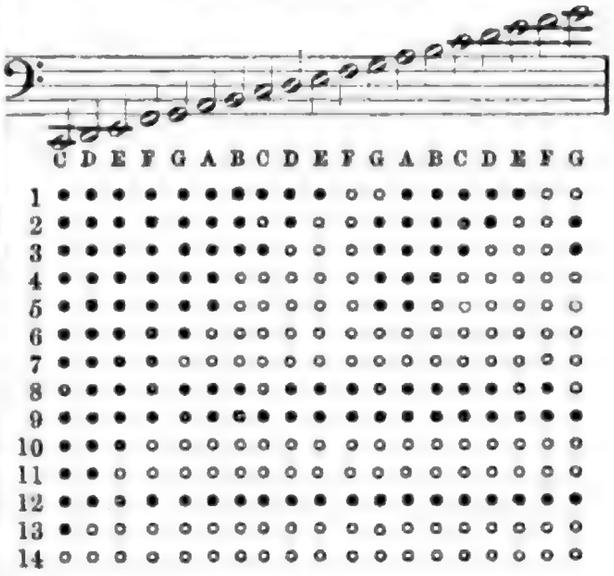
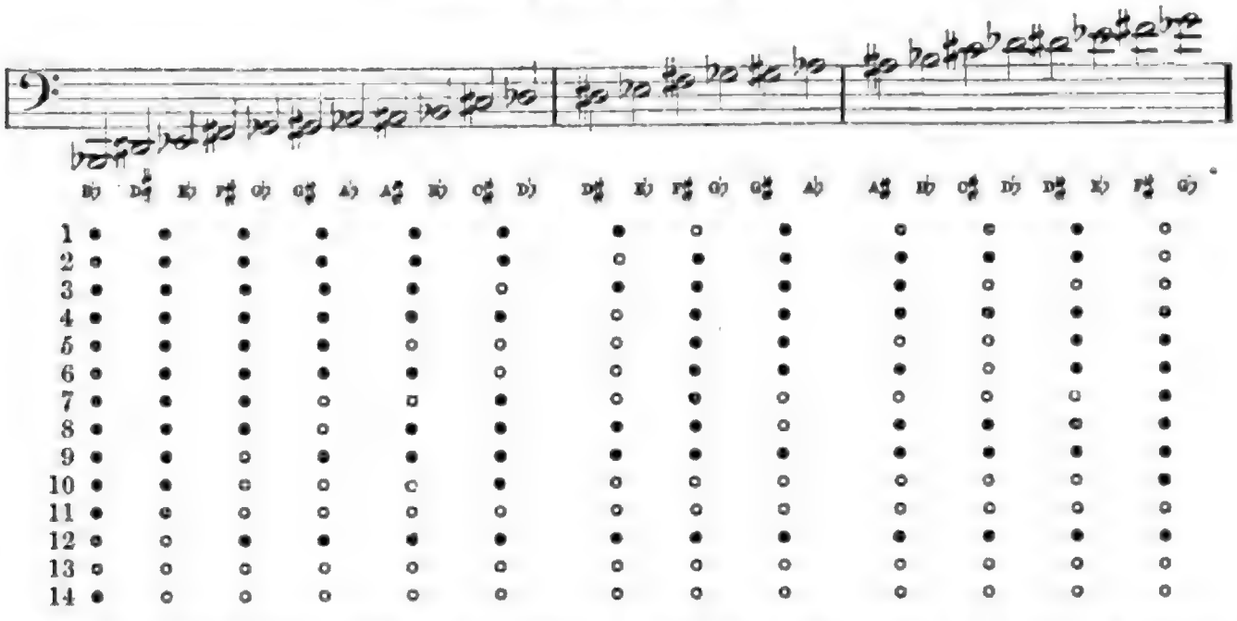
when taken to pieces and bound together, it resembles a fagot, or bundle of sticks. Its diameter at bottom is nine inches, and its holes are stopped, like large flutes. A good bassoon is said to be worth four or five hundred pistoles. The bassoon has fourteen holes, as represented by the fourteen lines in the scales, eight of which are stopped by the thumbs and fingers, and six with the keys. The six first holes are stopped with the fingers; the seventh with the F, or great lower key; the eighth with the A♭ or G♯ key, which is the small key at the bottom; the ninth with the F♯ key, or the key governed with the right hand thumb; the tenth is the right hand thumb hole; the eleventh with the long key above the right hand thumb hole, which is governed with the left hand thumb; the twelfth with the small key above the right hand thumb hole, which is the E♭ or D♯ key; the thirteenth is the left hand thumb hole; the fourteenth with the upper long, or double B♭ key, which is the lowest note on the bassoon, to make which, you must stop at once, with your left hand thumb, two keys and one hole, as may be seen by the scale.

The bassoon was probably introduced into England by Handel, as it does not appear to take a part in any composition prior to the publication of "Tamerlane," in 1720. In his oratorios, Handel introduces the bassoon as a mere helper, and it rarely appears as a principal; it joins the hautboy in reply to the stringed instruments, and these alternate changes from the violins and basses to the wind instruments were the first attempts at orchestral effect. The bassoon was a drudge in the orchestra for more than fifty years, before it was raised from its menial station to become a principal there. It is now made a very eloquent and interesting instrument.

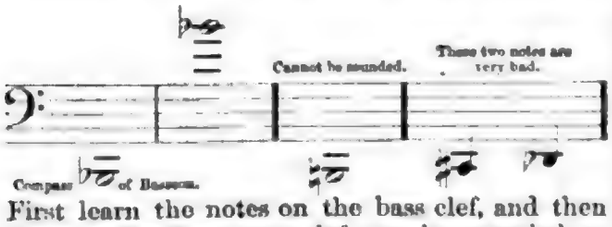
DIATONIC SCALE FOR THE BASSOON.



CHROMATIC SCALE FOR THE BASSOON.



The holes in the above scale are numbered; and the numbers are the same in the diatonic scale. It will be seen that the manner of sharping double C and flatting double D is not given, because they cannot be sounded perfectly without an additional key.



First learn the notes on the bass clef, and then those on the C or tenor clef may be attended to. The C clef, occurring frequently in bassoon music, ought to be well understood. When the learner has a sufficient knowledge of the notes, and can readily call them by their names, it will be advisable to practise the scale. The black dots represent the holes which are to be stopped, and the ciphers those which are to remain open. Great care should be taken to have the reed in good order. An old reed, if sound, is far better than a new one. It should be sufficiently thin to blow easy, and yet so stiff as to sound the notes full and distinct. When you have your reed in good order, be sure and preserve it so, and let no person but yourself ever touch it. The holes are numbered in the direction the wind passes

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through the instrument: beginning at the mouth piece, it passes to near the bottom; then, returning, makes its escape at the bell above the mouth piece. To transpose a tune for the bassoon, or any other instrument, observe, first, what key it is in, which may be seen by comparing the key note, and the number of flats or sharps prefixed to the clef; and having raised the key note to G, D, or F, &c., taking care to keep within the compass of your instrument, raise or lower every note exactly in the same proportion. The same fingering, in some instances, on the bassoon, gives different sounds; the alteration being produced entirely by blowing and pinching the reed; but this, practice will soon make easy. The reed requires a gentle pressure of the lips, to be gradually increased as you ascend to the highest notes. A performer who wishes to excel will learn the G clef in addition to the F and C. The bassoon, which belongs to the oboe species, and forms its bass, was invented by Alfranio, a canon of Pavia, A. D. 1539. It was, it is supposed, introduced into England by Handel, about 1720. It consists of a long tube, doubled near the centre, so as to allow the thumbs to play several low notes. It is blown with a reed, through a brass tube. When well played, the tones of the bassoon are sweet and plaintive, and make a good accompaniment; but if not well managed, its tones are coarse and disagreeable. It is one of the most important and effective instruments in the band; and, by the modern additional keys, may be made a very accurate accompaniment to vocal music. In Germany, a large species of this instrument, called the double bassoon, *contra fagotto*, is sometimes used, and gives the octave below; but, in addition to its articulating sounds very slowly, it is very difficult to play, and requires a very robust constitution.

BASSUS. Some derive this barbarous Latin term from the Italian word *basso*; others think with Zarlino, the Italian musical writer, that *basis* is its root, and that it originally implied the fundamental sounds upon which all harmony, and even melody, is constructed.

BASTA, or BASTANTE. (I.) Enough, or stop. An expression by which a performer in a band understands that he is not to proceed any further, unless directed by the leader or conductor.

BASTAMENTO. An eminent Spanish musician in the sixteenth century.

BASTERWITZ. See PASTERWITZ.

BASTIDE. A French author. In his works, called "*Variétés Littéraires, Galantes, &c.*," Paris, 1774, is a letter on the great schools of music.

BASTINI, VINCENZO. A composer of the sixteenth century. He published madrigals, &c., at Venice.

BASTON, JOSQUIN. A good composer of Flanders between the years 1545 and 1559. "He wrote," says Dr. Burney, "in a clear and clean manner."

BATAILLE, GABRIEL. A lute player at Paris between the years 1608 and 1612.

BATEN, FLEUR, a native of Flanders, wrote a work on music about the year 1350.

BATES, JOAH, ESQ., one of the commissioners of the customs, was a good musical theorist, and an excellent performer on the organ. He was a native of Halifax, in Yorkshire, and born about the year 1740. Such were his talents, and so great was his repute as a sound musician, that, at the commemotation of Handel in Westminster Abbey, he was fixed upon as manager to arrange the band, and to superintend and conduct the performance. To this gentleman are also to be ascribed the undeviating correctness and energy which for many years attended the choral performances at the concerts of ancient music, of which he was conductor till the year 1793, when he was succeeded by Mr. Greatorex. It is understood that none of the compositions of Mr. Bates have hitherto been given to the public. He died in 1799.

BATES, MRS., wife of Joah Bates, was a celebrated female singer. She was remarkable for her fine and clear articulation, which has been compared to that of Garrick in acting. She is said, by a professor of great reputation, to have possessed vast natural requisites for a singer, to which was added high cultivation. She studied Handel with that great judge and enthusiastic admirer of his compositions, the late Mr. Bates, her husband, and the Italian school with Sacchini. Her voice was full and rich, her shake brilliant and equal, and her expression, especially of Handel's pathetic airs, matchless. She was not confined to the soprano, for she sang the contralto songs, "He was despised," and "Return, O God of hosts," with such feeling and expression as they had not received since the days of Mrs. Cibber. In the "Rosy Bowers" and "Mad Bess" of Purcell, she was inimitable.

BATES, JR., professor of music at Halifax, in Yorkshire, was an eminent performer on the violin. His brother was also eminent on the double bass.

BATESON, THOMAS. Organist of the cathedral at Chester about the year 1600. He published a set of "English Madrigals, for three, four, and five voices;" he also contributed to Morley's collection of madrigals, called "The Triumphs of Oriana." Bateson is justly placed among the best of our madrigal writers.

BATHE, W., an Irish Jesuit, wrote a work on music in 1596.

BATILLUS. An instrument used by the Armenians in their church service. It was metallic, formed like a staff, furnished with rings, and yielding a harmonical sound.

BATISTIN, or BAPTISTIN, JEAN STUCK, born at Florence, was a composer and first violoncello at the opera at Paris. He died in 1745.

BATON, the younger, wrote in favor of the ancient style of French music, in opposition to J. J. Rousseau, in the year 1754.

BATON. (F.) The rod or stick used by the conductor of an orchestra in beating the time, &c.

BATTEN, ADRIAN. Organist of St. Paul's in the reign of Charles I. and II. He composed some church music of no remarkable character.

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BATTERE. (I.) The downward or first beat of any measure.

BATTEUX, CHARLES, died in Paris in 1780. He was an abbot at Rheims, and wrote several works relating to music.

BATTIFERNI, LUIGI. A composer of church music in the first half of the seventeenth century.

BATTINO. An Italian composer of instrumental music in London in the year 1790.

BATTISHILL, JONATHAN, was the son of an attorney, born in London in the year 1738. At the age of about nine years he was placed in the choir of St. Paul's, where he received the usual instructions in singing from Mr. Savage, who was at that time the master of the boys there. At an early age he was regularly articled as apprentice or pupil to this person, and prosecuted his studies with great diligence. This anxious spirit of research, combined with constant practice on the organ, (says the writer of his life in the "Public Characters,") at once stored his mind with those riches of harmonic combination and evolution on which he formed his style, and gave him a command of hand adequate to the execution of whatever his imagination suggested; and at the expiration of his engagement with Mr. Savage, he was considered one of the best extemporary performers on the organ which his country could boast. He had not been long his own master before he was solicited to compose some songs for the theatre of Sadler's Wells; and he produced, for that place, several of the best ballads of the time. He was next engaged to preside at the harpsichord at Covent Garden Theatre; and afterwards was appointed organist, first of the united parishes of St. Clement, Eastcheap, and St. Martin Orgar, and subsequently of Christ Church, Newgate Street. About this time, in conjunction with Michael Arne, he wrote the music of an opera entitled "Alemena," the subject of which was taken from the Persian history. It was performed at Drury Lane in the year 1764, and excellent as the music was, the managers found it necessary, from the general insipidity of the drama, to lay it aside, after having been repeated five times. This piece was shortly afterwards succeeded by the "Rites of Hecate," a musical drama, in which he afforded further proofs of his very superior talent. Notwithstanding Battishill's numerous engagements with the theatre and his pupils, he by no means neglected the study of sacred music, but produced at different times several anthems and hymns, which, for their various excellences, have been much admired. In the composition of *catches* and *glees*, he has afforded numerous proofs of the diversity of his taste and genius. About the year 1770, he obtained the prize of the gold medal, given by the Noblemen's Catch Club, at the Thatched House, St. James's Street, to the composer of the best cheerful glee; this was obtained by his well-known glee for three voices, "Underneath this myrtle shade." In 1776, he published by subscription two excellent collections of three and four part songs. Soon after his engagement at Covent Garden, Battishill married a Miss Davies, one of the vocal performers of that theatre. She died in the year 1775, and from this period he dissipated much of his time in convivial parties, and so far gave way to excess, as gradually to undermine his constitution. He died at Islington in 1801, aged sixty-three years; and, according to his last request, was interred near Dr. Boyce, in the vaults of St. Paul's Cathedral. It has been stated that the memory of Battishill was such, that even the longest compositions of Handel, Corelli, or Arne, were always sufficiently present to his recollection, during the time he was playing them, to render the assistance of the text unnecessary. It is said, that if he had once heard music, the impression of it was almost indelibly fixed on his mind; and a very singular instance has been recited in proof of this fact. He was one day dining with Dr. Arnold, when he played, from memory, several passages of the doctor's oratorio of the "Prodigal Son," which he had not heard for thirty years, and which the doctor himself had entirely forgotten.

With respect to the general character of Battishill's compositions, they are marked by a peculiar strength of idea, great force and justness of expression, a masterly disposition, and a happy contrivance in the parts. Four of his anthems, "Call to remembrance," "How long wilt thou forget me, O Lord?" "I will magnify thee, O Lord," and "Deliver us, O Lord our God," are printed in Page's Harmonia Sacra. He also left in manuscript at his death six anthems, several psalm tunes, and some glees, rondos, and songs. Some of his choruses in "Alemena," for science, dignity, and expression, deserve to be classed with the first-rate productions. Most of his songs are likewise extremely energetic and vigorous; this, in particular, is the characteristic of the two bass songs, "Poised in heaven's eternal scale," and "Thus when young Ammon marched along." As proofs of the beauty and originality of his fancy in ballad composition, every one will admit the charming pastoral melody of "Ye shepherds and nymphs of the grove," the mellifluous and affecting air of "When Damon languished at my feet," the expressive passages in "When beauty on the lover's cheek," and, above all, his popular song of "Kate of Aberdeen."

BATTISTA, ALB. L. FR., composed some sonatas at Augsburg. He was an excellent violinist, born in Suabia in 1700.

BATTISTINE, GIACOMO, chapel-master at Novara in 1700, published a collection of sacred music at Bologna.

BATTLE HYMN. During and previous to many of the battles of the ancients, they had hymns and war songs composed and dedicated to certain gods. At the expedition of Cyrus against the Babylonians, before he came within reach of the enemy, he gave the rallying word, which was "Jupiter, protector and conqueror," and then caused the war hymn to be sounded, to which the soldiers answered with a loud voice. This hymn was dedicated to Castor and Pollux, and whenever it was sung, it seemed to inspire the soldiers with both military and religious ardor. So also at the battle with the Persian army; history says, "On the first signal of Cyrus, his troops faced about on every side, keeping a profound silence in expectation of the event. The prince now thought it time to *sing the song of battle*. The whole army answered it with loud

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shouts and invocations to the god of war." At the battle of Cunaxa, when the armies were not far distant from each other, "the Greeks began to sing the hymn of battle; and after the death of young Cyrus, on seeing the victors approach, they sang a hymn." During the wars sustained by the ancients in Africa, Agathoiles, desirous of putting his soldiers under the necessity of conquering, by leaving no other refuge than victory, resolved to burn every ship in his fleet. Therefore, "taking a flambeau in his hand, and causing the battle song to be sounded, he hastily led the way on board his own ship, and set fire to it. All the other officers did the like, and were cheerfully followed by the soldiers. The music sounded from every quarter, and the whole army resounded with joyful shouts and acclamations." Of the general treatment of captives by the Babylonians, we know but little. They were a musical people, and had taste enough to appreciate their poetical and musical talents; and they were summoned occasionally to amuse the banquets of their masters, though it was much against their will that they sang the songs of Zion in a strange land. "By the rivers of Babylon, there they sat down and wept when they remembered thee, O Zion." No nation, perhaps, at that early period, were equal to the Babylonians either in vocal or instrumental music.

BATTUTA. (I.) The art of beating time.

BATU. A composer of instrumental music at Paris in 1798.

BAUCK. An organist in Saxony, and composer in 1799.

BAU. (G.) The *structure*, speaking of musical instruments, &c.

BAUD, M., published at Paris, in 1803, observations on strings for musical instruments.

BAUDIOT, CHARLES H. An instrumental composer at Paris in 1802. He was also professor of the violoncello at the Conservatory, and one of the authors of the method for his instrument, approved by that body.

BAUDRON, ANTOINE LAURENT, first violin at the *Théâtre Français*, was born at Amiens in 1743. He composed the music of several operas, among others the new music to the "*Pygmalion*" of J. J. Rousseau.

BAUER, FRANCOIS, a violinist of extraordinary quickness and precision, was born in Bohemia. Mozart heard him at Prague, and is said to have much admired his playing.

BAUER, CATHARINE, an amateur pianist, pupil of Sterkel, published some piano-forte music in the years 1798 and 1799. She was born at Wurtzburg in 1785.

BAUER, G. CHARLES. A composer about the year 1785.

BAUERSACHS, CHRISTIAN FRIEDRICH. A performer on the bass horn and violoncello, also composer for the above instruments. He was born at Anspach, in 1770.

BAUERSCHMIDT, pianist and composer, resided at Petersburg in 1794.

BAUMANN, PAUL CHRISTOPHE. Director of the music and composer at Stuttgard about the year 1740.

BAUMBACH, FR. A., was director of the orchestra at the theatre of Hamburg, about the year 1783. He published, from that time up to the year 1799, a great variety of vocal and instrumental pieces.

BAUMBERG. A German instrumental composer since the year 1783; some of his works have been published at Amsterdam, others at Berlin.

BAUMGARTNER, JEAN BAPTISTE. A celebrated violoncellist. He wrote "*Instruction de Musique théorique et pratique a l'Usage du Violoncelle*," published at the Hague. He composed also for his instrument, in various parts of Germany and Holland. He died at Eichstadt in 1782.

BAUMGARTEN, C. F. Organist of the Lutheran church in Savoy, and leader of the orchestra at Covent Garden Theatre, towards the close of the last century. Besides his performance on the violin and organ, he deserves notice as an instrumental composer and profound harmonist.

BAUMGARTEN, GOTTHILF VON, an officer in the Prussian service, composed and published several German operas between the years 1775 and 1779.

BAUMGARTEN. An excellent performer on the bassoon. He resided in London about the year 1784.

BAUR, CHARLES ALEXIS, was born at Tours, in France, in 1789. Both his father and mother were professors of the harp and piano in that town, and gave their son instructions on those instruments. At the age of sixteen Baur went to Paris, and became a pupil of the celebrated Naderman. In the year 1820 he went to London, where he established himself as professor of his instrument, and published some pleasing music for the harp, piano, and flute, among which we may name "*Le Caravan*, by Gretry, arranged for the Harp." (Harm. Inst.) "Duet for the Harp and Flute." (Id.)

BAURANS, N. A French composer of *petits operas* in the Italian style, died in 1764.

BAUSTELLER, JOHANN CONRAD. An instrumental composer since the year 1729. He published at Amsterdam six sonatas for the harpsichord, in the year 1760.

BAVERINI, FRANCESCO, an Italian composer, wrote a sacred opera called "*La Conversione di S. Paolo*," at Rome, in 1440.

BAYART, CONSTANZ A. M. A German composer at Osnabruck about the year 1799. He has published some piano-forte music, and also songs.

BAYER, JOSEPH D., a composer for the piano, published his Op. 1 at Augsburg, in 1801.

BAYER, ANDRE, an organist and composer at Wurtzburg in 1710.

BAYER, MLLE. A female composer at Vienna in 1797.

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BAYLY, ANSELM, LL. D., published "The Alliance of Music, Poetry, and Oratory," London, 1789.

BAYON, MLLE., published six sonatas at Paris in 1770.

BAZZINO, or BAZZANI, NATALE. A composer of masses, motets, &c., at Venice. He died in 1639.

BAZZINO, or BAZZANI, FRANCESCO, younger brother of the preceding, was a celebrated theorist and composer, born in the Venetian states in 1600. He died in 1660.

B DOUBLE, or DOUBLE B. That B below G gamut; or the twelfth below the bass clef note.

B DURUM, or HARD B. B NATURAL. So named in opposition to *B Molle*, or soft B. See B MOLLIARE.

B FLAT is the flat seventh of the natural key C, and the first flat introduced, in modulating by fourths, from the natural diatonic mode.

BEALE, JOHN. An English pianist, and pupil of the celebrated Cramer. In 1820 he was elected a member of the Philharmonic, having performed repeatedly at the concerts of that society. About the same period he became associated with Messrs. Attwood, Braham, &c., in the unfortunate speculation of rebuilding the Argyle Rooms, was a performer and director in the concerts undertaken by that musical combination, and contributed as a composer in the formation of their musical catalogue. In 1821, a commemoration of Mozart took place, at Beale's suggestion, on which occasion Cramer united with his pupil in the performance of a duet, (on two pianofortes,) selected from the most classical music of that departed genius. Beale was since recently appointed a professor of his instrument, in the Royal Academy of Music, and to one of his pupils was adjudged the annual prize medal distributed at the first concert of the students. Among various pleasing compositions by Beale for his instrument may be mentioned the two dramatic airs, "Will great lords and ladies," from the "Haunted Tower," and "*Fra tante angoscie*," by Carafa, both arranged beautifully as rondos for the piano-forte.

BEALE, WILLIAM. An English composer of madrigals, glees, and other vocal music. He was educated as a chorister of Westminster Abbey, and was an excellent part singer. In 1813, he obtained the prize cup given by the Madrigal Society, his composition on that occasion being "Awake, sweet Muse." W. Beale published at Birchall's, in 1820, a collection of glees and madrigals, which did him great credit. "He borrows," says an eminent modern critic, "from the old school, with the lofty and independent air of a man who is conscious he can repay; and as he has given us sufficient proof of his ability to copy other styles, we trust that he will go on to form and improve a style of his own." Certainly we may add, that the peculiar harmony of the old madrigals has never been so well imitated as by Beale, since the publication of Dr. Cooke's "In the merry month of May." Among various songs by Beale, the cantata of "Brutus" is especially worthy the attention of amateurs.

BEALE, professor of music at Manchester, was an excellent violoncellist. He performed at the York meeting in 1823.

BEARD, JOHN. An English singer of celebrity. His name first appears in the *dramatis personæ* of Handel's operas performed at Covent Garden in 1736. Beard had his musical education in the Chapel Royal under Bernard Gates. He first became a great favorite of the town by his style of singing Galliard's hunting song, "With early horn." His voice was a rich tenor. He died in 1791, in the seventy-fifth year of his age. He was highly esteemed in private life.

BEARING NOTES. In the tuning of keyed instruments, harps, &c., bearing notes signify those notes between which the most erroneous or highly-tempered fifth is situate, on which also the *wolf* is said to be thrown. Many tuners begin at C, and tune upwards, through the progression of fifths, C, G, D, A, E, B, Gb, Db, and Ab, and then stop and begin again at C, the octave above the former note, and tune downwards, through the fifths F, Bb, and Eb, and thus the resulting fifth Ab, Eb, produces *bearing notes*; owing to each fifth having been made more or less flat than the system of twelve notes will bear, the *least sum* of all their errors or temperaments being the *Diaschisma*. Some tuners are in the habit of throwing their *wolf* into the fifth Ab, Db, and others into that of Db, Gb, which last, as being nearest to the middle of the whole progression of fifths, seems its most appropriate place for general use.

BEAT, or BATTEMENT. (F.) A transient grace or ornament in the performance of a note, denoting that a kind of shake is to be made, by beginning with the *half tone below* the given note, and quickly repeating the given note and that; on the contrary, the shake, marked *tr.*, is effected by beginning on the note *above* the given one, (whether a half or whole tone distant,) and repeating the given note and it alternately. The *turn* differs from both of these in using the notes above and below the given one. When, therefore, a whole tone lies below any note marked for a beat, an accidental sharp is to be supposed on that lower note, except that A is seldom thus sharpened in a beat. The beat is, therefore, the reverse of the shake, (but without the turn,) and is made generally at the distance of a semitone below; and all the notes, excepting C and F, require the note below to be sharped for the beat. The beat upon B natural, however, is seldom made with A sharp, on account of the great harshness arising from the vicinity of the semitone B C. In some cases of regular accent, it is recommended not to make the beat with the semitone, unless particularly so marked.

BEATINGS. Those regular pulsative heavings, or swellings of sound, produced in an organ, by pipes of the same key, when they are not exactly in unison, i. e., when their vibrations are not perfectly equal in velocity; not simultaneous and coincident; which, as Mr. Emerson observes, occasions a repetition of noises like *waw, aw, aw, aw*, or *ya, ya, ya, ya*; these are called *beats* by Dr. Robert Smith, Mr. Emerson, and we believe every other mathematical writer that notices the phenomena. Earl Stanhope, in a letter in the "Philosophical Magazine," vol. xxviii. page 150, has labored to make a distinction between the meaning of *beats* and *beatings*, in order to identify the former with the pulses or VIBRATIONS of the sounds themselves, and to denominate the above

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phenomenon by the exclusive use of the term *beatings*.

BEATS. The audible phenomenon attending the sounding of two notes at the same time, which approach within certain limits to the producing of a concord with each other, which the late Dr. Robert Smith, in his "Harmonics," has applied, with the happiest effect, to the practical tuning of instruments, according to any given system or arrangement of the intervals. The phenomenon of beats forms, also, the means by which practical tuners, unacquainted with theory, or the exact comparative magnitudes of intervals, adjust the notes of organs, piano-fortes, harps, &c., by the judgment of their ear, in the daily exercise of the tuning profession.

BEATING TIME. That motion of the hand or foot used by the performers themselves, or some person presiding over the concert, to specify, mark, and regulate the measure of the movements. If the time be common, or equal, the beating is also equal — as, down, left, right, up, or one down and one up; if the time be triple, or unequal, the beating is also unequal — as, down, left, up, &c.

BEATTIE, DR. JAMES, the celebrated author of the poem "The Minstrel," wrote also an essay on poetry and music as they affect the mind. In his essay on the nature and immutability of truth are likewise to be found several ingenious observations on the subject of music. Born, in Scotland, 1735, died 1803.

BEAUJOYEUX DE —. See BALTAZARINI.

BEAUMESNIL, MLLE., composed the operetta "*Les Legislatrices*," at Paris, in 1786. Died there in 1813.

BEAUMONT, SAUNIER DE, a French author, wrote a letter on ancient and modern music, Paris, 1743.

BECARRE. (F.) The sign ♮, or natural.

BECHE. There were several brothers of this name, musicians to the King of France, about 1750; one of them assisted in editing the solfeggi of Italy.

BECK, C. F. A pianist and composer in Germany, in the latter part of the eighteenth century.

BECK, FRANCOIS. An eminent composer at Bourdeaux. His "*Stabat Mater*" was performed at Paris in 1783, and highly applauded. He died in 1809, at an advanced age. Four operas by Beck, each consisting of six symphonies, were published at Paris about the year 1776.

BECKEN. An ancient musical instrument, much used by the Turks on festive occasions.

BECKER, or BEKER, C. L. Organist at Nordheim, and an instrumental composer since the year 1790.

BECKER, D. Violinist and instrumental composer at Hamburg in 1668.

BECKER, FRED. AUG. Composer of vocal music at Frankfort in 1775.

BECKER, JEAN, died at Cassel in 1803. He was organist there, and composed much music for the church.

BECKMANN, JEAN FREDERIC GOTTLIEB, a celebrated popular instrumental and vocal composer in Germany between the years 1769 and 1790, one of the best pianists of the last century. He published sonatas, concertos, &c. He died in 1792, aged fifty-six.

BECKWITH, DR., organist of the cathedral and of St. Peter's at Norwich, was a very able theoretical and practical musician, and a scholar of the Hayses of Oxford. Some very simple instructions by him, for playing thorough bass, are given in the first volume of the "Quarterly Musical Review," p. 380. Dr. Beckwith was the master of Vaughan, the singer. He composed the glee, "Hark o'er the waves," and "The Suppliant's Prayer," a song. "Six Anthems" of his are also published by Clementi.

BECZWARZOWSKY, A. F. Vocal and instrumental composer in Germany between the years 1794 and 1801.

BEDARD, JEANE BAPTISTE, born in Brittany about 1765, died 1815, composed violin music, two symphonies for orchestra, and in 1800 a method for the violin.

BEDE, surnamed "the venerable," was born in 672, in the diocese of Durham, in England, and was brought up in the monastery of St. Paul, at Yarrow, in which he passed his whole life. He was ordained deacon at the age of nineteen, and priest at thirty. He is believed to have died in his convent, in 735, at the age of sixty-three. An edition of his works was published at Cologne in 1612, (8 vols. folio,) in which we find two treatises upon music, one entitled "*Musica quadrata seu mensurata*," (Music squared or measured,) and the other "*Musica Theoretica*." Burney and Forkel both think that the first of these treatises must have been the work of a later writer. Yet it is not proved that no notions of measured music existed among the northern nations in the eighth century. In his "Ecclesiastical History," Bede mentions a harmony in two consonant parts, of which there were examples in England in his time. His two works on music have been united under the title, "*Venerabilis Bede de Musicâ Libri Duo*," (Basle, 1565.) The book is exceedingly rare. In the eighth volume of his works is found a little essay entitled, "*Interpretatio vocum rariorum in Psalmis, quibus instrumenta musica vel aliæ species singulares denotantur*," (Interpretation of the usual names by which musical instruments, &c., are called in the Psalms.)

BEDFORD, ARTHUR, died in England in 1745. He published "The great Abuse of Music," London, 1711; also, "The Temple of Music, or an Essay concerning the Method of Singing the Psalms of David in the Temple before the Babylonish Captivity," 1712.

BEDOS DE CELLES, DOM FRANCOIS, a Benedictine of the congregation of St. Maur, member of the Academy of Sciences at Bourdeaux and correspondent of the Academy at Paris, was born at Caux in 1706, and died in 1779. He published at Paris, in 1776–8, a work in 3 vols. folio, called "*L'art du facteur d'orgues*." (The Organ Builder's Art.) The fourth part contains an abridged history of the organ.

BEDRICK. A harper. He is said to have possessed no less than three villas in Gloucester-

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shire. It is therefore evident that at a very early period commenced the custom of extravagant remuneration for musical ability.

BEECKE, IGNAZ VON., captain of dragoons in the regiments of Prince Frederic of Wurtemburg, at Vienna, composed a considerable quantity of vocal and instrumental music between the years 1780 and 1802. His compositions for the piano-forte are much admired at Vienna. He died in 1803.

BEER, JOHANN. See BAEHR.

BEER, JOSEPH (sometimes written *Boer* by the Germans) was born in Grünwald, in Bohemia, in 1744. At the age of fourteen he played in a military band in the emperor's service, and afterwards was trumpeter in the French army during the Seven Years' War. Chance led him to Paris, where he became connected with the music of the Duke of Orleans. Here he first devoted himself to the study of the clarinet. He remained here twenty years. In 1788 he visited Holland, Italy, and Russia, where his talent excited great admiration. In 1791 he gave a brilliant concert in Prague, then went to Hungary, and returned to Prague in 1792, at the coronation of the Emperor Francis II., at which time his concerts created great enthusiasm. Called to Berlin soon after, he remained there as concert master to the Prussian monarch until 1808. Thence he revisited Prague, and returning to Berlin, died in 1811. Before him the art of playing the clarinet was in its infancy; he may almost be said to have created this instrument, since he overcame so many of its imperfections. In his kind he was one of the most remarkable artists that Germany has produced. But few compositions of his are known; one concerto for the clarinet, six clarinet duos, an air with seven variations, &c., are all that Fétis mentions.

BEETHOVEN, LOUIS VAN. The greatest composer of the present century, was born in Bonn, on the Rhine, December 17, 1770. His father was tenor singer in the elector's chapel, a man of irregular habits, besides being a severe taskmaster to the boy, whose early musical education he superintended in person — a stubborn, impetuous, impatient boy, who hated to sit still, and had absolutely to be driven to the piano, and yet who loved music dearly in his own way. These were circumstances to imbitter the sweets of home, and to provoke to surly self-reliance a genius which could not brook artificial methods, and could feel its own appointed way better than rules and teachers could show it. Yet he loved to talk of the good old grandfather, who died when he was but three years old, and he always cherished a warm affection for his mother. Besides music, the rest of his education was common enough — the rudiments of a public school, and "a little Latin." But the ideal side of his nature found a more genial home in the society of the refined and hospitable family of Von Breuning, his warmest friend through life. The family consisted of the mother, three sons, and a younger daughter, who became Beethoven's pupil. These were his good angels, who could appreciate his mind, and forgive his sins against conventionality. Here he was always welcome and at home; here he grew familiar with intellectual society, and with the works of the German poets.

At the age of 15, he was appointed organist in the chapel of the Elector of Cologne, Max Franz, brother of the Emperor Joseph II. This post was obtained for him by Count Waldstein, an amateur of taste, who was the first to recognize his genius, and his friend and patron through life. An anecdote of his skill and playfulness at this time is related: —

"On the last three days of the passion week, the Lamentations of the Prophet Jeremiah were always chanted; these consisted of passages of from four to six lines, and they were sung in no particular time. In the middle of each sentence, agreeably to the old choral style, a *rest* was made upon one note, which rest the player on the piano (for the organ was not used on those three days) had to fill up with a voluntary flourish. Beethoven told Heller, a singer at the chapel, who was boasting of his professional cleverness, that he would engage, that very day, to put him out, at such a place, without his being aware of it, so that he should not be able to proceed. He accepted the wager; and Beethoven, when he came to a passage that suited his purpose, led the singer, by an adroit modulation, out of the prevailing mode into one having no affinity with it, still, however, adhering to the tonic of the former key; so that the singer, unable to find his way in this strange region, was brought to a dead stand. Exasperated by the laughter of those around him, Heller complained to the elector, who (to use Beethoven's expression,) "gave him a most gracious reprimand, and bade him not play any more such clever tricks."

It was while in this situation, a few years after, that he had an opportunity of showing a cantata of his own composition to Haydn, who, on his way home from England, was invited to a breakfast by the electoral band. The result, as we may suppose, was encouraging to the young artist. He continued to busy himself with the composition of small sonatas, songs, and especially variations for the piano. A feat of his in this kind displayed his extraordinary power before Sterkel, the most accomplished pianist whom Beethoven had ever heard. "The doubt expressed by this finished performer, whether the composer of these variations could play them fluently himself, spurred on Beethoven, not only to play by heart such as were printed, but to follow them up with a number of others extemporized on the spot; and at the same time he imitated the light and pleasing touch of Sterkel, whom he had never heard till then, whereas his own usual way of playing the piano was hard and heavy, owing, as Beethoven declared, not to his want of feeling, but to his practising a great deal upon the organ, of which he was very fond." But it was natural, that the impetuous, restless young artist should incline more to excess of strength than of delicacy in his playing.

His life in Bonn terminated in 1792, when, by the favor of the elector, and through the instrumentality of his old patron, he was sent to Vienna, to enjoy the instruction of Haydn. He was now twenty-two; and he looked back upon this period as the happiest part of his life. Very little is told of it. Evidently he was not a youth to be easily known. He lived in his art, too absorbed in it to be much given to dazzling exploits before the crowd. The deafness which withdrew him from the world at a later period was already predicted

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and prepared in the rapt and inward tone of his whole mind. He was indeed morally "deaf" from the first to what most regard the loudest call; by birth and constitution an awkward stranger in the world of commonplace, and ill conformed to its details and its regularities. He had then and always a great dislike to giving lessons. He never would have submitted to it, to help himself; only the necessities of his family and the thought of his dear mother could induce him to it. Madame von Breuning used to compel him against his will to go over to the opposite house, and continue his lessons in the family of the Austrian ambassador. As he knew himself observed, he would sulk along, "*ut iniquæ mentis asellus*," but even on the doorstep would often turn back, and promise to give two hours the next day, for it was impossible to do it now. After one of these occurrences, or any like freak of wayward genius, Mme. von Breuning was accustomed to wink and say, "Our Beethoven has had another '*raptus*'" — a phrase which he was fond of using, as we shall see.

It is to be regretted that more is not preserved of his sayings and doings in the house of Von Breuning, for there, it seems, he was in his element. How intimate his relation was to these good friends, and how nobly he could repent of the violent impulses which were always involving him in misunderstandings with his friends, is shown by a letter which he wrote from Vienna to the daughter, his pupil, in 1793.

"CHARMING ELEONORA. My dearest Friend: A year has elapsed since my stay in this capital, and this is the first letter you receive from me; yet rest assured you have ever lived in my recollection. I have often conversed with you and yours, although not with that peace of mind which I could have desired, for the late wretched alteration was hovering before me, showing me my own despicable conduct. But so it was; and what would I not give, could I obliterate from the page of my life this past action, so degrading to my character, and so unlike my usual proceedings. It is true, there were many circumstances widening the breach between us, and I presume that in those whisperings, conveying to us our mutual expressions, lay the chief source of the growing evil. We both imagined that we spoke from conviction, and yet it was but in anger, and we were both of us deceived. Your good and noble mind has, I know, long forgiven me; but they say that self-accusation is the surest sign of contrition, and it is thus I wanted to stand before you. Now let us draw a veil over the whole affair, taking a warning by it, that, should a difference arise between friends, they should not have recourse to a mediator, but explain face to face. You receive herewith a dedication from me to you, and I only wish the work were greater and more worthy of you. . . . Let it be a revival of the many blessed hours which I spent at your house; perhaps it may tend to recall me to your mind until I return, which, however, will not be so soon. How we will rejoice then, my dear friend! You will find me a more cheerful creature, whose days of trouble have passed away, their furrows smoothed by the lot of better days," &c.

Vienna was too much the seat of the Muses, with its princely amateurs, its congress of great artists, Haydn still living, the spirits of Gluck and of Mozart (only a year since departed) still hovering over the place, ever to let him "return;" and "*better days*" he was destined never to know.

He went to Vienna, already a distinguished composer, but comparatively ignorant of the science of counterpoint; for his own instinct revealed to him the laws, so far as they were founded in nature; and he had no hesitation then, or ever after, in setting at nought such as were merely arbitrary. His own sense of beauty he trusted, in spite of science; and the world soon acknowledged in the violation of the law the presence of a higher law. That he learned much from Haydn is evident from the traces of Haydn perceptible in his earlier style, (for instance, in the *first* symphony in C major, and in his first set of three sonatas dedicated to that master.) But his confidence in him as a teacher was soon destroyed. For returning one day from his lesson, with his roll of music under his arm, he met the learned composer, Schenk. Schenk ran his eye over it, and found it full of mistakes, which had not been noticed, though Beethoven said that the exercise had just come from Haydn's correcting hand. This aroused his suspicion; and taking advantage of Haydn's second visit to England, he withdrew from his instructions entirely, and was never again intimate with him. Schenk from that time became the confidential corrector of his compositions, even after Albrechtsberger gave him lessons in counterpoint.

It was the Augustan age of music in Vienna when Beethoven settled there, perhaps the only place where he could have found patrons worthy of him. His proud disregard of outward rank, which he would never condescend to flatter, and which (unless he found it combined with benevolence) he could hardly treat with conventional courtesy, believing as he did that genius and virtue derive the only true patent of nobility from Heaven; his exposure to calumny through the strangeness of his manners, and to the malignant criticism of those who envied his rising fame, and could not understand his compositions; and his determined principle of never writing a word in his own defence, unless his honor were attacked,— would have found him little favor, had there not been among the wealthy and powerful of Vienna those who had a soul for art, and insight enough to read his Heaven-derived patent of equality with the greatest.

His first welcomer and friend was Von Swieten, once physician to the Empress Maria Theresa — a zealous amateur, whose delight it was, in his old age, to assemble the finest musical talent in his house. Here Beethoven became acquainted with the compositions of Handel, Bach, and all the great masters as far back as Palestrina; and he was always obliged to stay after the rest were gone, and add half a dozen fugues of Bach "by way of a blessing." Frequently the old man would not let him go at all.

The Prince Carl von Lichnowsky, too, the most noble-minded of those Austrian princes, with his consort, became like father and mother to the young artist. Their "kindness pursued" him, and "did not abate even when the adopted son, by his obstinacy, would have forfeited the favor of any other patrons." The princess found every thing he chose to do or let alone "right clever, original," &c. To use his own words: "They would have brought me up there with grandmotherly fondness, which was carried to such a length that very often the princess was on the point of having a glass shade made to put over me, so that no unworthy person might touch or breathe upon me." It was at Prince Lichnowsky's music parties that all Beethoven's compositions were first tried. To the prince's strictures he always listened with respect; and indeed censure from those whom he trusted was dearer to him than praise. Here too was that famous "Rasumowsky Quartet," consisting of the same four superior artists, who for years performed Beethoven's quartets under his own direction; thus forming a fountain head of the genuine Beethoven spirit, and the standard for players all over the world.

Thus far hope and prosperity attended him. By the year 1800 he had composed his two first symphonies, over twenty sonatas, trios, quartets,

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and his well-known septet, embracing many of his most admired productions. Not only at the shrine of art had he worshipped. Love was the ruling star and chief source of his inspiration through this early period and long after. Though never married, though never blessed with a fair ministering spirit, like Mozart's Constance, though utterly uncommunicative on the whole subject, yet it appears that the secret passion always preyed upon him. But so ideal was it that it doomed itself to disappointment. Its objects, it is said, were generally persons of rank; for with such, necessarily, he chiefly associated. Here was the beginning of sorrows — one of the causes which shut his heart against the world, and made him solitary and reserved, while it infused a depth and strength of passion, an unutterable longing, into his compositions of that time. His "Sonata Pathetique," (Op. 13,) his Sonata in A b, (containing the "*Marcia Funebre*," (Op. 26,) and that other, in C♯ minor, (Op. 27,) called the "Moonlight Sonata;" his incomparable song "*Adelaide*," &c., &c., may be regarded as confessions of a platonic love, which shrunk from the cold air, where words pass current. The Giulietta Guicciardi, to whom the latter sonata is dedicated, was for a long time the "bright particular star." Nothing is told concerning her; but we have several of his letters to her, written in 1806, which are full of the purest passion, while their abrupt, impatient style seems all along to curse the coarse and unmanageable nature of speech.

In the year 1800 he composed his only oratorio, the "Mount of Olives," which he wrote during a summer residence in a pleasant village adjoining the Imperial Gardens of Schönbrun. Both this and his only opera, "Fidelio," a few years later, were composed in the thickest part of the wood in the park of Schönbrun, where he used to sit between the two stems of an oak, which shot out from the main trunk a couple of feet above the ground. But before this time, "the evil principle," (as he called it,) in the shape of his brother Carl, had begun to govern him, taking advantage of his ignorance of worldly affairs, and making him suspicious of all the world. His younger brother, John, soon followed and joined the interest of Carl. It was he, who, having by his thrift some years later become an owner of real estate, sent in his card one new year's day, as if to provoke and tantalize his unsuccessful, nobler brother: "John von Beethoven, Landowner." Beethoven returned it, "Ludwig von Beethoven, Brain-owner." Add to these troubles the rapid and alarming increase of his deafness, and we see how wretched was to be the worldly lot of one who was soaring higher and higher into the pure heaven of art. The remarkable "Will," which he addressed to his brothers during a severe sickness in 1802, describes his state: —

"For my Brothers, Carl and . . . . Beethoven. — O ye, who consider or declare me to be hostile, obstinate, or misanthropic, what injustice ye do me! Ye know not the secret causes of that which to you wears such an appearance. My heart and my mind were from childhood prone to the tender feelings of affection. Nay, I was always disposed ever to perform great actions. But consider that for the last six years I have been attacked by an incurable complaint, &c. . . . Born with a lively, ardent disposition, susceptible to the diversions of society, I was forced at an early age to renounce them, and to pass my life in seclusion. If I strove at any time to set myself above all this, O, how cruelly was I driven back by the doubly painful experience of my defective hearing! And yet it was not possible for me to say to people, 'Speak louder, bawl, for I am deaf!' Ah, how could I proclaim the defect of a sense that I once possessed in the highest perfection — in a perfection in which few of my colleagues possess or ever did possess it! Indeed, I cannot! Forgive me, then, if ye see me draw back when I would gladly mingle among you. Doubly mortifying is my misfortune to me, as it must tend to cause me to be misconceived. From recreation in the society of my fellow-creatures, from the pleasures of conversation, from the effusions of friendship, I am cut off. Almost alone in the world, I dare not venture into society more than absolute necessity requires. I am obliged to live as in exile. If I go into company, a painful anxiety comes over me, since I am apprehensive of being exposed to the danger of betraying my situation. Such has been my state, too, during this half year that I have spent in the country. Enjoined by my intelligent physician to spare my hearing as much as possible, I have been almost encouraged by him in my present natural disposition; though hurried away by my fondness for society, I sometimes suffered myself to be enticed into it. But what a humiliation, when any one standing beside me could hear at a distance a flute that I could not hear, or any one heard the shepherd singing, and I could not distinguish a sound! Such circumstances brought me to the brink of despair, and had well nigh made me put an end to my life: nothing but my art held my hand. Ah, it seemed to me impossible to quit the world before I had produced all that I felt myself called to accomplish. And so I endured this wretched life — so truly wretched, that a somewhat speedy change is capable of transporting me from the best into the worst condition. Patience — so I am told — I must choose for my guide. I have done so. Steadfast, I hope, will be my resolution to persevere, till it shall please the inexorable Fates to cut the thread. Perhaps there may be amendment — perhaps not; I am prepared for the worst — I, who, so early as my twenty-eighth year, was forced to become a philosopher — it is not easy — for the artist, more difficult than for any other. O God, thou lookest down upon my misery; thou knowest that it is accompanied with love of my fellow-creatures, and a disposition to do good! O men, when ye shall read this, think that ye have wronged me: and let the child of affliction take comfort on finding one like himself, who, in spite of all the impediments of nature, yet did all that lay in his power to obtain admittance into the rank of worthy artists and men."

In 1802, Beethoven commenced his "Heroic Symphony," which was not finished till 1804. It was intended in honor of Napoleon, to whom Beethoven, in the simplicity of his enthusiasm for freedom, looked up as the hero of democracy. The score lay before him, neatly printed, and dedicated to the First Consul, when the news was brought to him that Napoleon had caused himself to be proclaimed Emperor of the French. Instantly he tore off the title page, and flung the work upon the floor; and it was long before he could be induced to give his mind to it again. When he did, he changed its title to "Heroic Symphony, to celebrate the Memory of a Great Man" — and the famous funeral march became rather a lamentation over disappointed hopes in a man.

"Fidelio" occupied him exclusively in 1804–5, the stormy history of whose first production we may not stop to relate. He found his peace again in a form of art where there were no singers to consult, no opera manager or public to please, only his own artistic ideal, namely, in the symphony. The years 1806–8 witnessed the production of his fourth, fifth, and sixth symphonies — the last two being the one in C minor, and the "Pastorale." He directed the orchestra himself. But here again his deafness caused new trouble; for in listening for the coming in of the different parts, he would unconsciously retard the time and mislead the performers, and sometimes get involved in serious altercations with them.

In 1809, he was tempted to leave Vienna by the offer of a good situation from a neighboring monarch. This roused the pride of some of his noble patrons, who subscribed an annuity of four thousand florins for him, on condition that he would not leave Austria. A depreciation of the currency reduced this sum to one fifth, and the death of one subscriber, and the failure of another, reduced it still further; so that he relied mainly on his compositions for support.

It was in 1810 that he met, perhaps, the most appreciating spirit with whom he ever conversed, in the person of the girl Bettine Brentano, of Frankfort, who seems to have passed in and out unannounced among people of genius, by a sort of divine right; and whose letters to Goethe contain some of the best things which have been said concerning Beethoven.

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"I could not get any one to introduce me," she says, "but I found him out alone. He has three apartments, in which he alternately secretes himself: one in the country, one in town, and a third on the ramparts. It was there I found him, on the third floor. I entered unannounced: he was seated at the piano; I gave my name; he was most friendly, and asked me if I would hear a song which he had just been composing, and sang with a shrill and piercing voice that made the hearer thrill with wofulness, 'Knowest thou the land.' 'Is it not beautiful?' said he, enthusiastically; 'exquisitely beautiful! I will sing it again.' He was pleased with my cheerful praise. 'Most people,' he remarked, 'are *moved* on hearing music, but these have not musicians' souls: true musicians are too *fiery* to weep.' He then sang another song of yours, which he had just been composing: 'Dry not, dry not, ye tears,' &c. He accompanied me home, and it was during our walk that he said all these fine things on the art — talking so loud all the while, and standing still so often, that it required some courage to listen to him in the street. He, however, spoke so passionately, and all that he uttered startled me so, that I forgot even the street. They were all not a little surprised at home on seeing me enter the room with him, in the midst of a large dinner party. After dinner he sat down to the instrument, and played unasked, wonderfully, and at great length." . . .

We have not room for the many wonderful sayings ascribed to Beethoven in this letter; the reader will find it entire in the "Correspondence of Goëthe with a Child," a translation of which was published in Lowell, Massachusetts, some years since.

Schindler (the biographer to whom we are indebted chiefly for our facts) is disturbed by seeing so much *fine talk* put into the mouth of the downright laconic artist; and Bettine adds, that when she showed Beethoven what she had written, he exclaimed, "And *did* I say all this? Then indeed I had a *raptus!*" But the letters which he wrote to her a short time after, when she had become the wife of Von Arnim, are in quite as high a strain, and quite as fluent. (See Life of Beethoven, by Moscheles, published in London in 1844.)

Thus far, (1813,) Beethoven's troubles were all of that nature that he could escape from them into his inner world of art. They rather favored the creative impulse. Disappointed love, deafness, want of worldly tact, which, if it drew him into many dilemmas, also brought him exemption from many cares, and his proud, independent spirit, — these only made his abstraction from the outward world more complete, and increased his feeling of the greatness of his mission. Abstraction, entire devotion to his art, and *living* in music, is the key to all his peculiarities and eccentricities in his way of living. Inspired with new musical suggestions, he would even forget his food. Thus there is a story of his going into an inn, and throwing himself down upon a seat, buried in thought; after some time he rose and called for the reckoning, quite unconscious that he had ordered nothing. One of his habits was to stand by the hour pouring buckets of cold water upon his hands, while in the frenzy of composition. And this may have had something to do with his frequent change of lodgings; for often he would be paying for three or four dwelling-places at once — since his humor would have it that now he could not compose unless he were on the north side, and now unless he were on the south side of the city. Once a certain baron assigned to him a suit of apartments in his beautiful villa, and supremely happy was he as he surveyed the charming landscape from his window; yet he soon took a dislike to the place, and for no other reason than because "the baron, whenever he met him, was continually making too profound obeisances to him." He was extremely fond of the country and the open air, and would often walk alone, absorbed in his work, till the day was far spent, nay, be gone for days. Ries relates the following anecdote: —

"In a walk, in which we wandered about a great while before we got home, Beethoven had kept all the way muttering or partly howling to himself, up and down continually, without singing any definite notes. To my inquiry what it was, he answered, 'A theme has just occurred to me for the last allegro of my sonata, (Op. 57.)' When we entered his room, he ran to the piano, without taking off his hat. I seated myself in a corner, and he soon forgot all about me. And now he thundered away at least an hour at the new and beautiful finale of that composition. Finally he stood up, astonished to see me still there, and said, 'I can give you no lesson to-day. I must *work*.'"

Think, too, of his improvisations on the piano, at which he was fond of seating himself in the dusk of the evening. "In the latter part of his life, his playing at such times was more painful than agreeable to those who heard it. The inward mind alone was active; the outward sense no longer coöperated with it. Sometimes he would lay his left hand flat upon the keyboard, and thus drown, in discordant noise, the music to which his right was feelingly giving utterance." In the soft passages he pressed the keys so lightly that they gave no sound. "The most painful thing of all was to hear him improvise on stringed instruments, owing to his incapacity of tuning them. The music which he thus produced was frightful, though in his mind it was pure and harmonious." Let his deafness convince those, who are spiritually deaf to his works, that music is more a thing of the soul than of the sense!

In the last twelve or thirteen years of his life, Beethoven was subjected to calamities, which served not so much to *abstract* him from the world as to *distract* him altogether. He was forced into relations with the practical side of life, and with the selfishness of the world, which he knew how to renounce, but to engage in which, unfitted as he was, could only craze and bewilder him. He got involved in a provoking lawsuit with Maelzel, the inventor of the metronome, who, it seems, had unfairly appropriated the score of one of his symphonies (called the "Battle of Vittoria," not reckoned among his nine great symphonies:) this increased his suspicion of men, and made him watch his copyists with the utmost jealousy. Again: in 1815, his brother Carl died, leaving him the guardianship of his son, since the mother was considered an unsafe person to whom to intrust the education of a child. Hence another lawsuit, continued through several years, subjecting him to all manner of mortifications and distractions, and quite breaking the calm heaven of the creative artist. But his sense of responsibility was strong; and he would leave no stone unturned to secure to himself the undisputed guardianship of the boy, to whose welfare he studiously devoted himself. Meanwhile, too, in preparation for his new duties, he had undertaken housekeeping, of which, with his bachelor inexperience and eccentricities, he of course made a sorry piece of work — petty vexations all the time. Finally, the boy, who had fine talents, and of whom no father could be more fond than he, proved unworthy and ungrateful, and poisoned his last source of worldly hope. His letters to the young man, (see Moscheles,) in 1825, possess a most mournful interest, and exhibit his deep sensibility, his conscientious regard for duty, the

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struggle between his tender love and his stern, uncompromising sense of truth, in the noblest and most affecting light. We pity and admire the noble-minded sufferer when we read the short, pithy, burning sentences.

Every thing seemed to conspire to try the endurance of the high-souled Prometheus, chained to the rock of necessity. Deafness now become almost total, decay of general health, anxiety about the means of subsistence, the intrigues of enemies, the death of his old friend Prince Lichnowsky, and, above all, the degeneracy of public taste in Vienna, (the florid, sensuous manner of Rossini having carried all before it like a flood, so that he, Beethoven, was now considered out of date, though several of his noblest compositions had never yet been heard in public,) — all these things served to cloud and depress him. But he trusted in his soul. There was that in him that was greater than fate. Inwardly he felt allied with the good and all-prevailing Power, the soul and essence of all things. He felt that God was near him in his art. He had been true, and bowed to no meanness; he had sacrificed *self*, and wrought for truth and beauty with a single aim. So that even now his creative energies did not fail him. The greatest of his works (as time is slowly and surely discovering) were produced in those dark days. His Mass, (the second, in D,) which he composed for the installation of the Archduke Rudolph as Archbishop of Olmutz, he himself esteemed his greatest. He made a subscription for a certain number of copies of it among the crowned heads of Europe; and it is remarkable that Goethe, to whom he wrote as prime minister to the Duke of Weimar, found it convenient to return no answer to his old friend. The minister of the King of Prussia suggested to Beethoven whether he would rather receive a royal diploma in lieu of the price proposed. "Fifty ducats!" replied Beethoven firmly, to whom all the badges princes could bestow were no temptation. At the same time his brain was teeming with the conception of his gigantic "Choral Symphony," his ninth and last, in which, having exhausted all the usual orchestral effects, and being at a loss how to carry out his thought on so sublime a scale, he at last exclaimed, "I have it! Friends, let us sing the immortal Schiller's 'Hymn to Joy;'" and a choir of voices accordingly are introduced. These works, as well as the sonatas and quartets of that period, which bring the number of his printed works up to about one hundred and forty, are but beginning to be understood, yet are fast outgrowing the prejudice that they are only the wild and *outré* effusions of a mind nearly insane. Indeed, this insanity bids fair to be the wisdom of ages to come.

Some few bright signs there were to cheer him in the surrounding darkness. What must have been his feelings when, after long withdrawal from the public, his place usurped by the modern showy style, he received a letter signed by many of the noblest names, of persons who had a sense for genuine art, calling upon him, for the honor of music and of Germany, to appear once more, and suffer his Mass and "Choral Symphony" to be performed at a benefit concert.

"Let this summons," they write, "to so noble a work not be heard in vain. Delay no further to transport us back to those long-departed days when the power of Polyhymnia moved with mighty spells alike the hearts of the multitude and of the consecrated priests of art. Need we say with what deep regret your late retired mode of life has filled us? Is any assurance required that all eyes have been turned towards you, and that all have seen with sorrow that he, whom they acknowledge as the highest of living men in his own domain, should have looked on in silence while our German soil has been invaded by the footsteps of foreign art, the seat of the German muse usurped, and German works have become but the echo of those of strangers, threatening a second childhood of taste to succeed its golden age? &c. . . ."

Beethoven declined reading the paper till he should be alone. "I arrived," says Schindler, "only just as he had finished its perusal. He communicated to me the contents, and after running them over once more, handed the paper quietly to me; then turning towards the window, he remained some time looking up at the sky. I could not help observing that he was much affected, and, after I had read it, I laid it down without speaking, in the hope that he would first begin the conversation. After a long pause, whilst his eyes never ceased following the clouds, he turned round, and said, in a tone which betrayed his emotion, 'It is really gratifying! I am much pleased.'" "To Schindler's entreaties that he would accept the proposal he replied, 'Let us get into the open air.' After a great deal of discussion and management, not without innumerable provocations, intrigues on the part of selfish managers, &c., the concert was arranged. Still it was a glorious day for Beethoven and for art. The theatre was crowded. The master, standing with his back to the proscenium, was not even sensible of the tumultuous applause of the auditory at the close of the symphony, until Mme. Unger, by turning round and making signs, roused his attention, that he might at least *see* what was going on in the front of the house. This acted, however, like an electric shock on the thousands present, who were struck with a sudden consciousness of his misfortune; and as the floodgates of pleasure, compassion, and sympathy were opened, there followed a volcanic explosion of applause, which seemed as if it would never end."

Beethoven died on the 26th of March, 1827, aged fifty-six, during a tremendous hail storm, after a most painful sickness, brought on by a cold taken while travelling, and aggravated by carelessness on his own part and neglect on the part of those who should have been nearest to him. Several beautiful anecdotes are told of his last sickness. Thus, only a few days before his death, he received from an admirer in England a magnificent present of all Handel's works, whom he had always reverenced as the greatest of composers. The volumes were laid upon his bed; and he exclaimed, pointing to them, "That is the true thing," (*Das ist das Wahre,*) and he spent his brightest hours for the few last days in poring over the notes of those sublime religious strains.

Beethoven was a Catholic by birth. His was a deeply-religious spirit; although religion was with him rather a matter of sentiment and experimental feeling, than of any technical creed

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and system. It is said he had written with his own hand two inscriptions, said to be taken from the temple of Isis, which were framed, and lay constantly upon his writing table. They were as follows: —

I. "I am that which is, — I am all that is, all that was, and all that shall be, — no mortal man hath my veil uplifted!"

II. "He is One, self-existent, and to that One all things owe their existence."

Two things he would never talk about — religion and thorough bass. For he regarded them both as things ultimate and settled; the one the foundation of life, the other of music. He regarded a good life as the only confession of faith; and the production of true works of musical art as the only solution of the laws of harmony. His life and his music alike were a yearning and striving towards the spiritual essence, which he felt to be supreme, and the ground of all things. His music was his religion; into that he poured his life. In his music he aspired to the Infinite. In his music he accomplished the great sacrifice of self, and displayed the heroic will by his resolute adherence to the theme, mastering and controlling his thronging inspirations. In his music was he always true, as in his life, compromising nothing for effect, for immediate success or comfort, but spending himself to give worthy utterance to holy and deep sentiments. In his music are the tenderest love, and energetic will, and loftiest aspiration, and purity and faith; as he himself said, "The secret of all true art lies, after all, in the *moral*." To such truth-loving self-renunciation as his, how much was revealed! How much he has bequeathed to the ages in that language which admits of no misconstructions, like words; which sets forth no partial truths, like all thoughts and systems which are only started to be contradicted; that language which comes from the heart of the man, and expresses the sentiment which reconciles all conflicting views, and speaks to the heart again! When will the world appreciate his music?

We add the following from Fétis' *Biographie Universelle*: —

"Never was the interest which so great a man excited manifested so forcibly as during his last sickness: anxiety was depicted on every face; a great crowd obstructed the avenues to his house, and the most distinguished personages called at his door to learn the news. The report of the danger which threatened him was rapidly circulated, and soon reached Weimar, where Hummel was, who departed instantly for Vienna, with the intention of becoming reconciled to Beethoven, who had been angry with him some years previous. On entering the chamber, Hummel melted into tears; Beethoven stretched out his hand to him, and these two celebrated men separated only as true friends. After the fatal moment, a general consternation spread through the city. More than thirty thousand persons followed in the funeral procession, and among the eight masters of the chapel who officiated as pall bearers might be seen Eybler, Weigl, Hummel, Gyrowetz, and Seyfried. Thirty-six artists, among whom were the poets Grillparzer and Castelli, carried the torches. The requiem of Mozart, as also a hymn by M. Seyfried, were performed for the obsequies, in the church of the Augustines; and the remains of the great man were deposited in the cemetery of Wharing, near Vienna, where a monument was shortly afterwards erected over his grave.

"We know of but two pupils who were educated by Beethoven: one is the Archduke Rodolph, who possesses remarkable talent as a pianist, and who has practised with some success as a composer; the other is Ferdinand Ries. Beethoven was little suited to direct a musical education, as he was too much preoccupied and too impatient, and could not follow the progress of a pupil in methodical order.

"Although twenty-four years old when he published his trios for the piano, violin, and violoncello, which he considered his first production, Beethoven has left a considerable number of works of every kind. His activity of composition might indeed be considered astonishing, were it not that, being secluded from society by the afflicting accident which deprived him of his hearing about the year 1796, it was necessary to devote his whole life to composition. The catalogue of his productions comprises thirty-five sonatas for the piano; thirteen pieces of different kinds for the same instrument, such as andantes, fantasias, preludes, rondos, and dances; twenty themes with variations for the piano alone; twenty-two other themes with variations for the piano, with an accompaniment for the violin, violoncello, or flute; a sonata, two themes with variations, and marches for the piano for four hands; ten sonatas for the piano, with an accompaniment for the violin; six duets for a piano and violoncello; six trios for a piano, violin, and violoncello; a trio for a piano, clarinet, and violoncello; a quartet for a piano, violin, viola, and violoncello; a quintet for a piano, hautboy, clarinet, bassoon, and horn; seven concertos for the piano, the first in C, the second in B flat, the third in C minor, the fourth in C minor, (with violin, violoncello concertante, and orchestra,) the fifth in G, the sixth in D, and the last in E flat; a fantasia for the piano, with a chorus and orchestra; five trios for a violin, viola, and violoncello; a serenata for a violin, flute, and alto; seventeen quartets for two violins, viola, and violoncello; three quintets for two violins, two violas, and a violoncello; a septuor for a violin, viola, violoncello, clarinet, bassoon, horn, and contra-basso; a sextuor for two violins, viola, two horns, and a violoncello; two romances for a violin and orchestra, the first in G and the second in F; a concerto for a violin and orchestra; seventy-four pieces for the voice, with a piano accompaniment — among which we may mention the cantata of 'Adelaide,' the 'Invitation to the Waltz,' romances, ballads, convivial songs, canons, and the 'War Cry of Austria,' a national song composed in 1797; twelve songs for one or more voices, with an orchestra, in one scene of which is the air '*Ah! perfido*;' the song entitled 'Germania;' three series of Scotch airs; a march and chorus of the 'Ruins of Athens;' the trio, '*Tremate, empi, tremate*,' and an elegiac song; two masses for four voices, chorus, and orchestra, one in C, (op. 86,) the other in D, (op. 123;) the oratorio of 'Christ on the Mount of Olives;' a dramatic cantata, ('The glorious moment;') 'Fidelio,' an opera; 'Egmont,' a melodrama; nine symphonies for orchestra, the first in C, (op. 21,) the second in D, (op. 36,) the third in E flat, ('Heroic,' op. 55,) the

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fourth in B flat, (op. 60,) the fifth in C minor, (op. 67,) the sixth in F, (pastoral, op. 68,) the seventh in A, (op. 92,) the eighth in F, (op. 93,) the ninth in D minor, with a chorus, (op. 125;) 'The Victory of Wellington at the Battle of Vittoria,' a military symphony for a double orchestra; ten overtures for a full orchestra, viz., 'Prometheus,' (op. 43,) 'Coriolanus,' (op. 62,) 'Egmont,' (op. 84,) 'Leonora,' (op. 87,) 'Fidelio,' and the 'Ruins of Athens,' (op. 113,) '*Nahmensfeyer*,' (a patronal festival, op. 115,) 'King Stephen,' (op. 117,) '*Weihe des Hauses*,' (The Dedication of the Temple, op. 124;) a characteristic symphony, (op. 138;) some detached works for an orchestra, consisting of two minuets, German dances, two waltzes, and the ballet of 'Prometheus;' a trio for two hautboys and an English horn, (op. 66); a sextuor for two clarinets, two horns, and two bassoons; a piece in full harmony, a piece for four trombones, and a march for a military band. Some works had been commenced by the illustrious composer, but were not completed before his death; among which we may mention the plan of a tenth symphony, (an allegretto in E flat, published at Vienna, by Artaria, has perhaps been extracted from this work;) an octet for two clarinets, two hautboys, two horns, and two bassoons; a harmony of eight parts in B flat, a part of which has been published by Diabelli, at Vienna. The first two parts of a quintet for two violins, two violas, and a violoncello, were purchased by the same publisher; also a rondo for the piano and orchestra, (Vienna, Diabelli,) besides three quartets for the piano, and some other pieces of less importance. There have been found, also, among the manuscripts of Beethoven a great number of unpublished pieces, the greater part of which were written in his youth, and condemned to oblivion.

"The works of Beethoven may be divided into several classes, each of which indicates a progressive development of his genius. Being from the first an enthusiastic admirer of Mozart, he could not escape the effect of this admiration — an effect which always manifests itself among men the most original, and the best qualified for invention. Thus, notwithstanding the incontestable originality of his ideas, the trios for the piano, violin, and bass, (op. 1;) the sonatas for the piano, (op. 2, 7, and 10;) sonatas for the piano and violin, (op. 12;) the trios for the violin, viola, and bass, (op. 3, 8, and 9;) and the quartets for the violin, (op. 18,) remind us, in form and arrangement, of the style of Mozart, although different shades of a more distinct individuality are observed when we have advanced as far as op. 18. In the symphony in C, (op. 21,) this shade becomes more vivid, and the scherzo is indeed the pure fancy of Beethoven. And the richness of the composer's imagination shows itself still more brilliantly in the quintet in C for violins, violas, and bass, (op. 29,) and in the beautiful sonatas for the piano and violin, (op. 30.) The symphony in D (op. 36) is a composition less remarkable for originality of ideas than for the merit of its arrangement, which is very great; it is in this symphony that we perceive for the first time that remarkable instinct for instrumental combinations which afterwards gives to the symphonies of Beethoven a beauty so varied, so vigorous, and so brilliant. But it is in the third symphony particularly, (the 'Heroic,' op. 55,) that the genius of the artist displays itself in the absolute character of creation; there every trace of anterior form disappears, the composer is himself, his individuality rises up with majesty, and his work becomes the type of an epoch in the history of the art.

"The second epoch of Beethoven's life, which is so distinctly marked by his 'Heroic Symphony,' comprises a period of about ten years, during which he wrote, besides this work, the symphonies in B flat, C minor, and 'the Pastoral,' the beautiful quartets of op. 59, the opera of 'Fidelio,' the overture of 'Coriolanus,' the beautiful sonatas for the piano in F minor, F sharp, and E minor, the concertos for the piano in C, G, and B flat, a concerto for the violin, a sextuor for two violins, a viola, two horns, and a violoncello, and his first mass. All these are, in general, founded upon a fancy free and full of boldness, but yet confined within bounds fixed by taste, and by a true feeling of analogy in the harmony, and of the necessity of precision in the idea. To the same epoch belongs also the oratorio of 'Christ on the Mount of Olives;' but a kind of restraint which is frequently felt in the vocal compositions of Beethoven, when he wishes to use scientific forms, has thrown over this work a certain hue of coldness which injures its merit, notwithstanding the beautiful ideas which are diffused through it.

"It appears that the residence of Beethoven in the country was more permanent after 1811 than before, and that at this period he devoted himself, in his lonely walks, and in the silence of his closet, to historical and philosophical pursuits, of which, until that time, he had known but the outlines. His readings became frequent, and he was every day more fully convinced of the necessity of confining himself, as an artist, to the design of ideality, independent of all exterior communication. Insensibly, and without his perceiving it, his philosophical studies gave to his ideas a slight tincture of mysticism, which diffused itself through his works, as we may observe by his last quatuors; and without his observing it, his originality, in becoming systematic, lost something of its spontaneousness, and the bounds, within which he had until then kept it, were destroyed. The repetition of the same thoughts was even carried to excess; the development of the subject which he had selected sometimes approached rambling; the idea became less clear in proportion as it was more melancholy; the harmony was characterized by more harshness, and seemed from day to day to indicate the weakness of his recollection of sounds — finally, Beethoven wished to find new forms, not so much for the effect of a sudden inspiration as to satisfy the conditions of a preconcerted plan. The works composed under this direction of the ideas of the artist comprise the third period of his life, and his last style, upon which we have remarked in the symphony in A, the trio for the piano in B flat, (op. 97,) and the last five sonatas for the piano — those fine works in which the beauties more than make amends for the defects. This style arrives at its limit in the grand mass in D, the last overtures, the symphony with a chorus, and especially in the quatuors for the violin, (op. 127, 130, 131, 132, and 135.)

"Thus we see that the compositions of Beet-

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hoven are divided into three classes, each indicative of the particular direction of his genius: those of the first class Beethoven did not value; he disliked to hear them spoken of with praise, and really believed that those who praised them did it merely with a design of undervaluing others. Such a disposition of mind is not without example among great artists, when they are advanced in life. And, notwithstanding his opinion in this respect, it is nevertheless true that many compositions belonging to the first period possess some admirable beauties. The compositions of the second period are those in which the great musician has shown the most power of invention, combined with the most extended knowledge of the perfection of the art. This period extends from op. 55 to op. 92. At the commencement of the third period, his ideas suffered the last transformation, which went on developing itself more and more even to his latest work.

"But what distinguishes the compositions of this great man is the spontaneousness of the episodes by which he arrests, in his beautiful works, the interest which he has created, by substituting for it another as lively as it is unexpected. This art is peculiar to him, and it is to this that his great success is to be attributed. Strangers in appearance, at first thought, these episodes immediately arrest the attention by their originality; then, when the effect of surprise begins to subside, the composer knows how to reunite them to the unity of his plan, and makes us perceive that, in the *ensemble* of his composition, variety is dependent upon unity. Beethoven united to this rare quality a deep feeling of the effect of instrumentation, which does not resemble that of any other author. No one possesses as well as he the art of *filling up* (*remplir*) the orchestra, and opposing harmony to harmony. Hence it is that the effect of his great works surpasses in power every thing which had been done before.

"Whatever diversity of opinion there may be as to the works of the different periods of Beethoven's life, there is one point on which the world will be forever agreed, viz., that the author of these works deserves to be reckoned among the number of the greatest artists, and of those who by their genius have contributed most to the development of their art."

BEFFROI DE REIGNY, L. A., called *Le Cousin Jacques*. A song writer at Paris, and author of some *petits operas*, between the years 1786 and 1805.

BEGEISTERUNG. (G.) Exaltation, excitement, enthusiasm.

BEGLEITUNG. (G.) An accompaniment.

BEGREZ, PIERRE-IGNACE, was born at Namur, in Belgium, in 1787. At the age of six years he was entered as a chorister in the cathedral church of St. Aubain, where the beauty of his voice was much admired. A few years afterwards, he quitted the Netherlands for Paris, where he was received as a violin pupil at the Conservatory of Music. After this time, he was, during several years, employed in the orchestra, at the Italian Opera at Paris, which was under the direction of the celebrated Grasset. He then quitted the violin, his voice having settled into a fine tenor, and devoted himself entirely to the study of singing, under the first masters then at Paris; so that, in the year 1814, he gained the first prize for singing at the Conservatory. In 1815, he made his *début* at the Grand Opera, and obtained the greatest success in the principal parts of the several operas, "*Armide*," "*Les Bayaderes*," and "*Anacreon*." He still, however, although he received much encouragement, felt that his studies had formed him rather for the Italian than the French school of singing; he consequently decided to take the earliest opportunity of quitting the French opera establishment, and travelling in Italy. At the close of the year 1815, Begrez went to England as first tenor at the King's Theatre, to which establishment he remained attached till the end of the season of 1821; since which time he quitted the stage, and confined himself to concert singing and tuition.

BEGUE, LE, or LEBEGUE, a celebrated organist at Paris, died in 1700.

BEHR, SAMUEL RUDOLPH, published some instrumental trios at Leipsic in 1703.

BELL. A well-known pulsative metallic machine, ranked by musicians among the most musical instruments of percussion. The bell, the metal of which is a composition of tin and copper, consists of three distinct parts — the body, or barrel; the clapper; and the ear, or cannon, by which the bell is suspended. When bells were first invented, or who first introduced them into use in the Latin church, is not positively known. But it is certain that they were employed in the Eastern church in the ninth century, when Ursus Patrisiacus, Duke of Venice, made a present of a set to Michael, the Greek emperor, who built a tower to the church *Sancta Sophia*, to hang them in. Frequent mention is made of bells in ancient history. At the funeral of Alexander, the collars of the mules that drew the chariot were "enriched with precious stones and gold bells; and to the pavilion of entire gold, erected on the chariot, were fastened large bells, whose sound was heard at a great distance." Cowper, in the person of Alexander Selkirk, finds no stronger mode of expressing the dreary desolation of the island of Juan Fernandez than the following: —

> "The sound of the church-going bell
> These valleys and rocks never heard,
> Never sighed at the sound of a knell,
> Nor smiled when the Sabbath appeared."

All ears delight in the music of a bell. Milton, for instance, numbers it among his pensive pleasures: —

> "Oft, on a plat of rising ground,
> I hear the far-off curfew sound,
> Over some wide-watered shore,
> Swinging slow with sullen roar."

The accents of its iron tongue have a strange influence over human sympathies; or, rather, they chime in with every tone of sentiment, and make religion more venerable, grief more tender, and joy more gladsome. Such an effect has been recognized from the earliest times. The Egyptians ushered in the festal days of their deities by the ringing of bells; and bells were rung, too, in some of the religious solemnities of the ancient Greeks. It is supposed that bells were introduced into Christian churches about the year 400, although they were not brought into general use till three or four centuries after-

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wards. They were given by princes and great men to religious communities; and, in the early ages of the Catholic faith, it was usual to baptize the bells, with great ceremony; the crossing, benediction, and other rites being performed by a bishop. Many marvellous virtues were attributed to them; and among the rest that of dispelling thunder storms, in order to effect which, they were generally rung amid the roar of the tempest. The church bells were also sounded at the moment when the soul of a dying person was passing from his body; a custom for which there were two reasons — one, that all Christians might be reminded to pray for their departing brother; and the other because the knell was believed to chase away the evil spirits, who watched around the sinner's death bed. Bells have the same general shape in all countries; and it is conjectured that their form was imitated from that of a pot or kettle. They have recently been made without any curvature of the sides, but straight up and down, like a tub. The largest bells in the world are in Nankin and in Moscow. In the former city there were four bells of such size, that, though they were never swung in the belfry, but merely struck with a wooden mallet, they caused the tower to fall, and are said to be still lying amid the ruins. In Moscow there is a bell which was presented to the cathedral of that city by the Empress Anne, the height of which is twenty-one feet, its circumference near the bottom more than sixty-seven feet, and its weight at least four hundred and thirty-two thousand pounds. It remains in a deep pit, where it was cast, and has a fissure in its side, through which two persons may pass abreast without stooping. This enormous bell is worth above three hundred thousand dollars, considering it merely as a mass of old bell metal, and without reckoning the gold and silver, a large amount of which is supposed to be mingled with its materials; for tradition affirms that, while the metal was in a state of fusion, many of the Russian nobility and people threw in their plate and coin. The tone of a bell is thought to be greatly improved by a mixture of silver. Bell metal is composed of copper and tin, generally in the proportion of twenty-three pounds of the latter to one hundred of the former; and it is a singular fact, that not only is the compound more sonorous than either of the metals separately, but is also heavier than their aggregate weight. Bells of moderate size are moulded in the manner of large pots. In the manufacture of larger ones, pits are dug in the earth, and they are cast in a sort of plaster moulds. A cracked bell is generally considered irremediably ruined; but attempts have recently been made, and sometimes with success, to restore the proper tone by cutting out the fractured part. While the "Great Tom" of Lincoln was undergoing this operation, a piece was broken off the rim, eight feet in length, and weighing six hundred pounds. It would have been by no means wonderful, if our pious ancestors, when they emigrated to New England, had rejected the use of bells, and refused to be thus summoned to public worship, because the same mode was practised in the churches and high cathedrals of the ancient faith. They do, in fact, in some of the country towns, and probably in Boston, during the first years of its settlement, appear to have substituted the beat of a drum, instead of the ringing of a bell, on Sabbath and lecture days. This, however, was attributable to the necessity of the case; and bells were imported from England almost as soon as the Pilgrims had exchanged the canopy of forest boughs for a temple built with hands. The earliest use of bells in North America was probably in the French and Catholic city of Quebec. Every little chapel in the wilderness, where the French Jesuits preached to the red men, had its bell. We recollect to have seen, in the museum of Bowdoin College, one which, we believe, had belonged to the chapel of the martyred Father Ralle. After the priest was slain, and his altar desecrated, by the bloody hands of the New England rangers, this bell, if we mistake not, lay hidden many years beneath the forest leaves; until, being accidentally brought to light, it was suspended in the belfry of the college chapel.

BELLA, DOMENICO DALLA. A performer on the violoncello, and composer in Italy, in the beginning of the eighteenth century.

BELLAMY, THOMAS LUDFORD, was born in the parish of St. John, Westminster, in 1770. He was the son of Richard Bellamy, the celebrated bass singer of his day, from whom he received his first musical education. His next instruction was from Dr. Cooke; and afterwards, when his voice changed to a bass, he became a pupil of the celebrated Tasca, with whom he was to have gone abroad in the year succeeding to that in which Tasca died. Thus disappointed Bellamy pursued his studies in London for some time, and was appointed deputy to his father, and others, in the King's Chapel at St. James's, and in St. Paul's and Westminster Abbey. He was also employed, from time to time, at the Ancient Concerts; on one of which occasions, and some time preceding the last commemoration of Handel, in 1791–2, he was particularly noticed by Joah Bates, who kindly volunteered giving him a series of lessons in singing ancient music. In consequence of such instruction, Bellamy's performance at those concerts was soon crowned with the most flattering success. In the year 1794, finding little hopes of promotion but in the event of deaths, Bellamy resolved on accepting an offer made him to go to Ireland, as agent to a nobleman's estates, which he enjoyed but a short time, as certain mortgages were foreclosed, and he was superseded, and left to speculate in a theatrical career, which commenced by his being appointed stage manager to the Dublin Theatre, in the year 1797. Here he was extremely successful, and in the year 1800 purchased into the Manchester, Chester, Shrewsbury, and Litchfield theatres, as joint proprietor; which property he sold in the years 1803–4, and purchased the Belfast, Londonderry, and Newry theatres, becoming sole proprietor. This last speculation proving unfortunate, Bellamy accepted an engagement at Covent Garden Theatre for five years, and was also appointed a member of the Ancient and Vocal Concerts, Oratorios, &c. In 1812 he was engaged at Drury Lane for five years, retaining his concert engagements and the country meetings, in conjunction with Bartleman, who was his friend and contemporary (man and boy) until the day of his death; upon which event Bellamy was appointed principal bass singer of the Ancient Concerts. He also held the appointment of master of the choir

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of his Catholic majesty's chapel, under the Spanish embassy, to which he was nominated in the year 1819. Bellamy had not time to write for publication, all his hours unoccupied in public performances having been engaged in tuition, in the conduct of his *music academy*, established upon the *Logierian system*, since the year 1818.

BELLANDA, LUDOVICO. A very celebrated Italian vocal composer about 1590.

BELLAVER, VINCENT. A poet and composer of madrigals at Venice in 1568.

BELLERMAN, CONSTANTIN, born at Erfurt in 1696, published many vocal and instrumental musical works between the years 1726 and 1735.

BELLETTI, GIOVANNI, the barytone, who accompanied Jenny Lind on her visit to the United States, was born in Genoa in the year 1815. He had ever been passionately fond of music; yet, deeply as he loved it, he did not commence his regular studies with the view of adopting it as a profession until he had attained the age of seventeen. At this time he was admitted as a student in the Conservatory of Bologna, under the direction of Signor Donelli. Under the tuition of this master he speedily arrived at a sufficient knowledge of the piano to make his appearance in public. He then placed himself under the tuition of Signor Pilotti, a master of counterpoint in the same institution, and in the space of a single year and a half was enabled to pass his examination, at which he acquired the diploma of a composer and teacher of singing. After this he returned from Bologna to his native city, and became the master and composer attached to the cathedral. He was paid by a purely honorary stipend; but after his voice had been tried in a few masses it attracted notice, and many of his friends, seeing that he had the means of making it more lucrative than he would probably ever make his present position, advised him most strongly to undertake the far more largely paid career of a theatrical vocalist. After long hesitating whether or not to comply with their advice, his indecision was brought to an end by the Chevalier Bystrom, the sculptor to his majesty the King of Sweden, who, after some difficulty, induced him to follow him to Stockholm. Here propositions were made him of an engagement at the Royal Theatre. These he determined upon accepting. He consequently found himself singing at the side of Jenny Lind, who had not at this time commenced the career which has so completely dazzled and bewildered Europe. His *début* was made in the "*Lucia di Lammermoor*." In this opera he obtained a highly-satisfactory success, and in consequence determined upon embracing the career which was offered him by the stage. In this theatre he remained four years. About this period Jenny Lind quitted Stockholm to make her first appearance at Berlin, and shortly after Signor Belletti resolved upon returning to his native country.

Here he was warmly received, and established his success in Europe by making a reputation of the highest order in his own country — a reputation to be justified not alone by the natural gifts of his voice, but by the thorough and admirable application of that musical science to whose acquirement his earliest years had been devoted.

In the midst, however, of his arrangements with the various Italian theatres, he was written to by Mr. Lumley, and offered an engagement in London at her Majesty's Theatre. The prospect of again finding himself singing with Jenny Lind induced him to accept this offer. He remained with Mr. Lumley three years, and made such a decided impression upon the English public that he would in all probability not have separated his future from them, had it not been at the wish of Jenny Lind herself, who urged him to accept the proposition made him by Mr. Barnum, and accompany her to America, where he sang in all her concerts until her marriage.

As an operatic artist, Signor Belletti holds a high rank; but as an accomplished and clever musician, he has a right to take even higher ground. Since his return to Europe, Belletti has sung at the operas of London and Paris with great distinction.

BELLEZZA, CON. (I.) With beauty of expression.

BELLI, GIOVANNI. A celebrated soprano singer, in 1750, at Dresden. He drew tears from most of his audience in the air of "*L'Olimpiade*," beginning, "*Consola il genitore*." He died at Naples in 1760.

BELLINI, VINCENT, a dramatic composer, was born on the 3d of November, 1802, at Catania, a city of Sicily, and entered at a very early age as a pupil at the Conservatory of Music at Naples. After having learned to play on some instruments, and studied the principles of singing, he had for a master in counterpoint Tritto, and after his death Zingarelli. What these masters taught him amounted to but little; for musical studies have been for a long time in a poor condition in Italy, and especially at Naples — in addition to which Zingarelli, although sufficiently well acquainted with the traditions of the ancient school, yet took little interest in the pupils of the Conservatory intrusted to his care, and gave them but few lessons. Bellini ought therefore to be considered rather as a musician of instinct, who has formed himself, than as a pupil of any one great school: his best studies, those of Mercadante for example, consisted in the reading of some works of celebrated masters. After having published at Naples some small compositions for different instruments, such as the flute, clarinet, and piano, Bellini produced there a cantata entitled *Ismène*, fifteen overtures and symphonies, three entire vespers, two "*Dixit Dominus*," three masses, and some other pieces of religious music. His first opera, "*Adelson e Salcina*," was performed in 1824 in the little theatre of the Royal College of Music; two years after which he furnished, for the Saint Charles Theatre, "*Bianca e Gernando*." These, his first productions, made known the talent of the youthful composer, and excited high expectations of him for the future. The success of "*Bianca e Gernando*" procured him an engagement for the theatre Della Scala, at Milan, in 1827 — a privilege which a musician rarely attains at his *début*; for the most celebrated masters have frequently written their first works for some small cities, and it is not until after having acquired some renown that they are invited to compose for theatres of the *primo cartello*.

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Fortune seemed to favor Bellini also in offering him the best singers of Italy to perform his compositions: thus, for the "*Pirata*," which was represented at Milan in 1827, and which attracted to its author the attention of the musical world, he had the good fortune to find in Rubini that talent which was best adapted to the principal character in his work. Some other circumstances also favored him at his *début* — the unexampled popularity which the productions of Rossini had acquired during a period of nearly fifteen years; the immoderate use which had been made of them by reproducing, in a hundred different ways, the melodies of his works; and finally the fickle taste of the Italians, which, after having raised statues to the genius of an artist, the next day destroys the idols which it worshipped the evening before — all this, I say, favored Bellini; and being a man of genius, he knew how to take advantage of the favorable circumstances which were offered to him. He perceived that the imitation of Rossini's style, into which were thrown those of Paccini, Mercadante, Carafa, and Donizetti, in his first works, was no longer suited to the taste of the people who had already begun to show their satiety of this style, notwithstanding those beauties of the first order which the master had there lavished. Whether it were the result of instinct or reflection, he perceived that, after so many brilliant things, a simple, expressive manner, and one analogous to the dramatic character of the French music, would be that by means of which he could afford the greatest novelty to an Italian audience; and it was under the influence of these ideas that he wrote his "*Pirata*." Its success, which was doubtful at the first representation, was the next time very brilliant, and the piece, to use the popular phrase, was *all the rage*. In 1828 "*La Straniera*" was welcomed with enthusiasm at the great theatre of Milan, on which occasion Madam Meric Salande (who was considered at that time one of the best singers of Italy) and Tamburini sang and contributed much to its success. From this time Bellini attracted the attention of all Italy; and "*I Capuleti ed i Montecchi*," performed at Venice, and "*La Sonnambula*," written at Milan for Mme. Pasta, added to his reputation.

Bellini has, however, been censured for condensing the forms of a great part of the pieces of his compositions into narrow proportions, and writing his instrumentation with negligence. He appeared to be susceptible to this criticism, and, in his opera of "*Norma*," made his style more grand and nervous. This production, written for Milan, had at first rather doubtful success; but it afterwards recovered itself so far as even to excite enthusiasm in Italy, to which, however, the admirable dramatic talent of Madame Malibran contributed not a little. In "*Beatrice di Tenda*," which succeeded "*Norma*," the composer has been less happy; but he had already determined to carry his talent to other climes, and to found in France, upon a solid basis, both his fortune and his fame. Arriving at Paris in 1833, he first studied the taste of the inhabitants of that great city, and then went to London to direct the arrangement in a scene of one of his works; and on his return to Paris in 1834, he wrote "*I Puritani*" for the Italian Theatre of that city. The good fortune with which Bellini had even to this time been blessed still smiled upon him, on this occasion, in affording him the most satisfactory combination of singers that could be made — Rubini, Tamburini, Lablache and Mlle. Grisi, each in their sphere, possessing talents of the highest order. Nevertheless, if the singers favored the author of the "*Puritani*," he had also the merit of disposing these singers in his work in such a manner as to present them under the most favorable aspect.

Bellini had learned, while he was at Paris, that the French public was not enchanted by two or three small pieces, and that, in order to be successful with them, it was necessary to offer them works composed with more care than the greater part of those which are represented in Italy. Hence it happens that "The Puritans" is a more finished composition than his other operas; it contains more variety, a more elegant instrumentation, and more perfectly developed forms. Although there have crept into it many defects in the style of writing and modulations which are badly followed out, yet his progress, so far as art is concerned, is incontestable.

Bellini died in 1835, at the early age of thirty-three. — *Fétis' Biographie Universelle.*

BELLOCHI, SIGNORA GEORGI. An Italian singer. She sang at the opera and various concerts in London in the year 1817, and several subsequent seasons. She had a sound, good style, but her voice was remarkable neither for tune nor compass.

BELLOLI. There were two celebrated horn players of this name (father and son) at Milan at the beginning of this century.

BELLS, MUSICAL. Music bells, or *carillons*, are preserved in several parts of Britain, and in many towns of the continent. They are played by means of keys resembling those of a pianoforte, and when well tuned, and heard at a distance, the music is not disagreeable. It is not evident when they were first introduced, but they may be of considerable antiquity, the number augmenting according as alterations were made in music. Prefixed to a manuscript copy of the Psalms, as old as the fourteenth century, is a painting of King David, playing, with a hammer in each hand, on five bells hung up before him. In the great tower of the cathedral at Antwerp were suspended thirty-three music bells, the largest seven feet wide and eight feet high, the melody of which is highly celebrated. The late Mr. Joseph Strutt observes, that he saw a man in London ring twelve bells at a time; two were placed on his head, he had two in each hand, one was affixed to each knee, and two upon each foot; all of which he managed with great adroitness, and performed a vast variety of tunes.

BELL RINGER. One whose occupation is to ring a bell or bells. A company of Swiss bell ringers visited many of the cities and large towns in the Eastern and Southern States in 1844, and with their unique performances excited considerable attention. Four of these men had begun to practise their difficult art seven years before. At first they used but seven bells, but gradually increased the number to twenty-six. The company consisted of seven, and they used forty-two bells, varying in size from a large cow bell to the smallest dinner bell. The clappers are upon a spring. A piece of leather goes

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through the ball of the tongue; the leather strikes the bell, and renders the tone more soft and sweet. The lowest bell is the lowest C of the treble clef, and they run up three octaves and one fourth, with all the semitones. Four of them played the air; the others played a harmony in the lowest octave of the bells, similar to a guitar accompaniment to a song. They trilled notes beautifully. Every piece of music is necessarily arranged for them. Being unable to read music, they learned it altogether by the ear. But nature and art have made them so perfect in this matter, that one of them cannot ring a false note without its being instantly detected by all the others. Their memory, too, is wonderful. Any one of them can tell instantaneously all the notes that are to be played for ten bars ahead. Their bells have to be changed frequently, often with as much rapidity as printers take up their types. Each performer appeared to have his own lot of bells upon the table before him; but the result showed that the use of them was sometimes interchangeable along the whole line of performance. The performance began by each advancing one step to the table, and seizing a bell, which they elevated, with its mouth outward towards the audience, and moved it so as to cause the tongue to strike once, when that was returned to the table, and another seized; and thus the music went on — some of the richest sounds, the most nicely varied, that we ever heard. All the parts of the tune were carried on, each one striking his note or notes at the exact instant; and the *time* was *perfect*. There is, to be sure, something perfectly wonderful even in the manual and mechanical dexterity with which they manage to extract such exquisite melody from such apparently unpromising materials, and to make forty-two common-looking bells discourse such eloquent music; but this is not all, or even one half the marvel of their performances. They play all sorts of music, and execute the most difficult passages with a precision and harmony that delighteth even the fastidious and most scientific admirers of the art. There are peals of bells rung in the towers of many churches in Germany, called *carillons*, or chimes, on which, by the contrivance of a rope fastened by the clappers, and collected together at the lower extremities, tunes are played at stated hours in the day.

Let us next consider the duties of the bells as they hang, a musical octave, in their airy home. These duties are threefold — to chime, to ring in peal, and to toll; and they are thus defined in some quaint old versicles: —

> "To call the fold to church in time,
> We chime.
> When joy and mirth are on the wing,
> We ring.
> When we lament a departed soul,
> We toll."

Uncommon as the practice is — at least in this part of the country — only to chime the bells as the call to church, (this being generally done by half an hour's good round ringing with changes, and closing perhaps by tolling a single bell,) there is, nevertheless, no doubt of its being the proper way. Lest any of our readers, however, should not understand what chiming is, it consists of swinging the bell to and fro by the rope, so that it moves like the pendulum of a clock, and comes in contact with the clapper, which remains nearly stationary inside, owing to its weight and the loose manner of suspending it. Nor let any one despise this method as a dull substitute for the wilder peal, which seems to cheer the people on their walk to church by its sonorous changes. It is possible that those who object may never have listened to good chimes. If so, let them withhold their judgment, for we can assure them that eight sweet-toned bells, if well chimed, afford as beautiful music as ever charmed a Christian's ear. The effect, too, being more solemnizing than inspiriting, is only more becoming the occasion; and this influence, though varying according to circumstances of place, time, health, and state of mind, will seldom fail to induce feelings in harmony with devotional exercises, and to move the sensitive with tenderest impressions.

Ringing a peal has next to be noticed. This is done on all occasions of congratulation or festivity; such as marriages, births, victories, elections, the arrival of distinguished persons, &c. A peal, in technical language, is a performance on the bells of more than 5000 changes; and it occupies the ringers a considerable period of time, generally more than three hours. But a touch or flourish on the bells, which is the ordinary method of notifying any joyful occurrence, is round ringing varied by changes at the option of the ringers, or according to the custom of the belfry. It is usual in the first instance to set the bells; that is, to throw every bell, with its mouth upward, in a stationary position in the frame. And then, every ringer being ready in his place, the treble bell is first dropped, and off they all go in quick succession, closing the round with the stroke of the heavy tenor. This performance, often repeated, is called round ringing, to distinguish it from change ringing; and formerly it was the custom to close every change, as well as every round, with the tenor bell. But this practice is discontinued, as any bell may conclude a change.

A common peal of rejoicing might be arranged thus: First, round ringing for one hundred times; then firing a number of cannons, which means a simultaneous crash from all the bells; then the bells trip off lightly again, 1, 2, 3, 4, 5, 6, 7, 8, from treble to tenor. And again, and yet again they go, quicker, at each rotation, until the sounds flash past the ear just as the spokes of a turning wheel dazzle the eye; and then, on a sudden, they all stop as if the whole peal were demolished. But no; the bells are only set, — mouths up again in their cage, — and first one of them drops for a single stroke, and then another, just to prove that they had not lost their voices.

Let us try a wedding peal, which our fair readers may practise for amusement on the piano-forte, since it is certain that they will not attend to it when it gilds their own nuptial morn. We will first ring twelve rounds in regular order, 1, 2, 3, 4, 5, 6, 7, 8, then twelve changes on the bells in the following rota, 1, 5, 2, 6, 3, 7, 4, 8, then twelve changes thus, 1, 3, 5, 7, 2, 4, 6, 8, then twelve chords thus, $\begin{matrix}1&2&3&4\\5&6&7&8\end{matrix}$, and conclude the peal with twelve rounds, as at starting.

Ah! was it not the merry peal thus described which holds that poor lady attention, who leans against a mile-stone at Halloway on a certain cold November morn? His small wallet is over his shoulder, containing all that he has in the world.

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He has run away from his employer. He is going he knows not whither; any where to which a chance or a kind word may invite him. But who is there to speak to the lonely runaway? Hark! a voice of Providence through the air seems to greet him. The wind is gently blowing from the south-east, and it wafts the sound of eight bells in full peal into his ears; and, as he listens, his fancy extracts from them a clearer promise than Delphic oracle ever spoke.

1	2	3	4	5	6	7	8
Turn	a	gain,	a	gain,	Whit	ting	ton,
Lord	mayor,	lord	mayor	of	Lon	don	town.

And again in the chords, the notes of which are struck slightly apart, but they soon mingle in their vibrations.

1 5	2 6	3 7	4 8
Turn	again,	Whitting	ton,
Lord	mayor	London	town.

A dumb peal, to commemorate a death, ought always to be conducted in round-ringing order; and it is thus managed. One side of the bulb of the clapper is covered with a thick cloth or felt, and over this a firm piece of leather is tightly strapped. When all the bells are thus prepared, one round is struck with the uncovered side of the clapper, and the usual tone, somewhat deadened, perhaps, is produced. At the next rotation, the padded side of the clapper strikes the bell, and a dull vibration, scarcely perceptible, follows. These alternations produce a very saddening effect.

But the ordinary way of noticing a death or a funeral is by tolling. This is done by a succession of single strokes on one bell. It needs no further explanation. Few who read this will not be able to recall at least one occasion in their past lives when each toll of the bell went like a shock to their own hearts; and they knew that nearer every stroke was the moment coming when the grave would evermore hold the beloved dead.

There are, generally, rules and regulations for good order in the bell chamber; and it is very desirable to make these conducive to the decorous behavior of the ringers in the discharge of their important duties about a church. In All Saints' Church, at Hastings, a maudlin exertion in this direction seems to have been made by the subjoined inscription, which is painted on the wall: —

"This is a belfry that is free
For all those that civil be;
And if you please to chime or ring,
It is a very pleasant thing.

"There is no music, played or sung,
Like unto bells when they're well rung;
Then ring your bells well if you can —
Silence is best for every man.

"But if you ring in spur or hat,
Sixpence you pay — be sure of that;
And if your bell you overthrow,
Pray pay a groat before you go." (Dated 1736.)

BELL OF A HORN. The large, open part of the horn, from which the sound ultimately issues.

BELLOWS. A pneumatic appendage of certain wind instruments.

BELLOWS OF AN ORGAN. The bellows are the pneumatic part of the machine, by which it is supplied with wind, and is wrought by a man called the blower; but in small organs by the foot of the player. This machine is of various constructions, but in general is composed of two flat boards, sometimes of an oval, sometimes of a triangular form; two or more hoops are placed between them, and bent according to the figure of the boards; a piece of leather, broad in the middle and narrow at both ends, is nailed on the edges of the boards, that the leather may the more easily open and fold again; and there is a valve within, that covers the holes in the under board, to keep in the air.

BELLY OF AN INSTRUMENT. The belly, in a harpsichord, or piano-forte, is that smooth, thin boarding, over which the strings are distended, and which, by its vibration, greatly contributes to the tone. In a double bass, violoncello, tenor violin, and all instruments performed with the bow, as also in the guitar, it is that part of the body which lies immediately under the strings.

BEL METALLO DI VOCE. An expression used by the Italians to signify a clear and brilliant-toned soprano voice.

BELTRAME. An eminent organist and church composer at Verona in 1799.

BEMETZRIEDER, born in Alsace in 1748, went to Paris, and formed an acquaintance with Diderot, to whose daughter he taught music. Bemetzrieder has written several didactic works on music, published at Paris and in London, in which latter capital he resided several years. Some of his music for the piano-forte was published by Preston.

BEMOL. A French term for B flat.

BEN. (I.) Well; as, *ben marcato*, well marked. This expression indicates that the passage must be executed in a clear, distinct, and strongly-accented manner.

BENCINI, P. P. An Italian vocal composer at the beginning of the eighteenth century. He is the author of the oratorio "*L' Innocenza Protetta*," arranged for four voices.

BENDA, FRANZ, or FRANCIS, musician to Frederic II. of Prussia, and founder of a German school of violinists, was born in Bohemia, in 1709. He was appointed a singing boy to the Church of St. Nicholas, at Prague, in 1718; and from thence he went to Dresden, where he was engaged at the Chapel Royal. About the same time he applied himself to the study of the violin, and had no other resource to save himself from poverty (having quitted the king's chapel) than to engage with a company of street musicians, among whom there happened to be a blind Jew, named Lobel, an excellent violinist, and who became Benda's master and model. Fatigued with his wandering life, Benda, then eighteen years of age, returned to Prague, and soon afterwards went to Vienna, where he received lessons from one of the first masters of the place. There he remained two years, when he proceeded to Warsaw, and procured the situation of chapel-master. The prince royal of Prussia, afterwards Frederic II., took Benda into his service in 1732, on the recommendation of Quanz. Finally, in 1772, he succeeded Graun, as concert master to the king. He died at Potsdam, in 1786. Dr. Burney says, that Benda's manner of playing was neither that of Tartini, nor Somis, nor Veracini, nor any other great master, but peculiarly his own. He published "Studies for the Violin,"

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"Progressive Exercises," and other instrumental works; especially "Eight Solos for the Violin," which are extremely admired for their good taste and truly *cantabile* style.

BENDA, GEORGE, brother of the preceding, a native of Altbenadky, in Bohemia, was born in 1722. He was many years in the service of the court of Gotha, and published, in 1757, a very beautiful set of sonatas for the harpsichord, in the style of Emmanuel Bach. He also composed several German comic operas, and two works, which he calls duodramas, "Ariadne in Naxos," and "Medea." The author has manifested great abilities and feeling in the expressive and picturesque symphonic composition with which he has told the story and painted the distress of Ariadne, when abandoned by Theseus in the Island of Naxos. This is done wholly without singing. The narrative part is spoken in blank verse, and the several passions and sentiments are seconded and highly colored in fragments of symphony, like those of accompanied recitative of the most select, impassioned, and exquisite kind. G. Benda was received, in 1742, as first violin at the chapel of the King of Prussia, and subsequently was chapel-master at Gotha. About the year 1760, he obtained permission to visit Italy, and it was after his return that he composed his best vocal music. Dr. Burney says, that the music of G. Benda is new, profound, and worthy of a great master; the only objection that can be made to it is an occasional affectation of too great novelty; but this observation can only apply to his earlier productions, before he went to Italy. In 1778 he settled at Hamburg, and afterwards went to Vienna, and then returned to Gotha, where he was rewarded for his musical talents with a pension, and where he died in 1795, aged seventy-four. He was the most absent man imaginable. It has been said that, on the very verge of death, Benda rose from his bed to finish a tune which a wayward boy, who had run away, had left unfinished. He completed the musical phrase, and instantly died.

BENDA, FRIEDRICH LUDWIG, died in great poverty at Königsberg, in Prussia, in 1792, aged forty-eight. He composed several cantatas and operettas.

BENDA, FRIEDRICH WILHELM HEINRICH, usually called Friedrich Benda, was born in Potsdam, in 1745. He was a good instrumental composer, and also published several oratorios.

BENDA, JOSEPH, musician to the King of Prussia, was brother and pupil to Franz Benda. He died at Berlin, in 1804, aged seventy-five.

BENDA, CARL HERRMANN HEIN, was born at Potsdam, in Prussia, in 1748. He was ballet master at the opera at Berlin, and was appointed chamber musician to the King of Prussia, in 1802.

BENDA, MADAME. See HEYNE.

BENDELER, JOHANN PHILIPP, published some works on music, between the years 1688 and 1706. He was born near Erfurt, in 1660.

BENDER. A celebrated performer on the clarinet, in Germany. In beauty and richness of tone, facility, brilliancy of execution, and fine taste, he is said to rival the first performers on that instrument.

BENDINELLI, AGOSTINO. A composer of church music between the years 1585 and 1604. He was a regular canon of the Lateran, born at Lucca, in 1550.

BENE. (I.) Excellent; good.

BENECKEN, F. B., a clergyman, near Hanover, published some sacred and dramatic music at Hanover since the year 1787.

BENEDICT, JULES, was born December 24, 1804, of an Israelite family. He is a native of Stuttgart, in Germany. While yet a boy he exhibited so decided a passion for music that his parents determined on indulging his inclinations. He was accordingly placed under the tuition of Hummel, at Weimar. Under the care of this master he made an improvement so rapid that in the winter of 1820 he left him to pursue his studies as a pianist and composer at Dresden with Carl Maria von Weber. For more than four years did Benedict remain with this illustrious master, treated more as a beloved son than as a mere student. During this period of his life he accompanied Weber both to Berlin and Vienna to witness the first performance of his *chef d'œuvres*, the "*Freyschutz*" and the "*Euryantho.*" In Berlin it was that he became acquainted with Mendelssohn, then a boy, and formed a lasting friendship with the author of "St. Paul" and the "Elijah." At Vienna he was also introduced to the immortal Beethoven, and obtained, through Weber's influence and his own talents, the position of musical director to the Italian Opera. At this time he was scarcely seventeen years of age. Barbaja, who was then its manager, also conducted the theatres of Naples and Milan, and shortly after proposed to Benedict to take the position of *maestro di capella* at Naples, in the theatres San Carlo and Fondo. This was in the spring of 1825. In this position Benedict remained for more than four years. In 1830 he became acquainted with Malibran. This great singer took a warm interest in Benedict's career, and formed a high opinion of his talents. She accordingly urged him to accompany her to England. His departure was, however, deferred, in consequence of his engagement to a young Neapolitan lady, (whom he subsequently married,) until 1835, when he arrived in England. His first concert stamped his reputation. It indeed gave him a European celebrity which he has ever since maintained. At this concert Malibran and Grisi, for the first time, sang together. This was in the celebrated duet from "*Andronico.*" Subsequently he appeared as conductor of the opera buffa at the St. James Theatre, and was afterwards engaged for a number of years as the musical director of the Drury Lane and Covent Garden Theatres. During this time he produced several operas, and it will scarcely be out of place in this brief biography to enumerate his more important works. In 1827 he produced the "*Giacinta ed Ernesto*" at Naples, in the Fondo. In 1830 the management of the San Carlo produced "*I Portoghesi in Goa.*" The first of these works was an opera buffa, and the second an opera seria, each of them being in two acts. In 1836, "*Un anno ed un giorno,*" a charming little opera buffa in a single act, was given to

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the public. After his arrival in London, the first opera which he produced was the "Gypsy's Warning." This was in 1838. It was only in two acts; but such were the sweetness of the melodies and the art displayed in the instrumentation of the opera, that it at once stamped his reputation; and when, in 1844, "The Brides of Venice," a grand opera in four acts, was produced by the management of Drury Lane, he had already been recognized as one of the greatest composers then in the country of his adoption. Since this he has produced but one opera, called "The Crusaders," at the same theatre. The talent displayed in this work confirmed his reputation.

The arrangements and direction of the Musical Festivals in London, Norwich, and Liverpool, have also been intrusted to him, and he is probably the only conductor in England who is as well known and as well appreciated in the provinces as he is in London itself.

In 1847 he was introduced, as we have heard, to Mademoiselle Jenny Lind, who made her first appearance as a singer of sacred music in England at the performance of Mendelssohn's "Elijah," at Exeter Hall, on the 15th December, 1848, under the direction of Mr. Benedict. This performance, which was given by a committee of Mendelssohn's personal admirers, with the view of providing a fund for the purpose of instituting two scholarships in the name of the deceased master, at Leipsic, proved eminently successful, and deserves commemoration as the first introduction of Jenny Lind to the English public. He was the conductor of her concerts in the United States in 1851–2, until the termination of her connection with Mr. Barnum as manager, when he returned to Europe, and passed a sad season in Italy, where he buried his wife and son. M. Benedict now resides again in London, and has been distinguished during the past year as conductor of the Norwich Festival, and of the New Harmonic Society.

BENEDICT, of Appenzel. A composer of church music in the middle of the sixteenth century.

BENEDICTUS. (L.) A movement belonging to a mass, or Catholic morning service.

BENEDICTUS, JOH. BAPTISTA, a mathematician at Venice, died at Turin in 1590. He wrote some works on music.

BENEDIKT, a pianist at Dresden, was a pupil of C. M. Von Weber. He was said to have great firmness of finger.

BENEKEN. See Benecken.

BENELLI, ALEMANNO. See Meloni.

BENELLI, ANTONIO. An Italian tenor singer and composer. He sang, about the year 1798, in England; and in the following year was engaged at Dresden, where he remained in 1810, and published some sonatas.

BENELLI, SIGNOR. An Italian singer, and director of the king's theatre for the season of 1824.

BENE PLACITO. (I.) At pleasure. An expression signifying that the performer is at liberty to exercise his own taste in ornamenting and varying the movement, or the passage, over which it is written.

BENET, JOHN. See Bennet.

BENETTI. An Italian bass singer, engaged at the king's theatre for the season of 1824.

BENEVENTO, GIUSEPPE J. U. An Italian composer at Venice between the years 1680 and 1727, during which time he brought out eleven operas.

BENEVENTO DI SAN RAFFALE, LE COMTE. An excellent amateur violinist at Turin. He published six duos for the violin, in London and Paris, about the year 1770. He also wrote some letters on music.

BENEVOLI, ORAZIO, chapel-master of St. Peter's, at Rome, was one of the greatest composers of the seventeenth century, and a pupil of Bernardo Nanini. Liberati asserts that Benevoli was superior to his master, and all other composers, in the art of writing fugue and counterpoint for four and six choirs, each of four parts. Dr. Burney cites a mass of this kind, composed by Benevoli, which surpasses, in effect, every thing he had known of the same description. This is probably the mass which Benevoli composed for the cessation of the plague at Rome, for six choirs, of four parts each, the score consisting of twenty-four different parts. It was performed at St. Peter's church, of which he was *maestro di capella*; and the singers, amounting to more than two hundred, were arranged in different circles of the dome, the sixth choir occupying the summit of the cupola.

BENGRAF, JOHANN, published at Vienna, in 1786, some instrumental music.

BENINCORI, ANGELO. An instrumental composer in France and Germany since the year 1802.

BENINI, GIUSEPPE, born at Florence in 1704, was a celebrated performer on the harpsichord, and composer for his instrument. He died at an early age, in France.

BENINI, SIGNORA. A buffo singer at the opera, in London, in 1787.

BENNET, JOHN, one of the best English madrigalists, seems to have had a melody more phrased and chantante than most of his contemporaries. Besides his madrigals for four voices, published in 1599, and of which several are still noticed by the admirers of old music, he contributed largely to the compositions inserted in a work published by Thomas Ravenscroft, in 1614, entitled "A briefe Discourse of the true but neglected Use of characterising the Degrees of Mensurable Musicke," &c.

BENNET, WILLIAM, professor of music, and organist of St. Andrew's Church, Plymouth, was descended from an ancient and highly respectable family. He was born about the year 1767. He was educated in music at Exeter, by Bond and Jackson, both composers and eminent musicians. He afterwards went to London, and finished his studies under the direction of Christian Bach, at whose death he placed himself under the celebrated Schroeter, who, it is well known, by his superior and very elegant performance on the grand piano-forte, brought that instrument

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into public notice, and superseded the use of the harpsichord. His pupil Bennet did the same at Plymouth. Being invited to settle there, he was the first person that introduced a grand piano-forte into that town; and by his perseverance and repeated performance on that instrument, at the public and private concerts, he overcame the prejudice of the natives and professors for harpsichords. Soon after his arrival at Plymouth, in the year 1793, Bennet was appointed organist of St. Andrew's church, and was considered one of the best extemporary performers in England on the organ. His musical compositions are extensive and classical. They consist of "Three Sonatas for the Piano-forte, with Accompaniment;" "A Concerto for the Grand Piano-forte, with Accompaniments for a full Orchestra;" "Two Divertimentos;" "Three Sets of six Songs, with a Glee to each Set;" "Three Duets for two performers on the Piano-forte;" "A Coronation March;" "A Coronation Anthem;" The celebrated glee, "When shall we three meet again?" with several other glees, &c., &c. Bennet also published very extensive works: "The Collects of the Church of England, in Score," for the use of cathedrals, or for other public or private performances; and the "New Version of Psalms, in four Parts," with a full accompaniment for the organ or piano-forte. He has likewise composed several overtures and fugues, and voluntaries for the organ.

BENNETT, THOMAS, organist of the cathedral, and of the Episcopal chapel of St. John, Chichester, in the latter half of the last century, received his musical education in the choir of Salisbury, under Joseph Corfe. Bennett's principal works are, "An Introduction to the Art of Singing;" "Sacred Melodies," a selection which is allowed to be made with much judgment and good taste; also "Cathedral Selections," consisting of anthems, commandments, and chants. Each of the above productions has met with much approbation in the musical world.

BENNETT, WILLIAM STERNDALE. One of the most admired of the English composers now living, whose style, however, is so completely imbued with the peculiarities of Mendelssohn, of whom he was a favorite and devoted pupil, that it can scarcely be called original. He was born in 1816. His early orchestral compositions and songs (quite in the manner of German *Lieder*) were hailed as evincing most rare promise. His romantic overtures, called "The Naiads," and "The Wood Nymph," are still favorites in the concert room, and are remarkable for a certain vein of delicate and fairy-like imagination, and for their great resemblance to the overtures of Mendelssohn, of which, however, they are but pale and feeble copies. We do not hear of any works of magnitude produced by this writer since these early efforts.

BENMARCATO. (I.) Well marked. By this expression the performer understands that the piece before which it is placed is to be executed in a clear, strong, and pointed manner.

BENSER. A pianist and composer at London. He published sonatas, &c., for his instrument since the year 1784. Benser was a German by birth, and the first master of the celebrated J. B. Cramer.

BEQUARRE. (F.) A natural.

BERARD, born in 1710, published "The Art of Singing," Paris, 1755, a work of much merit at the time it was written.

BERARDI, ANGELO, a chapel-master at Spoletto, published at Bologna, in 1687, "*Documenti Armonici*," containing the rules of counterpoint; in 1689, "*Miscellanea Musicale;*" in 1690, "*Arcani Musicali;*" and in 1693, "*Il Perche Musicale.*" Berardi's works were a high authority in music at the time he wrote. Many of his precepts are arranged and given by Choron in his great work on composition.

BERAUDIERE, MARC DE. A French composer of vocal music at the beginning of the seventeenth century.

BERBIGUIER, BENOIT TRANQUILLE. A pupil of Berton at the Conservatory at Paris; he is a good flutist, and has composed many works for his instrument. He is also author of an excellent method for the flute, and some useful exercises for the same instrument. Berbiguier's compositions for the flute are excellent, full of beautiful passages, conducted with fine taste, knowledge, and correct judgment, and always written, both for the performer and the effect, according to the genius of the instrument.

BERCHEM, JAQUES GIACHETTO, or JACQUET OF MANTUA, a native of the Netherlands, lived for a considerable time at Mantua. He published motets and various other vocal music of great merit at Venice, between the years 1539 and 1561. Some of his compositions are preserved in the British Museum.

BERG, a German, published some piano-forte music in London between the years 1770 and 1797.

BERGER, LOUIS. A celebrated pianist and pupil of Clementi, born at Berlin in 1777. He published a valuable work, entitled "*Douze Etudes pour le Piano-forte*," which is reprinted at Clementi's, in London. The exercises are stated, in Clementi's Catalogue, to hold a middle station between facility and extreme difficulty. They are fingered by the author, so as to render them of great advantage to performers who have small hands.

BERGER, JOHANN WILHELM VON, died at Wittenberg, in 1751. He was professor and dean of the university there, and wrote several works relative to music.

BERGOGNONI, BERNARDO. An opera composer at Venice in the beginning of the last century.

BERGOMUS, ALEXANDER. A composer of masses in 1572.

BERGT, CHRISTIAN GOTTLOB AUGUST, organist of St. Peter's Church at Baugen, was born at Freyberg in 1772. He originally studied theology, but soon gave up that pursuit for music. Since the year 1801, he has published many admired vocal compositions for the church, theatre, and chamber. His grand chorus, "Christ Jesus," is said to be one of the most effective ever performed in England. It was sung at the Manchester Philharmonic Concerts.

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BERLIN ACADEMY OF MUSIC. The Berlin Academy of Music was founded in the year 1850, by Dr. A. B. Marx, Dr. T. Kullak, and Herr Julius Stern, of Berlin, and has risen rapidly in the estimation of the European public.

BERLIN, JOHANN DANIEL. Organist in Norway. He published "The Elements of Music," and some other didactic works, at Copenhagen, about the middle of the last century. He died about the year 1775.

BERLIOZ, HECTOR, the composer, was born at Côte St. André, (Isère,) in France, in 1803. The son of a physician of some local repute, he was sent to Paris, after completing his college studies, to attend the courses in law. At that time he knew little of music; the flageolet and the guitar were the only instruments of which he had any notion. Yet, though he was nearly twenty years old, and scarcely able to decipher a few notes, he was passionately fond of the art, and vainly begged his parents to permit him to devote himself to it exclusively. In such a capital the temptation was not to be resisted; so he took the matter into his own hands, quitted the study of the law, and entered the Conservatory. His father, irritated at this defiance of his authority, cut off his supplies, and M. Berlioz had no resource but to become a chorus singer in the Dramatic Gymnasium. He longed to become a composer, and by the shortest route. To learn the piano, to accustom himself to reading music and to the styles of various schools and masters, seemed too long a task for him. Besides, the music in his head bore little resemblance to all this. For him the history of his art began with himself, and with the exception of the "*Vestale*" of Spontini, which made an early and lasting impression on him, he knew but little of the celebrated master-pieces of music, and had but slight esteem for what he did know. Of course studies were out of the question. He resolved to have no master but his own experience. His first work proved absolutely strange and unintelligible both to hearers and performers. It was a mass for four voices, with chorus and orchestra. But the ridicule it called forth only stimulated him to renewed ardor. An overture to "Waverley," another to a drama called "*Les Francs Juges*," a "*Concert de Sylphes*," a "*Symphonie Fantastique*," an overture to Shakspeare's "Tempest," scenes from Goethe's "*Faust*," music to some of Moore's "Melodies," &c., marked the development of his tendency. M. Fetis (from whom we glean the above) expresses the pretty general opinion of musicians about these works in the following sentences: —

"His thought, at first uncertain, at length defines itself, so that you may see that the violent passions predominate in it, that the genius of melody is foreign to it, and that *the instinct of instrumental effects* is the most precious gift with which Nature has endowed Berlioz. Prodigal to him on this side, she has not given him the wisdom to keep him from abusing the gift. *Effects*, always *effects!* that is what Berlioz regards in music, and what constitutes three quarters of his own music. It is but justice to admit that these effects are often happy, and would be still more so if their author economized their use. As to plan, I find not the shadow of it in what Berlioz has published up to this date, (1837.) Very different in that from Beethoven, by whose example he so often justifies his own vagaries, he seems never to have comprehended the utility of a certain periodical return of ideas; and when he repeats them, it is in a uniform and monotonous manner. His melodies are devoid of metre and of rhythm; and his harmony — a strange assemblage of incongruous sounds — does not always merit the name. Moreover, charm is wanting in all this, because, entirely wedded to his thought, M. Berlioz has not the art of suspending its course by the introduction of unexpected episodes, as men of genius in all times have done, especially Beethoven."

This opinion, however, is far from unanimous. Berlioz had then, and has still more now, a large party of admirers, composed of those who are charmed by what is adventurous, and free, and new; those who gladly hail any revolution in art; there are more poets, painters, &c., than musicians among them. Berlioz competed several times before the French Institute for the prize in musical composition, and obtained the second prize in 1828, and the first in 1830. Then he wrote under the inspiration of the cannons of the revolution of July, and while the bullets struck the *Palais des Arts*, where he had shut himself up. The subject of the cantata which he then composed was "Sardanapalus." It was performed on the 30th of October of the same year, at a public meeting of the Academy of Fine Arts. As a pensioner of government, he made the tour to Italy; but in his state of mind, Italy, so far as music was concerned, had little for him. Without even entering Germany, but preferring to follow out his own plan, he returned soon to Paris, where, since 1832, he has repeatedly given concerts, bringing out his own compositions with an orchestra of unusual number and variety of instruments; for therein lies his forte. M. Berlioz has also distinguished himself as a literary writer and critic upon music, in the *Gazette Musicale* of M. Schlesinger, and more recently in the *Journals des Debats*. He always pens a brilliant article, and his opinions of new works, singers, players, and composers, which he seldom withholds, are still widely copied. In 1844, he published a "Musical Tour in Germany and Italy," in two octavo volumes, which is full of pleasant musical criticism and gossip. Berlioz has recently been in high favor with Liszt at Weimar, where all that is new and original in music is most encouraged, and where his opera "*Benvenuto Cellini*" has been produced successfully during the past year. His overture to "Lear," and his dramatic symphony, "Romeo and Juliet," have been the subjects of much discussion of late. The latter was performed, in the summer of 1852, in London, at the concerts of the New Philharmonic Society, the first season of which was signalized by the conductorship of Berlioz, who, among other things, did not fail to bring out that great work of Beethoven, from which, it seems, he would fain date his own artistic career, namely, the ninth or "Choral" Symphony.

BERLS, JOHANN RUDOLPH, was born near Erfurt in 1758. He has composed various symphonies, also some vocal music, since the year 1780.

BERMUDO, JUAN, a Spanish musician,

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wrote, in the sixteenth century, a work entitled "*Libro de la Declaration de Instrumentos.*"

BERNABEI, ERCOLE, the scholar and successor of Benevoli at St. Peter's at Rome, and instructor of the Abbate Steffani, may be ranked among the greatest masters of harmony in the ancient ecclesiastical style of the seventeenth century. This composer, being invited by the Elector of Bavaria to Munich, about the year 1650, entered into the service of that court, where he continued the rest of his life. A specimen of his works may be seen in Stevens's sacred music.

BERNABEI, GIUSEPPE ANT., son of the preceding, after following his father's steps in the study of ecclesiastical harmony, surpassed him considerably in melody and modulation, as he lived long enough to see a great relaxation in the rigor of ancient rules. After succeeding his father as *maestro di capella* to the Elector of Bavaria, by whom he was honored with the title of *conseilleur aulique*, and publishing several compositions for the church, replete with musical science of the first class, he lived till the year 1732, extending his existence to the great age of eighty-nine.

BERNACCHI, ANTONIO. An Italian singer, engaged by Handel, in the year 1716, for the opera in London. This performer's voice seems by nature to have been feeble and defective; but he supplied the defects of nature by so much art, that his performance was always much more admired by professors than by the public in general. He staid there at first but one year, after which he went back to Italy, but returned in 1729. After quitting the stage, Bernacchi established a school for singing at Bologna, where he had himself been educated, and where he formed several admirable scholars, who rendered his name and school famous.

BERNARD, ANTON. Chamber musician to the King of Prussia at Berlin, in 1791.

BERNARD, GIFFARD, translated into English, in 1779, Bemetzrieder's "Treatise on Singing." He has also composed some vocal music.

BERNARDI, BARTOLOMEO, chamber musician to the King of Denmark at Copenhagen, in 1720, was a good violinist and composer of vocal and instrumental music.

BERNARDI, FRANZ, a flute player and composer for his instrument in Austria, was born in 1767.

BERNARDI, STEFFANO, was a learned theorist, as well as composer of masses and madrigals of a most elaborate and correct kind. He flourished from 1611 to about 1634, and in 1623 was chapel-master of the Duomo at Verona. He published a didactic work, called "*Porta Musicale*," at Verona, in 1615. This elementary tract has the merit of clearness and brevity.

BERNARDI, FRANCESCO, commonly called *Senesino*, was an excellent soprano singer, born at Sienna about the year 1680. His celebrity appears to have commenced at Dresden, in 1719. Handel, hearing of his talent, then engaged him for his opera in London, at a large salary, and he made his *début* there in 1721. Senesino's voice was considered on the continent as a *mezzo soprano*, though in England it was regarded as a *contralto*. In the year 1726, he was taken ill, and as soon as he was able to travel, went to Italy for the recovery of his health; after remaining there about two or three years, he returned to London. Senesino's voice was penetrating, clear, equal, and flexible; his intonation was pure, his shake perfect, and he was peculiarly renowned for his delivery of recitative. In 1739, Senesino was residing at Florence. He died about the year 1750.

BERNARDINI, MARCELLO, called also *Marcello di Capua*. A composer of many operas since the year 1784, to several of which he also wrote the words.

BERNASCONI, ANDREA, of Verona. A contemporary of Hasse. He was long in the service of the King of Bavaria, and died at Munich. He composed several serious operas between the years 1741 and 1766.

BERNER, ANDREA, a violinist and composer at Bonn, was born in Bohemia in 1766.

BERNHARD, CHRISTOPH, a composer and tenor singer, was chapel-master to the court of Saxony. He died in 1692. He published some sacred music of great science at Dresden and Hamburg.

BERNHARD, surnamed *L'Allemand*, or *Le Teutonique*, a German organist, so early as the year 1470 invented pedals for the organ at Venice — a discovery which reflects great honor upon the organists of his country, as it implies ideas, harmony, and effects beyond the power of human hands.

BERNIER, NICOLAS, was born in the year 1664 at Mantes, on the Seine. By his merit in his profession, he attained to be conductor of the music at the Chapel of St. Stephen, and afterwards at that of the King of France. The regent Duke of Orleans admired his works, and patronized their author. This musician died at Paris in 1734. His five books of cantatas, and songs for one and two voices, the words of which were written by Rousseau and Fuselier, have procured him great reputation. There are, besides, of his composition, "*Les Nuits de Sceaux*," and many motets, which are still in great esteem. Bernier was a pupil of Caldara, and is regarded by M. De la Borde as one of the greatest contrapuntists and fuguists that ever existed.

BERRETARI, AURELIO, called also *Fiesoli*, published a mass and psalms at Venice in 1656.

BERTALI, ANTONIO, chapel-master at Vienna, was born at Verona in 1605. He composed much vocal and instrumental music.

BERTANI, LELIO, born at Brescia in 1520, was chapel-master there, and afterwards at Vienna. He was a voluminous composer of madrigals.

BERTEZEN, SALVADOR, an Italian composer, published a work entitled "The Principles of Music," at Rome, in 1780.

BERTHAUD, or BERTAUD. A violoncellist and scholar of Duport, at Hamburg, in 1796.

BERTHEAUME, about 1790, first violin at the Comic Opera at Paris, published, since 1780,

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eight instrumental works. Bertheaume was conductor at the *Concert Spirituel*, in 1783. Some of his pupils — Grasset, for instance — have arrived at much celebrity on the violin.

BERTHOLDO, SPIRIDIO. A composer of madrigals at Venice in 1561 and 1562.

BERTIN. A composer of operas in France between the years 1706 and 1720.

BERTIN. A composer of instrumental music in London since the year 1793.

BERTINI, SALVATORE, born in the year 1721 at Palermo, received his musical education at the Conservatory of La Pieta, under the celebrated Leo. He was a skilful composer. His first works were for the theatre; he then composed church music, and was successful in both styles, his melodies being sweet and simple in his dramatic pieces, whilst in those for the church they were sublime and pathetic. He died at Palermo in 1794.

BERTINI, BENOIT AUGUSTE. Born at Lyons in 1780. He was a pupil of Clementi on the piano, and published some sonatas in London. Since his return to Paris, in 1806, he has also published some instrumental music.

BERTOLA, GIOV. ANTONIO. A composer of sacred music in Italy at the beginning of the seventeenth century.

BERTOLDI. An Italian composer of madrigals in the seventeenth century.

BERTOLDI, SIGNORA. A good female singer in Handel's operas, in London, in the year 1729.

BERTOLOTTI. A celebrated Italian singer in the latter half of the last century.

BERTON, PIERRE MONTAN, a celebrated French musician, was taught music from four years of age, and at six years old was able to read common vocal compositions at sight; at twelve he sang in the cathedral of Senlis, and occasionally played the organ. In the year 1744, he made his *début*, as a singer, at the Opera at Paris, which situation, however, from the failure of some notes in his voice, he did not long hold; but obtained, about two years afterwards, the place of *chef-d'orchestre* at the Grand Opera. Here his talents became so conspicuous, that he obtained successively the offices of chamber musician to the king and director of the Opera. P. M. Berton composed or made considerable alterations in nine or ten operas. It was during his direction that Gluck and Piccini came to Paris, when the great revolution in French music was effected. Gluck had such confidence in the talents of Berton, that he requested him to revise and alter the *denouement* of his "*Iphigenie en Aulide*," which is still performed as Berton arranged it. Berton did all in his power to appease the parties of the Gluckists and Piccinists, by reconciling the chiefs. He died at Paris in 1780.

BERTON, HENRI MONTAN, son of the preceding, was born at Paris in 1767. He was taught music from six years of age, and entered the Opera band, as a violinist, at thirteen. The taste of young Berton was formed on the models constantly presented to him in the performance of the dramatic compositions of Gluck, Piccini, and Sacchini. He soon became anxious to compose an opera, although one of his masters in composition had given it as his opinion that he would never succeed as a dramatic composer. Having obtained the words of a comic opera, "*La Dame Invisible*," he composed the music, and expressing great fear that it would not succeed, a female friend showed the manuscript to Sacchini, who not only decided in his favor, but desired to see the author, and from that time had so tender a regard for him, that he called him his son, and was his friend and guide till Sacchini's death, in 1786. H. M. Berton has composed several oratorios for the spiritual concerts, and near thirty operas, the most admired of which at the present time are, "*Montano et Stephanie*," "*Aline*," and "*Françoise de Foix*." He has also published several cantatas, and a great variety of romances. On the establishment of the Conservatory of Music, Berton was named professor of harmony. He has also written several didactic works of great celebrity, of which the following are the titles: "*Arbre Genealogique des Accords*," "*Methode sur l'Harmonie*," and a "*Dictionnaire sur les Accords*."

BERTON, FRANCOIS, son of the preceding, was born at Paris in 1784. He was a good pianist, and has composed several romances, &c. Died in 1832.

BERTONI, FERDINANDO, chapel-master at the Conservatory of the *Mendicanti*, at Venice, was born in 1727. He was pupil of Padre Martini. In the year 1776, he obtained great renown by his composition of the opera of "*Orfeo*," which was received with enthusiasm at the theatre in Venice. In 1779, Bertoni accompanied Pacchierotti to England; however, Sacchini was then in too high favor in London for Bertoni to have much success. Few masters knew better than he the mechanical parts of their business; his melody was flowing and graceful, though not often new; his parts were clear and well arranged, and his counterpoint perfectly correct; still there was sometimes a pacific smoothness in his music that bordered upon languor. Upon the death of Galuppi, in 1785, Bertoni was appointed chapel-master to St. Mark's Church and the state of Venice, the most honorable and lucrative employment to which a musical composer can aspire in Italy. Bertoni was the master of the celebrated singer Tenducci. He composed thirty operas, the words of most of which were written by Metastasio, Apostolo Zeno, and other eminent Italian poets.

BERTRAM, BALTHASAR CHRISTIAN FRIEDRICH, chamber musician to the King of Prussia, and a pupil of Graun, died in 1787.

BERTRAND, ANTONY, born in Auvergne, set to music the songs of Ronsard, the favorite bard of France during the reigns of Henry II., Francis II., Charles IX., and Henry III. He published them in four parts, in 1578, under the title of "*Amours de Ronsard*."

BERTUCH, CARL VOLKMAR, was born at Erfurt about the year 1730. He was organist of St. Peter's Church, at Berlin, and considered to be a fine player of Sebastian Bach's music.

BERTUCH, or BERTOUCH, GEORG VON, was born in 1668. He was a Danish general

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officer, and composed several cantatas and other music.

BERWALD, JOHANN FRIEDRICH, was born at Stockholm in 1788. When between four and five years of age, he played at a public concert on a small violin. After that time he visited, with his father, various courts of Europe, whence he received medals and many other marks of royal approbation; at the same time he prosecuted his studies in composition and on the piano-forte. Several of his instrumental works have been published in Germany since the year 1798.

BESARDUS, JEAN BAPTISTE. A performer on the lute, and composer for his instrument, at the commencement of the seventeenth century.

BESNECKER, J. A. A celebrated organist and church composer at Prague in the beginning of the seventeenth century.

BESOZZI, JOSEPH. A musician at Parma in the latter part of the seventeenth century.

BESOZZI, JEROME, born at Parma in 1712, was bassoon player to the court of Sardinia from the year 1730. He went with his brother Alexander to Paris for a short time, where they were heard with the greatest applause. The two brothers subsequently lived together at Turin till their death.

BESOZZI, ANTOINE, brother of the two preceding, was, in 1755, a performer on the hautboy at the chapel at Dresden. He died at Turin in 1781. He performed, at different times, at the principal courts of Europe.

BESOZZI, GAETAN, brother of the three preceding, was born at Parma in 1727, and first entered the service of the court of Naples as performer on the hautboy, and subsequently held the same situation at the court of France. His playing was much admired in London about the year 1793.

BESOZZI, CHARLES, son of Antoine Besozzi, was born at Dresden. He was also a performer on the hautboy.

BESSEL, A. M. S. E. VON, published some instrumental music in Germany, between the years 1790 and 1793.

BESSER, T. G. An organist at Halberstadt, and composer, between the years 1779 and 1784.

BESSON, or BESON, a French composer, published some sonatas at Paris in 1729.

BETHISY, a French composer, published, in 1752, a treatise entitled "An Explanation of the Theory and Practice of Music, according to the new Discoveries." The author has availed himself of Rameau's principles. It is a work of little merit.

BETTS, ARTHUR, was born in Lincolnshire. He received instructions of Hindmarsh and Viotti on the violin, and of Eley, Dussek, and Steibelt, in the theory of music; he also derived great benefit from the friendly lessons of Russell, and from his long practice and experience, may be ranked among the most eminent teachers of the present day. The best compositions of A. Betts are as follows: "Three Sonatas for Piano-forte and Violin;" "A Duet for two Performers on the Piano-forte;" "Set of Duets for Violin and Violoncello;" "Set of Duets (easy) for Violin and Tenor;" "A Sonata for Piano-forte, (violin obligato,) and Violoncello (ad lib.;") "A Divertimento for Piano-forte and Violin;" "Andante for Violin Obligato, with second Violin, Alto, and Bass." He has also composed some songs, and arranged pieces, amongst which is the much admired "Overture to the Men of Prometheus," by Beethoven, arranged as a quintet for two violins, alto, flute, and violoncello.

BEUF, JEAN LE, published at Paris, in 1739, a treatise on church music.

BEURHUSIUS, FRIEDERICUS. A writer on music in the latter part of the sixteenth century.

BEUTHNER, JOHANN HEINRICH, director of the music at Riga, was born at Hamburg in 1693. He published a cantata at Riga in 1717.

BEUTLER, JOHANN GEORG BERNHARD. Director of the Musical Academy at Berlin, and composer of piano-forte music. He was both an excellent pianist and violinist.

BEVERINI, FRANCESCO, one of the oldest, and probably the first, dramatic composers, lived at Rome about the year 1480.

BEVIN, ELWAY, a musician eminently skilled in the knowledge of practical composition, flourished towards the end of Queen Elizabeth's reign. He was of Welsh extraction, and had been educated under Tallis, upon whose recommendation it was, that, in 1589, he was sworn in gentleman extraordinary of the chapel; from whence he was expelled in 1637, it being discovered that he adhered to the Romish communion. He was also organist of Bristol Cathedral, but forfeited that employment at the same time with his place in the chapel. Child (afterwards Dr.) was his scholar. He has composed sundry services, and a few anthems. Before Bevin's time, the precepts for the composition of canons were known to few. Tallis, Bird, Waterhouse, and Farinor were eminently skilled in this most abstruse part of musical practice. Every canon, as given to the public, was a kind of enigma. Compositions of this description were sometimes exhibited in the form of a cross, sometimes in that of a circle; there is now one extant, resembling a horizontal sundial; and the resolution (as it was called) of a canon, which was the resolving it into its elements, and reducing it into score, was deemed a work of almost as great difficulty as the original composition. But Bevin, with a view to the improvement of students, generously communicated the result of many years' study and experience, in a treatise which is highly commended by all who have taken occasion to speak of it. This book was published in 1631, (4to.,) and dedicated to Goodman, Bishop of Gloucester, with the following title: "A briefe and short Instruction of the Art of Musicke, to teach how to make discant of all proportions that are in use; very necessary for all such as are desirous to attain to knowledge in the Art; and may, by practice, if they sing, soon be able to compose three, four, and five Parts, and also to compose all sort of Canons that are usuall by these directions, of two or three Parts in one upon

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the plain Song." The rules contained in this book for composition in general are very brief; but for the composition of canons there are in it a variety of examples of almost all the possible forms in which they are capable of being constructed, even to the extent of sixty parts.

BEYER, a German, invented at Paris a new kind of piano-forte, with glass instead of strings. Franklin called it the *glass-chord*. It was publicly exhibited at Paris in 1785, and has since been used in dramatic music on some particular occasions.

BEYER, JOHANN SAMUEL, director of music at Freyberg, published several vocal works between the years 1703 and 1730.

BI. A syllable applied in *solmization*, by the Spaniards, to the note B natural, called by other nations *si*.

BIANCA. (I.) A minim, or half semibreve.

BIANCARDI, VINCENZO. An opera composer at Florence in 1790.

BIANCHETTA. A celebrated female singer in one of the conservatories at Venice, in 1800. Haydn is said to have written his "*Ariadne*" for her.

BIANCHI, PIETRO ANTONIO. A celebrated composer at Venice between the years 1571 and 1609.

BIANCHI, GIULIO CESARE. A composer of motets at Venice in 1620.

BIANCHI, GIOV. ANTONIO, a writer on subjects connected with music, died at Rome in 1758.

BIANCHI, GIOVANNI. An instrumental composer at Milan about the year 1710.

BIANCHI, ANTONIO, a singer and composer, was born at Milan in 1758, and sang at various courts of Europe until the year 1793, when he went to Berlin, and composed several Italian *intermezzi*. He quitted Berlin in the year 1797, and subsequently visited various of the great towns in Germany. His compositions are all vocal, and for the most part dramatic. Among his operas are "*La Reduction de Paris*," performed at Paris; "*Le Mort Marie*," also at Paris; "*Castore e Polluce*," at Florence; "*Caio Mario*;" "*Demofoonte*;" "*Arbace*;" "*Piramo e Tisbe*;" "*Scipione Africano*;" "*Artaserse*;" "*Pizarro*;" and "*Il Ritratto*;" all for Naples.

BIANCHI, FRANCESCO, was born at Cremona. He composed either fifty-seven or fifty-eight entire operas, besides a considerable quantity of church and other music. He wrote a great deal for Pacchierotti and Marchesi, and some of his operas remain in public estimation, and were performed, both in Italy and in England, at least as often as those of any other master. He composed his "*Disertor Franchese*" at Venice in 1785, which obtained its celebrity in the following manner: Pacchierotti performed the part of the deserter, and in the proper costume of a French soldier. The dress of common life had never before been seen upon the opera stage, and so shocked was the classical taste of the Venetians at this innovation, that they actually refused the piece a fair hearing. It happened, however, that some royal personage, passing through Venice, expressed a strong desire to see this opera, and in deference to him, the music suffered no interruption; their rapture was equal to their first unwarrantable disgust, and the poor discarded "*Disertor*" became a reigning favorite. Bianchi wrote the first opera, both for Storace and for Billington, "*Castore e Polluce*" for the former, and "*Inez di Castro*" for the latter. His forte lay in fine expression. Though his "*Merope*" (the best of his works) displays how thoroughly he understood the use of instruments, his accompaniments were rather natural and easy than *recherches*. He went hand in hand with the style of his contemporaries, Paesiello, Cimarosa, &c., preferring simplicity to the more complicated effects introduced by the Germans. His "*Semiramide*" is remarkable as having been chosen by Banti for her *début* in England, when it had an extraordinary run. The fame of his success induced the managers to send for him to England, where he remained till the end of his life. Bianchi was previously engaged by the court of Vienna, but his residence in the service of the emperor was prevented by the death of that great personage. It is said that the emperor, having desired his presence at some town in Italy, after conversing with him for near two hours with great familiarity, at length questioned him as to his willingness to settle at Vienna. Bianchi assented, and an engagement was formally made out by the Austrian minister at Venice. He had just read the paper of his appointment, when news of the death of the emperor was brought him, and his good fortune died with the prince. We may relate an anecdote which is, perhaps, the strongest proof of this composer's talents. While Haydn was in England, he assured Bianchi that whenever the accidents of life disturbed his temper, he kept one leaf of Bianchi's works *turned down* for reference; to this he always resorted, and it never failed to restore his serenity.

As a learned contrapuntist, Bianchi ranked high, and a great work of his on the theory of music remained unpublished at his death, in the hands of his widow, Mrs. Lacy. The entire work was intrusted to the care of the editor of the "Quarterly Musical Review," with permission to publish extracts. A series of these will be found in the above work, commencing at vol. ii. p. 22.

BIANCHI, J. M. C., was a celebrated performer on the violin. As a musician, both practical and theoretical, he has not often been excelled; and in other respects he was a highly accomplished scholar. His manuscripts consist of Italian operas, English canzonets, violin concertos, &c. This excellent musician died at Neuilly, near Paris, in 1802, aged only twenty-seven years.

BIANCIARDI, FRANCESCO. An Italian composer of madrigals about the year 1590.

BIBER, HENRY JOHN FRANCIS, vice chapel-master to the Bishop of Saltzburg, published in 1681 a set of solos for a violin and bass. He seems to have been amongst the first violin players of his time; and his solos are the most difficult and fanciful, says Dr. Burney, of any music of the same period. One of the pieces is written on three staves, as a score for two violins and bass, but meant to be played in

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double stops. Others are played in different tunings of fourths and fifths, as for a treble viol. A second work by this musician, entitled "*Fidicinium sacro-profanum*," consists of twelve sonatas, in four and five parts, to be played on three instruments; and a third, "*Harmonica artificioso-ariosa*," published at Nuremberg, consists of pieces of seven parts, to be played on three instruments.

BIDEAU, DOMINIQUE, published an esteemed method for the violoncello, and some other instrumental works, since the year 1796.

BIEGO, PAOLO. A Venetian dramatic composer between the years 1680 and 1690.

BI-EQUAL THIRD. A name given by Earl Stanhope, in his "Principles of the Science of Tuning," to intervals, two of which, added to a major third, make up an octave; consequently two of them equal a minor sixth.

BIEREY, GOTTLOB BENEDICTUS, chapel-master and *chef-d'orchestre* at the theatre at Breslau, was born at Dresden in 1772. He composed near twenty operettas, and much other instrumental and vocal music.

BIFERI, NICOLAS, of the Neapolitan school of musicians, was born at Naples in 1739. The characteristics of his style of composition are facility and good taste. After leaving a favorable impression of his talents in Italy, he went to Paris, where he was appointed a chapel-master. He then published a work entitled "*Traité de Musique abregé*," in which the arts of singing, accompaniment on the piano-forte, composition, and fugue are well taught, in language remarkable for its perspicuity.

BIFFI, GIUSEPPE. A composer at Milan in the sixteenth century. Many madrigals of his composition were published between the years 1582 and 1600.

BIFFI, DON ANTONIO, a Venetian chapel-master to the Conservatory of the Mendicanti, composed some oratorios, &c., in 1704.

BIGAGLIA, DON DIOGENIO, a Venetian Benedictine, composed some cantatas and other music about the year 1720.

BIGATTI, CARLO, one of the best pupils of Padre Mattei, and also of Zingarelli, was born at Milan in 1778. He has published nearly twenty-five works of masses, motets, and airs with variations. He is said to show in his works a profound knowledge of harmony.

BIGGS. A celebrated English composer of songs and canzonets. He was a particular friend of Mrs. Opie, and set much of her poetry to music. Among his publications are a collection of Hindoo airs, and a collection of Welsh airs, the words of both by Mrs. Opie. Biggs ranked very high in England as a teacher.

BIHLER, FRANZ. Chapel-master at Augsburg. He published much vocal and instrumental music between the years 1792 and 1803.

BIHLER, GREGORIUS. A composer at Donawert, in Germany. Some of his music was printed at the Hague in the year 1796.

BILLINGS, WILLIAM. For one hundred and fifty years after the landing of the Pilgrims at Plymouth, no native son of New England had attempted musical composition. This distinction was reserved for William Billings, a native of Boston, whose works were so much admired in his day, and so much neglected afterwards. He was born October 7, 1746, and died in Boston, September 26, 1800, aged fifty-four. He was the author of six distinct publications, namely: 1. "The New England Psalm Singer," 108 pages, published October 7, 1770; 2. "The Singing Master's Assistant," 102 pages, published 1778, being an abridgment of the former work; 3. "Music in Miniature," 32 pages, 12mo., published 1779 — this is principally a collection, containing seventy-four tunes, thirty-one new and original, and thirty-two from his former books, and eleven old standard European tunes; 4. "The Psalm Singer's Amusement," 103 pages, published 1781; 5. "The Suffolk Harmony," 56 pages, published 1786; 6. "The Continental Harmony," 199 pages, published 1794. These, with a few separate anthems, viz., "Except the Lord build the house," &c.; "Mourn, mourn, ye Saints," &c.; "The Lord is risen from the dead," &c.; "Jesus Christ is risen from the dead," &c., comprise all his published compositions; and, excepting the eleven European tunes above mentioned, the whole were his own. Billings was of humble origin, and by occupation a tanner. His opportunities for education of any kind were small, and his literary acquirements of course scant. He had little knowledge of counterpoint, having seen probably no work on the science or rules of harmony, except, perhaps, Tansur's Grammar, a very meagre and imperfect treatise; but his love of music and skill in the art of singing were early manifested, and even in youth he became a popular singing master, and began to compose, and commenced his first publication while quite young. The English publications by W. Tansur, A. Williams, J. Arnold, W. Knapp, and J. Stephenson, had found their way across the Atlantic about the time he came on the stage. The lovers of psalmody here, who had from their youth heard nothing but the slow, isochronous notes of the very few old church tunes introduced in their day in the country, very gladly accepted the more lively and spirited airs which these authors offered them. Billings was foremost in adopting the new style, and formed his taste and took his cue in his compositions from such tunes as the third psalm, thirty-fourth psalm, Milford, Christmas Hymn, and many other similar fuguing and lively compositions, then just becoming popular. His works were of course eagerly adopted, and all the old sacred melodies, however before approved and established, were entirely laid aside for many years. Those who succeeded and imitated him carried this style and taste to a still greater extreme. This music, therefore, so much ridiculed by some, and called, in derision, the American or Yankee style, had not its origin, as has been already suggested, on this side the water. England abounded at that time with the same flashy composition. Volumes were there published, and are still extant, in which not a single solid tune can be found, not one, of any description, which has found its way into any respectable collection of music there or here. Though their harmony may be more correct, the melodies bear no comparison with those of Bil-

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lings, who therefore, in this respect at least, far exceeded his models. His first publication was exceedingly deficient in all the constituent requisites of good melody, as well as good harmony, and particularly as to accent. It will not bear criticism, and it may amuse the reader to see the remarks of the author himself on his own work. In the preface to his second publication, he said, "Kind reader, no doubt you remember that about ten years ago I published a book, entitled 'The New England Psalm Singer;' and truly a most masterly performance I then thought it to be. How lavish was I of encomiums on this my infant production! Said I, Thou art my Reuben, my first born, the beginning of my strength; but to my great mortification I soon discovered it was Reuben in the sequel, and Reuben all over. I have discovered that many pieces were never worth my printing or your inspection." Of course, in his second work, which at length obtained the name of "Billings's Best," and which professed to be an abridgment of the first, he omitted altogether a great proportion of the tunes, and amended very much those he retained, particularly in the point of accent. This work, as well as his fourth, called the "Psalm Singer's Amusement," became very popular, and no other music for many years was heard throughout New England. Many of the New England soldiers, who, during the revolutionary war, were encamped in the Southern States, had many of his popular tunes by heart, and frequently amused themselves by singing them in camp, to the delight of all who heard them. A gentleman in Philadelphia, distinguished for his great literary attainments, as well as for his musical taste, often spoke of the great pleasure he enjoyed from this source during that period, and said that the name of Billings had been dear to him, and associated with the happiest recollections ever since. Billings possessed something also of the spirit of poetry, as well as of music, and was the author of many of the words, as well as the tunes, he published. The following words set to "Chester" were his own: —

"Let tyrants shake their iron rod,
And Slavery clank her galling chains;
We'll fear them not; we trust in God —
New England's God forever reigns."

He was a zealous patriot also, and much attached to Governor Samuel Adams, of Massachusetts, who was also a great lover and performer of psalmody; and it is within the recollection of many now living, that that venerable statesman uniformly was seated at church in the singing choir. One secret, no doubt, of the vast popularity Billings's works obtained, was the patriotic ardor they breathed. The words above quoted are an example, and "Chester," it is said, was frequently heard from every fife in the New England ranks. The spirit of the revolution was also manifest in his "Lamentation over Boston," his "Retrospect," his "Independence," his "Columbia," as well as his "Chester," and many other pieces. Finally, whatever may be said of Billings's music, and however deficient it may now be thought to be in good taste as well as in many other respects, it certainly gave great delight in its day, and many now living, who were accustomed to hear it in their youth, are much inclined to prefer it to the more elaborate and learned music of the present time. And who can wonder that, after an age of slow, dull, monotonous singing in our churches, confined at the same time to half a dozen threadbare tunes, our congregations should have been electrified and delighted with the chanting, song-like, spirited style which Billings introduced? Besides, the manner of performance should be considered. In the old way, tunes were *set* and *struck up* by the chorister at random; without tuning fork or pitch pipe, and performed by *rote*, and of course often without *tune* or *time*; while the new could be performed only by those who had been instructed in schools and in the art of singing. Billings, therefore, may justly be considered in the light of a reformer, and as having given a new impulse to music generally in our country. Had he lived at the present day, with the superior advantages for obtaining musical skill and science now enjoyed, or had he lived in any other period, there is no reason to doubt he would have been as much distinguished as he was in his own; and though his name and music (as improvement in knowledge and taste in the art advanced) soon declined, and were almost entirely out of date, yet we now begin to see both his name and his melodies making their way again into respectable notice and the best collections. There is fashion even in music. The style and taste of one period have no charms at another. So we look in vain into the music of the earliest antiquity for the wonderful effects ascribed to it. So is it also with the tastes of the different nations at the same period; what prevails in one is without interest in another. The fugues and divisions, once so common and prevalent, and which abounded even to disgust and satiety in former days, particularly in our American composition, and which served finally, no less than their violation of the rules of harmony, to cast them into the shade of neglect and derision, are now much disused and out of fashion. In this respect we have gone to the other extreme. Very few fugues or divisions are admitted, into church music at least, and sparingly into any other. Within the last twenty years much has been done to restore a better taste, and introduce a better kind of music among us. The struggle has been to banish the fuguing and frivolous airs which deluged the country, and in doing it we have returned too far, perhaps, towards the exclusive use of the old tunes with notes of equal length, and to the plain chant. This cannot last, and the want of more exciting and animating melodies in our churches begins to be manifested, and must and will be gratified. Besides, they want a more distinctive character. To the great majority of every audience all tunes seem too much alike. Modern harmony being restricted to a few simple rules, which also restrain the freedom of the melodies themselves, and the time and measure of our sacred music having settled down into a slow and solemn uniformity, it requires some practical acquaintance with music to distinguish one tune from another. A greater variety and more characteristic difference seems to be called for. Billings's melodies were certainly many of them very good, and he generally gave something of an air to the bass and intermediate parts. This led him often into errors in his harmony, such as the unnecessary omission of the third, consecutive eighths and fifths, and permitting the inner and inferior

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parts to transgress their proper limits. These and other rules of harmony and progression were not, however, much known or promulgated with us in his time. Correct musical grammars were then unknown in New England. But it cannot be denied that he had genius and talent, which would in any age, probably, have distinguished him, and raised him above his contemporaries; and he must be allowed the merit of exciting a musical spirit, which gave to New England an impulse that is felt even to this day.

BILLINGTON, ELIZABETH. This celebrated singer, musician, and piano-forte player, was a daughter of Weichsell, a native, we believe, of Freyberg, in Saxony. She was born in England about the year 1770. Her mother, who was a singer of some eminence, died while her offspring, Mr. C. Weichsell, the celebrated violinist, and Mrs. Billington, were young. These children were trained to music at the earliest possible age, and even performed on the piano-forte and violin for the benefit of Mrs. Weichsell, at the Haymarket Theatre, at six years old. Her first master was Schroeter, an excellent teacher of the piano-forte, and her father superintended her musical education with a degree of severity that could scarcely be justified even by the proficiency of the pupil. Few persons have attained the perfection that Miss Weichsell reached upon this instrument. At fourteen she came before the public as a singer, at Oxford, and at sixteen married Mr. Billington, then a performer on the double bass, who carried her immediately to Dublin, where she commenced her theatrical career in the opera of "Orpheus and Eurydice." Here, perhaps, for the only period of her life, she was doomed to suffer mortification, in the greater applause and respect obtained by Miss Wheeler, a singer much inferior to herself; and such was the effect on the ardent mind of Mrs. Billington, that it had nearly been the occasion of her leaving the stage in disgust. The reputation of Miss Wheeler procured her an engagement at Covent Garden Theatre for three years. Mrs. Billington followed her to London, and no sooner had she arrived, than Mr. Harris, the proprietor, and Mr. Lewis, the manager, waited upon her with a proposal to play three nights. So short a trial she positively refused, expressing her desire to substitute twelve nights, under the apprehension that her too anxious solicitude to please her countrymen might defeat her first efforts. Such, indeed, was her distrust, that she considered this as a final experiment; and she had determined, in the event of any failure, either in the case of self-possession or of deficiency of powers and attainments, to quit the profession of an actress at once. They proceeded to discuss the terms of her engagement, and she desired a salary of twelve pounds per week; to which the managers objected, as being the *highest sum then given*, and as the remuneration assigned to Miss Wheeler, whose reputation was so high and established. The comparison was unfortunate; it irritated Mrs. Billington, and she instantly declined to enter into any permanent contract. She consented, however, to appear for the twelve nights, and was advertised for the part of Rosetta, in Arne's opera of "Love in a Village." She was announced for the Wednesday night; but the name of Mrs. Billington, late Miss Weichsell, having caught the attention of the king, his majesty commanded her appearance to take place two days sooner — a circumstance highly flattering, as it was a solitary instance, and contrary to the custom generally observed by the sovereign.

It will readily be conceived, that Mrs. Billington, whose habits of study and practice had been fixed by the severest exercise of parental authority, omitted no preparatory exertion to insure her success with the public under such auspices. Indeed, she labored night and day, and nothing could be more complete than her triumph over the esteem of her audience and the rivalry of her former favored competitor. Miss Wheeler was laid on the shelf, as the theatrical phrase goes, and at the expiration of the twelve nights, the managers again waited on Mrs. Billington, to renew her engagement on a permanent footing. They questioned her cautiously respecting her expectations, and she, rather in jest than in earnest, demanded one thousand pounds and a benefit for the remainder of the season, with which, to her utter astonishment, they immediately complied; and they afterwards voluntarily gave her a second night, in return for the extraordinary emolument they had derived from the exercise of her talents. During this season, although her theatrical duties were unremitted, she never relaxed from the most sedulous general pursuit of the knowledge and practice of her art. She labored incessantly, and received lessons of Mortellari, an Italian master of celebrity, at that time in England. The theatre had no sooner closed than she availed herself of the interval to fly to Paris, where she enjoyed the instructions of the great Sacchini, the composer. Thus she continued from the first to fortify and enrich her natural gifts with the strength and ornaments of high science.

At this time, Madame Mara arrived in England, unequalled in the eminence she had attained. In 1785, the subject of our memoir made her *début* at the Concert of Ancient Music. Mara herself is said not to have beheld her reception quite unmoved, and some disputes even arose respecting place and preëminence in the seats of the orchestra — a species of contention very unworthy the transcendent abilities of these gifted individuals. Mrs. Billington's fame continued to spread, while her never-ceasing ardor and assiduity were day by day enlarging her stock of knowledge, acquirement, and facility. She was a constant performer at the concerts of the metropolis, and she sang at the memorable Westminster Abbey performances. She remained at Covent Garden until 1793, when she adopted a resolution to retire from public life, which she vainly imagined she had firmness enough to adhere to. At the instigation of her husband and her brother, she was induced to make a continental tour, with a view solely to amusement; and to this intent she declined all letters of introduction, intending to travel *incognita*. For some time they succeeded, and passed along without notice; but at Naples, the English ambassador, Sir W. Hamilton, penetrated their secret, and persuaded Mrs. Billington and Mr. Weichsell to perform in private before the king and queen, at Caserto, a country residence. The gratification they received induced their majesties to request Mrs. Billington to perform at the great theatre of St. Carlo, then thought to be the finest opera established in the world. She accordingly, in May, 1794, made her

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début in "*Inez di Castro*," which was composed expressly for her by the *maestro*, Francesco Bianchi, who wrote an opera worthy the supereminent ability of this *prima donna*. Her success was complete, for indeed her celebrity made her name known in Italy; and previous to her quitting England, the Venetian ambassador had been in treaty with her to accept an engagement, which, however, she broke.

Her performance at Naples was interrupted by a sudden and affecting event. On the second night, as Mr. Billington was seeking his hat to accompany his wife to the theatre, he fell down in a fit of apoplexy, and died in the arms of Bianchi, at the residence of the Bishop of Winchester. Nor was this the only circumstance that impeded her progress. About this time, an eruption of Mount Vesuvius took place, and the superstitious bigotry of the Neapolitans attributed the visitation to the permission granted to a heretic to perform at St. Carlo. Serious apprehensions were entertained by Mrs. Billington's friends for the consequences of such an impression. Her talents, however, triumphed; she renewed her performance, and no *prima donna* was ever more raptuously received in that country, where the opera is best cultivated and understood. Paesiello, Paer, and Himmel successively wrote for her after Bianchi.

In 1796 she went to Venice, where, after the first performance, she was taken so ill that she could sing no more during the season; and it is among the records honorable to human nature, that the manager generously brought her the whole of her salary, which she compensated by playing the succeeding season without any other reward than the pleasure of reciprocating the liberality of her employer. Conceiving that the air of Venice did not agree with her, she quitted the place. On her journey from Venice to Rome, she was earnestly requested to give a concert at Rome, which she at first declined; but a society of *Cavalieri* undertook the whole of the arrangement, and she and Mr. Weichsell performed to a very crowded audience. Between this period and the year 1798, she visited all the principal theatres in Italy, and in this year married Mr. Felissent, and appeared only twice subsequently at Milan. In 1801, still retaining the name of Billington, she returned to her native country. No sooner was her arrival known, than all the conductors of the public amusements were alike eager to engage her. The managers of Covent Garden and Drury Lane Theatres evinced equal anxiety to secure her talents, and the disposal of her services was at length referred to arbitrators, who awarded that she should appear at the two theatres alternately. Mandane, in Arne's "Artaxerxes," was the character selected for her *début*, and the audience were struck with rapture and astonishment at her amazing powers, which were then in their full meridian. On this occasion she introduced a song from Bianchi's "*Inez di Castro*," to the English words "Lost in anxious doubts;" which, being composed expressly for her, exhibited at one view her prodigious qualities, heightened by the delightful execution of her brother's *obligato* violin accompaniment. Perhaps no other singer could have sung this song; very certain it is, no one has ever attempted it. Engagements now multiplied upon her. She sang at the Italian Opera in 1803, at the king's concert, at the Hanover Square Vocal Concerts, and at a round of provincial meetings, from this time till 1809, when she finally retired. Two remarkable circumstances attended her during this period of her public life. On her reappearance at the opera, Banti, then in the zenith of her excellence, played the character of Polifonte to Mrs. Billington's Merope, in Nasonini's opera of that name. Never was the house so crowded as on this occasion; the stage was so covered with ladies and gentlemen, that the performers had scarcely room to move. The second occurrence was her performance with Mara on the 3d of June, 1802, the last night of that most distinguished singer's appearing in England. They sang a duet together, composed to display their mutual accomplishments, and the contest excited both to the utmost pitch of scientific expression. At length Mrs. Billington, having gained a competency, and feeling her health very sensibly affected by her efforts in the service of the public, retired in 1809 from all public performances, and was never afterwards induced to appear except on one occasion, when she sang for the benefit of a charity at Whitehall, in the presence of the royal family. Mrs. Billington finally quitted England with her husband in 1817, and died, after an illness of a very few days, at her estate of St. Artien, near Venice.

BILLINGTON, THOMAS, husband of the preceding, and whose sudden death at Naples has been before mentioned, was a musician of talent, and composed some pleasing vocal pieces, among which were Gray's "Elegy," "Maria's Evening Service," "Eloisa to Abelard," Pope's "Elegy," Prior's "Garland," "Children in the Wood," and part of Young's "Night Thoughts," all set for one or more voices.

BILS, FRANZ. An organist in Germany, and voluminous composer, towards the end of the last century.

B IN ALT. (I.) The tenth above the treble clef note; the third note in *alt*. See TREBLE CLEF NOTE and ALT.

B IN ALTISSIMO. (I.) The octave above B in alt; the third note in *altissimo*. See B IN ALT, and ALTISSIMO.

BINARY. Twofold or double measure. See TIME.

BINCHOIS. A celebrated French composer between the years 1400 and 1460. He is cited by Gaffori, as being, together with Dunstable, Caron, Regis, Dufay, and Brasart, one of those musicians, who, at the commencement of the fifteenth century, gave a great impulse to the art of counterpoint, and were, in fact, the precursors of the masters of the Flemish school.

BIND. A ligature, or tie, connecting two or more notes.

BINDER, AUGUST SIEGMUND, organist at Dresden, was born there in 1761. He received his instructions in music of his father, C. S. Binder, and has composed several vocal and instrumental pieces.

BINDERNAGEL, JOSEPH. A German musician, living about the year 1800 in Paris. He published some instrumental music in the years 1799 and 1800.

BINDING NOTES. Notes held together by curves, or ties. See HOLDING NOTES.

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BINDUNG. (G.) Syncopation.

BINGTON, WALTER, an Englishman, wrote, in the thirteenth century, a work entitled "*De Speculatione Musicæ.*"

BINI PASQUALINO, of Pesaro, was one of the favorite pupils of Tartini. About the year 1757, he was director of concerts to the Duke of Wurtemburg, at Stuttgard, at the same time that Jomelli was chapel-master to the duke.

BION, a Greek philosopher, wrote a work on music, which is now among the manuscripts in the king's library at Vienna.

BIONI, ANTONIO, a voluminous composer of opera music, and pupil of Giovanni Porta, was born at Venice in 1698. He went to Breslau, in Germany, where, and at Vienna, he composed numerous operas between the years 1724 and 1738.

BIRCH, H. W., was a friend of the celebrated Dr. Croft. On the death of the doctor, in 1727, Mr. Birch erected a monument for his friend at his own expense. This gentleman was remarkable for the singularity of his character. He was a man of abilities in his profession; was one of the counsel for Woolston, in the prosecution against him for his blasphemous publications concerning the miracles of our blessed Savior, and made for him as good a defence as so bad a cause would admit of. He was possessed of a good estate, and was therefore at liberty to gratify his passion for music, which was a very strange one, for he preferred that style which had a tendency to draw tears. Of all compositions he most admired the funeral service by Purcell and Croft, and would leave the circuit and ride many miles to hear it. At the funeral of Queen Caroline, for the greater convenience of hearing this music, he, with another lawyer, who was afterwards a judge, walked among the choirmen of the abbey, each clad in a surplice, with a music paper in one hand and a taper in the other, though neither he nor his friend could sing a note.

BIRCHENSHA, JOHN, an Irishman, pubblished a prospectus, in 1672, of a complete system of music, intended to be published by him under the title of "*Syntagma Musicæ.*" It is doubtful whether this work ever appeared. He wrote, however, two other small works on music, and translated the "*Elementale Musicum*" of Alstedius.

BIRCKENSTOCK, J. A., chapel-master at Eisenach, was born in 1687. He composed some instrumental music. He died in 1733.

BIRD, WILLIAM, the worthy and admirable scholar of Tallis, is supposed to have been the son of Thomas Bird, one of the gentlemen of Edward VI. chapel, in which he was himself a singing boy. By the great number of his ecclesiastical compositions to Latin words, and the several portions of the Romish ritual which he so frequently set to music, and published late in life, he seems to have been long a zealous adherent to that religion. He must, however, have conformed to the church establishments of Queen Elizabeth's reign, for, in 1563, he was chosen organist of Lincoln Cathedral, where he continued till 1569; when, upon the accidental death of Robert Parsons, who was drowned at Newark-upon-Trent, he was appointed gentleman of the Chapel Royal; notwithstanding which office, he seems to have composed the chief part of his choral music to Latin words, and to have published it in that language, as late as the middle of the reign of King James I. Bird composed a vast quantity of vocal music, chiefly sacred, between the years 1575 and 1611.

Dr. Tudway's collection, in the British Museum, contains a whole service in D minor, by Bird, with responses, and the anthems, "Sing joyfully unto God," "O Lord, turn thy wrath,' (all published in the second and third volumes of Dr. Boyce's Cathedral Music,) "O Lord, make thy servant," "Save me, O God," "Prevent us, O Lord," and "*Civitas sancti tui.*" One of his *sacrarum cantionum*, or sacred songs, published in 1589, has been long sung in the cathedrals to the English words "Bow thine ear, O Lord," and is one of the admirable pieces of harmony in the second volume of Boyce's printed collection.

Dr. Aldrich was a great admirer and collector of the works of Bird, and adapted English words to most of his compositions, which were originally set to parts of the Romish service in Latin. He bequeathed to Christ Church, Oxford, beautiful and correct copies of these productions.

His pieces for the organ and virginals are almost innumerable. In a magnificent folio manuscript, curiously bound in red morocco, which is generally known by the name of Queen Elizabeth's virginal book, there are nearly seventy of his compositions.

It has been imagined that the rage for variations, that is, multiplying notes, and disguising the melody of an easy and generally well-known air, by every means that a *note-splitter* sees possible, was the contagion of the present century; but it appears from the *virginal book*, that this species of influenza, or *corruption of air*, was more excessive in the sixteenth century than at any other period of musical history. None of Bird's pieces for keyed instruments seem to have been printed, except eight movements in a thin folio book of lessons, that were engraved on copper, and published in the reign of King James I., under the following title: "Parthenia, or the Maidenhead of the first Musicke that ever was printed for the Virginals, composed by three famous Masters, William Byrd, Dr. John Bull, and Orlando Gibbons, Gentlemen of his Majestie's most illustrious Chapel." These lessons, though not equally difficult with some of those in the virginal books of Queen Elizabeth and Lady Nevill, are rather more dry and ungraceful.

The canon, "*Non nobis, Domine,*" appears in none of his works published by himself, or collected by others, before the year 1652, when Hilton inserted and prefixed the name of Bird to it, in a collection of catches, rounds, and canons; but as no claim was laid to it, by or in favor of any other composer before or since that time, till about the middle of the present century, when it was given to Palestrina by Carlo Ricotti, — who published, in Holland, among his concertos, a fugue in eight parts, on the same subject, — there seems no doubt remaining of Bird having been the author of that pleasing and popular composition.

Bird died in 1623, surviving his master, Tallis, thirty-eight years; and if we suppose him to have been twenty in the year 1563, when he was

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chosen organist of Lincoln, he must have been eighty at his decease.

In a collection of music by this writer there are the following reasons why people should learn to sing: —

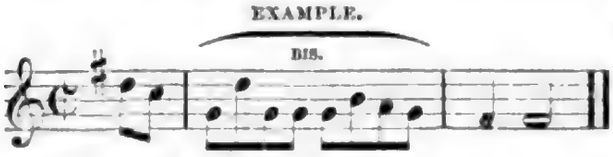
Reasons set down by th' auctor to persuade everie one to learn to sing: —

1. It is a knowledge easlie taught and quicklie learned, *when* there is a good master and an apt scholar.
2. The exercise of singing is delightful to nature, and good to preserve the health of man.
3. It do strengthen all parts of the heart, and doth open the pipes (sic).
4. It is a singular good remedie for a stuttering and stammering in the speech.
5. It is the best means to preserve a perfect pronunciation, and to make a good orator.
6. It is the onlie way when nature hath bestowed the benefit of a good voyce; which gift is so rare, as there is not one among a thousand that hath it: and in mannie that excellent gift is lost, because they want the art to express nature.
7. There is not any musicke of instruments whatsoever comparable to that which is made by the voyces of men, *when* the voyces are good, and the same well sorted and ordered.
8. The better the voyce is, the sweeter it is to honor and serve God therewith; and the voyce of man is chiefly to be employed to that end — *omnis spiritus laudet Dominum.*

BIRMINGHAM MUSIC HALL. This is the largest in England, being 140 feet long, 65 feet wide, and 65 feet high. It is capable of containing an audience of about 3000 persons. It has rectilineal walls, broken at intervals by pilasters, and is surmounted on all sides by a coving deeply groined, which terminates in the flat ceiling above. Two narrow galleries extend along the sides of the room, and are of greater depth across the end; at the other end is placed the orchestral platform and choral seats, which platform is on the same plane with the lower gallery. The floor of the hall is level.

BIS. (L.) Twice. This term always implies that the bar, or bars, included with it in the same curve, (drawn under or over the notes,) is to be sung or played twice before the performer proceeds to the succeeding bar, or bars.

EXAMPLE.



BISDIAPASON. (L.) A double octave.
BISINIA. (L.) A term formed from the word *bis*, twice, and applied to piano-forte pieces, or movements in which both hands are alternately employed upon the same melody, or succession of intervals.

BISACCIONI, an Italian composer, lived about the middle of the seventeenth century. He composed at Venice, in 1645, the opera "*Ercole Amante*," which was performed at Paris in 1660, on the king's marriage.

BISCACCIANTI, SIGNORA. Miss Eliza Ostinelli was born in Boston, Massachusetts, in 1825. Her father, Louis Ostinelli, a talented Italian musician, was for many years a resident of Boston, and leader of the orchestra in the principal theatres. Her mother was a native of New York, and a pianist of rare excellence for that time. Her voice in her girlhood was remarkable for its richness, beauty, and great compass, embracing more than two octaves and a half. With a quick ear and impassioned brilliant style, she sang the English and Italian songs that were in vogue, and which she caught pretty much by ear, to the great admiration of her friends, who anticipated in her a distinguished singer, and were anxious that she should cultivate the rare gift which she possessed without musical knowledge or habits of application. A subscription was easily raised, and in the latter part of the year 1843, at the age of eighteen, she left America, in company with her father, for the direct purpose of cultivating her voice under the best Italian masters. An introduction from the American consul at Leghorn brought her to the notice of Giuditta Pasta, then in Como, the native city of Signor Ostinelli. She continued to receive instruction from Madame Pasta for ten months, and subsequently became a pupil of Vaccai, Nani, and Lamberti, three of the most celebrated masters of Italy. In May, 1847, Miss Ostinelli, who by this time had changed her name for that of Biscaccianti, a distinguished family of Milan, made her first public appearance in the difficult character of Elvira, in Verdi's "*Ernani*," at the Carcano, the same theatre at which Pasta, who, up to this time, had continued to evince the greatest interest in her success, had made, many years before, her *début*. Her success was complete. She returned to America in the summer of the same year, had an enthusiastic welcome in her native city, and sang, with great success, in opera and concert, in all the principal cities of the Union. A few years since, Mme. Biscaccianti visited Europe a second time, sang several times, if we mistake not, in the opera at London, and then withdrew from the public for a year or more, which period she devoted to the most earnest studies, under the best teachers in London and Paris. On her return to the United States, a marvellous improvement appeared in the finish, style, and sentiment of her singing. She was in every sense an accomplished, refined artist, alike admirable for voice, method, execution, style, and expression. During the past year, Mme. Biscaccianti has been exciting great enthusiasm by her concerts in the principal cities of California. She was the first great singer that visited that golden land.

BISCH, JEAN. Author of "Elements of Music," published in 1802. This is probably the same Bisch, a German by birth, who published some military music at Paris, in 1794.

BISCHOFF, JEAN GEORGES, was born at Nuremburg in 1733. He was a skilful performer on several instruments, and composer of some violin music.

BISCROME. (I.) A semiquaver.

BISCIOLA, LELIO, a learned Jesuit, wrote on the subject of music at the beginning of the seventeenth century.

BISGARGUI. See VISCARQUI.

BISHOP, JOHN, a scholar of Rosingrave, was organist of the cathedral at Winchester early in the last century. He published a collection of airs for two flutes, and composed some church music. His "*Hymnus Matutinus*" is even now elegant.

BISHOP, HENRY ROWLEY, was born in London in 1782, and early in life was placed under the musical tuition of the celebrated Francesco Bianchi. In the year 1806, he commenced the course of composition which still distinguishes him, by a part of the music of a ballet produced at the King's Theatre, under the title of "*Tamerlan et Bajazet:*" subsequently to which he wrote the ballet called "*Narcisse et les Graces.*" After the lapse of two seasons, he came forward at Drury Lane

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Theatre with "*Caractacus*," a grand ballet of action, in which his efforts were again successful; but when, about twelve months afterwards, he made his first decided attempt as a dramatic composer, it was thwarted by circumstances of peculiar gloom and misfortune. On the 23d of February, 1809, an opera, called the "Circassian Bride," was produced at Drury Lane, with Bishop's music. On the following night, Drury Lane Theatre was burned to the ground, and the scores of the new opera were entirely consumed in the flames. This music had been received with enthusiasm by those qualified to criticize it, and there are specimens still occasionally performed, such as the duet of "I'll love thee," which amply communicate the extent of the loss. But by a calamity even of this extent, Bishop's tide of fortune was not to be turned; the proprietors of Covent Garden Theatre, seeing his merits, and knowing how to employ them, formed an engagement with him for three years, to compose and direct the music of that establishment. He entered on this important office with the season of 1810–11.

The first piece, in consequence of this arrangement, upon which Bishop's talents were employed, was a musical drama in three acts, by Norton, selected from Scott's poem of the "Lady of the Lake," with some unimportant variations, and produced as the "Knight of Snowdown." In the music of this piece Bishop displayed a degree of talent seldom surpassed by British composers. Before the expiration of this engagement, the "Virgin of the Sun," the "Æthiop," and the "Renegade" were produced; and the great musical picture of a storm and earthquake, with which the first of these pieces was enriched, will be long remembered. A fresh engagement for five years was now concluded; and when we say that Bishop signalized it immediately by the "Miller and his Men," no ampler proof can be given of the indications with which it commenced. "For England, ho!" a melodramatic trifle of superior pretensions, next enabled him to maintain the impression his prior works had just made; and the annexed record of his compositions will show the magnitude of his labors during these five years.

A new engagement of Bishop at Covent Garden Theatre took place in 1818, and being made, as before, for a term of five years, of course expired with 1823.

In 1819, Bishop became a joint proprietor of the oratorios with Mr. Harris, and they were confided to his exclusive direction; in 1820, a separation of interests occurred, and these splendid performances were conducted by Bishop on his own responsibility, and under his entire control. Arrangements had been made which invested him with the same degree of power for *seven* successive seasons; he profited, however, by a clause in the contract to relinquish them at the end of the *first*, and withdrew to the continuance of those theatrical avocations they had too sensibly interrupted.

A great public honor was paid to Bishop in the autumn of 1820, when he visited Dublin, and received the freedom of that city by the cordial and *unanimous* suffrage of those who presented it.

On the institution of the Philharmonic Society, Bishop was appointed one of its directors; he has also held the same office several times since. He further belongs to the Royal Academy of Music, as a professor of harmony.

Bishop has been concerned in the production of more than seventy theatrical pieces: of this number, more than half are his own unassisted compositions. He also supplied the music of three tragedies, the "Apostate," "Retribution," and "Mirandola;" and a "Triumphal Ode," performed at the oratorios: he has published a multiplicity of single songs, duets, glees, &c., of great merit. He arranged the first volume of the "Melodies of various Nations;" three volumes of the "National Melodies" are also furnished with his symphonies and accompaniments; and he finally stipulated with Mr. Power to superintend his publications of Irish and other classical airs.

The following is a list of Bishop's dramatic productions: —

"*Tamerlan et Bajazet*," (composed and selected,) grand heroic ballet, King's Theatre, 1806; "*Narcisse et les Graces*," Anacreontic ballet, do., June, 1806; "*Caractacus*," grand ballet of action, Drury Lane, March, 1806; "Love in a Tub," ballet, do., November, 1806; "The Mysterious Bride," (composed and selected,) romantic drama, do., June, 1808; "The Circassian Bride," opera, do., February, 1809; "Mora's Love," ballet, King's Theatre, June, 1809; "The Vintagers," musical romance, Haymarket, August, 1809; "The Maniac," opera, Lyceum, March, 1810; "Knight of Snowdown," do., Covent Garden, February, 1811; "Virgin of the Sun," do. do., January, 1812; "The Æthiop," do. do., October, 1812; "Haroun Alraschid," (altered from the Æthiop,) do. do., January, 1813; "The Brazen Bust," melodrama, do., May, 1813; "Harry le Roy," (composed and selected,) burletta, do., July, 1813; "The Miller and his Men," melodrama, do., October, 1813; "For England, ho!" (with the exception of three airs,) melodramatic opera, do., December, 1813; "The Farmer's Wife," (with Davy, Reeve, &c.,) opera, do., February, 1814; "The Wandering Boys," melodrama, do., February, 1814; "Sadak and Kalasrade," (first act of,) grand spectacle, do., April, 1814; "The Grand Alliance," (composed and selected,) allegorical spectacle, do., June, 1814; "Doctor Sangrado," ballet, do., September, 1814; "The Forest of Bondy," melodrama, do., September, 1814; "The Maid of the Mill," additional music in opera, do., October, 1814; "John of Paris," (composed and selected from the French of Boieldieu,) do. do., November, 1814; "Brother and Sister," (with Mr. Reeve,) musical entertainment, do., February, 1815; "The Noble Outlaw," opera, do., April, 1815; "Telemachus," (composed and selected,) opera, Covent Garden, June, 1815; "Magpie and the Maid," melodrama, do., September, 1815; "John du Bart," do. do., October, 1815; "Cymon," (overture and additional music in,) musical entertainment, do., November, 1815; "Comus," (additional music in,) do. do., 1815; "Midsummer Night's Dream," (composed and selected,) opera, do., January, 1816; "Guy Mannering," (with Whitaker, &c.,) do. do., March, 1816; "Who wants a Wife?" melodrama, do., April, 1816; "Royal Nuptials," (selected and arranged,) occasional interlude, do., November, 1816; "The Slave," opera, do., November, 1816; "Heir of Veroni," (with Whitaker,) operatic piece, do., February, 1817; "Hu-

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morous Lieutenant," opera, do., January, 1817; "The Libertine," (adapted from Mozart,) operatic piece, do., 1817; "Duke of Savoy," opera, do., September, 1817; "Father and his Children," melodrama, do., October, 1817; "Zuma," (with Braham,) opera, do., February, 1818; "Illustrious Traveller," melodrama, do., February, 1818; "December and May," operatic piece, do., May, 1818; "Barber of Seville," (overture and additional music, and adapted from Rossini,) do. do., October, 1818; "The Marriage of Figaro," (composed and adapted from Mozart,) do. do., March, 1819; "Fortunatus," melodrama, do., April, 1819; "The Heart of Mid-Lothian," (composed and selected,) opera, do., April, 1819; "A Roland for an Oliver," music arranged for musical entertainment, do., 1819; "Swedish Patriotism," melodrama, do., May, 1819; "The Gnome King," operatic piece, do., October, 1819; "The Comedy of Errors," opera, do., December, 1819; "The Antiquary," (composed and selected,) do. do., January, 1820; "Battle of Bothwell Brig," (composed and selected,) musical entertainment, do., 1820; "Henri Quatre," opera, do., April, 1820; "Twelfth Night," do. do., 1820; "Don John," (part of the music,) do. do., 1821; "Two Gentlemen of Verona," do. do., 1821; "Montrose," (composed and selected,) do. do., February, 1822; "The Law of Java," do. do., May, 1822; "Maid Marian," do. do., December, 1822; "Clari," do. do., May, 1823; "The Beacon of Liberty," musical romance, do., October, 1823; "Cortez," opera, do., November, 1823; "Native Land," do. do., February, 1824.

BISHOP, ANNA, was educated at the Royal Academy of Music, in London. Her first appearance in public was at a concert given by Bochsa, July 5, 1839. Grisi, Pauline, Viardot Garcia, Persiani, Rubini, Tamburini, and Lablache, all sang at this concert; Thalberg and Dohler presided at the piano, and Bochsa at the harp; still, in spite of this brilliant phalanx of artists, who threatened to eclipse altogether the talent of the new *debutante*, she obtained the most triumphant success. Soon after she ventured on an artistic tour through the principal countries of Europe, and visited the most noted towns of Denmark, Sweden, Russia, &c., in all of which places she was successful. Her visit and reception in the large cities of the United States will be remembered by the thousands who heard and admired her.

BISONI. A church composer at Lugo, in Italy, in 1788.

BISSET, CATHARINE. Eldest daughter of Robert Bisset, LL. D., author of the "Life of Burke," and the "Reign of George III." At an early age, Miss Bisset gave promise of musical abilities. In consequence of the death of her father, when she was quite a child, she was advised by many friends to study, as a profession, that art which she had previously cultivated as an accomplishment; and notwithstanding the high rank of several of her nearest relatives, at twelve years of age she was giving lessons to assist in supporting her family. Shortly after, she became acquainted with J. B. Cramer, who, with the liberality of mind which so peculiarly characterized him, instructed her without any emolument.

In 1811, Miss Bisset performed, at the New Musical Fund concert, Cramer's difficult concerto in C minor, with the most unbounded applause. Having established her fame as a public performer, Miss Bisset preferred being heard at the nobility's private concerts until the season of 1823, when she was prevailed on to play at Paris, where she was enthusiastically received, and pronounced, by several of the first professors in that city, to be the only performer of the present day in the true style of her inimitable master.

BISSET, MISS ELIZABETH, pupil of Mr. Dizi, was as celebrated on the harp as her sister on the piano-forte.

BISSON, LOUIS. A French composer in the latter half of the sixteenth century. He altered many four part songs of Nicholas Chemin into duets, without changing the first part.

BITTHEUSER, F. R. A monk and composer of music at Wurtzburg in the latter half of the last century.

BITTI, MARTINI. A distinguished violinist and composer of instrumental music at Florence about the year 1714.

BITZENBERG, MADAME. A celebrated pianist, singer, and violinist at Vienna, about the year 1798.

BIUMI, GIACOMO FILIPPO, an organist and composer at Milan, died in 1652. He published motets and church music.

BIZARRO. A celebrated composer of madrigals, &c., at Rome, in the first half of the seventeenth century.

BIZZARO. (I.) This term implies that the style of the movement to which it is prefixed is odd, fantastical, and irregular; now quick, now slow; sometimes loud, sometimes soft; just as the carelessness, or whim of the moment, dictates to the composer.

BLACKWELL, ISAAC. An English composer of songs, some of which were printed in a collection entitled "Choice Ayres, Songs, and Dialogues to sing to the Theorbo, Lute, and Bass Viol," fol. 1675. There are some compositions of his for the church in the books of the Chapel Royal, and in those of Westminster Abbey.

BLAMONT, FRANCOIS COLIN DE, was born at Versailles in the year 1690, and for his merit in his profession, was made a chevalier of the order of St. Michael. He was a composer for the opera, and enjoyed the places of superintendent of the king's music, and master of that of his chamber. He wrote the operas "*Didon*," "*Les Fêtes Grecques et Romaines*," "*Il Pastor fido*," &c. He died in the year 1760.

BLANC, DIDIER LE. A French composer of four part songs in 1597.

BLANC, HUBERT LE, published a work on the bass viol at Amsterdam in 1740.

BLANCHARD, E. J. A., a celebrated French musician, died at Versailles in 1770. He was chamber musician to the King of France, who granted him letters of nobility and the order of St. Michael. He composed some sacred music containing beauties of the first order, among which is a magnificent motet, called "*Laudate Dominum*."

BLANCHE. (F.) (Literally, white note.) A minim, or half note.

BLANCHIS, PETRUS ANTONIUS. See Bianchi, P. A.

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BLAND, MRS., is the daughter of an Italian Jewess of the name of Romanzini, and was first introduced into public life by a Mr. Cady, hair dresser to the Royal Circus, who heard and approved of her voice while an infant, and by the consent of her mother she was engaged at a small salary. She soon distinguished herself by her wit and pleasing manner of singing, and rapidly advanced in the good opinion of her audience. Miss Romanzini soon aspired to a regular stage, and was engaged by Mr. Daly, manager of the Dublin Theatre, where she was well received.

When Mrs. Wrighten left the stage, the managers found great difficulty in supplying her place. Among others, Miss Romanzini was engaged for that purpose, and in a short time she proved herself an excellent substitute. The public were greatly pleased with her performance of the page, in "*Richard Cœur de Lion*," which added much to the popularity of the piece, and her fame.

In the summer of 1789 she went to Liverpool, and became a favorite with the inhabitants of that place, both as an actress and as a concert singer. About this period she married Mr. Bland, brother to Mrs. Jordan, by whom she had several children. This lady, both as an actress and as a singer, afforded much pleasure to the public.

BLANGINI, JOSEPH MARIE FELIX, was born at Turin in 1781. At the age of twelve or thirteen he did the duty of organist at the cathedral of that town, and at fourteen led a mass with a full orchestra. He went to Paris in 1799, and devoted himself with the greatest success in giving lessons in singing and composition. He at the same time composed operas and many pleasing romances, and other light vocal pieces. In 1805 he was invited to Munich, and appointed chapel-master to the King of Bavaria; and in 1809 the King of Westphalia conferred on him the situations of chapel-master, chamber musician, and *chef-d'orchestre* to the theatre. Blangini composed one hundred and sixty-four romances; one hundred and seventy notturnos, for two voices; seventeen sets of canzonets; six motets; four masses; and about twenty operas. Among the more favorite of his operas may be cited "*La fausse Duegne*," "*Nephtali*," "*Zelie et Terville*," "*Ines de Castro*," "*Les Fêtes Lacedemoniennes*," and "*Le Sacrifice d'Abraham*."

BLANGINI, MLLE., sister of the preceding, was a good violinist, and has performed concertos on that instrument at the public concerts of Turin, Milan, Vienna, and Paris. She has also composed some music for the violin.

BLANKENBORG, QUIRINUS VAN, organist at the Hague, published a book on thorough bass in 1739, also some church music.

BLANKENBURG, FRIEDRICH VON, died at Leipsic in 1796. He edited the new edition of Sulzer's "Theory of the Fine Arts," and added to the musical articles of that work.

BLASEBLAGE. (G.) The bellows of an organ.

BLASIS, FRANCESCO ANTONIO, composed at Milan the opera of "*Arminio*," in 1790.

BLASIUS, MATHIEU FREDRIC, was *chef-d'orchestre* at the Opera Comique in Paris. He published, in 1796, a method for the clarinet. He also arranged Haydn's sonatas as quartets, &c., and wrote several operas and instrumental pieces. He died in 1829.

BLAVIT, M. A musician of Besançon, who was engaged in the opera at Paris, and distinguished himself by his taste and the superior merits of his pieces of vocal and instrumental music. He died in 1768, aged sixty-eight.

BLAVIERE, about the year 1772, was a singing master at Antwerp. Dr. Burney speaks highly of his intelligence in musical literature and compositions for the church.

BLAZE, H., published piano-forte music at Paris between the years 1799 and 1805. He died in 1833.

BLAZE, FRANCOIS HENRI JOSEPH CASTIL, son of the preceding, was born December 1, 1784. Destined for the bar, he studied in his youth all that was necessary for the profession of advocate, which did not prevent him from cultivating music, of which the first lessons were given to him by his father. He went to Paris in 1799, to pursue his studies in the law school, which he neglected sometimes for those of the Conservatoire. Having finished the study of solfeggi, he received lessons in harmony from Perne, and prepared himself to complete his musical education, when he found it necessary to renounce his inclination in order to occupy himself exclusively with his business. He became, successively, advocate, sub-prefect in the department of Vaucluse, inspector of the library, &c. He had but little time to give to the culture of an art which he passionately loved. However, he played several instruments, and had composed many romances and other fugitive pieces, which were published, when he suddenly determined to renounce the bar, the administrative career, in fine, every obstacle to his inclination: trusting in the future, he set out for Paris with his wife and children — more careful of his trunks of scores and manuscripts than of his other baggage. Two projects led him to the metropolis of the arts — he wished to have represented there the "Don Juan" of Mozart, and some other operas which he had translated and arranged for the French stage, and to publish there a book, in hopes of future renown. This book appeared, under the title of "The Opera in France," (Paris, 1820, 2 vols. 8vo.) A man of talent, a writer full of fancy, M. Castil Blaze attacked with energy, in this work, certain prejudiced persons, who, in France, were opposed to dramatic music. He pointed out the defects of the librettos of the operas, the vices of the interior administration of the theatres, the bad distribution of the parts, the false and arbitrary classification of the voices, in fine, all the causes which prevented the good execution of the music. He also made war against the passionate taste of the French for songs, (*chansons*,) considering them, with justice, as obstacles to the progress of art. Until the moment when M. Castil Blaze commenced, in the "*Journal des Débats*," the series of piquant articles which were the foundation of his reputation, mere men of letters, ignorant of the first elements of music, had assumed the right of putting forth the false opinions, which they took

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for doctrines, upon an art of which they did not comprehend even the aim. To this we must attribute the prejudice which existed amongst the great part of the population against harmony, the luxury of instrumentation, and what is called *scientific music*. The author of the Musical Chronicle, in the "*Débats*," was remarked for the specialty of his knowledge; he silenced the nonsense of the men of letters, and began to initiate the public into the technical language which he used. Whatever progress the art of writing on music in the papers has made in France, we must not forget that M. Castil Blaze was the first who naturalized it in that country.

The treatise upon the "Opera in France" increased to an "Essay upon the Lyric Drama and Rhythmical Verse," which was published in 1826. After having written for more than ten years the Musical Chronicle for the "*Journal des Débats*," M. Castil Blaze left that paper in 1832, to write for the "*Constitutionnel*." In 1832, he published two works. One is called "Chapel Music of the Kings of France," (Paris, Paulin, 1 vol. 12mo.,) and the other "The Dance and the Ballet, from Bacchus to Mademoiselle Taglioni," (Paris, Paulin, 1 vol. 12mo.)

The translations of the "*Nozze di Figaro*," of "*Don Juan*," "*Zauberflöte*," and the "*Matrimonio Segreto*," were done by M. Castil Blaze before he went to Paris. The success of the music of Rossini at this period determined him to continue his works of translation, and successively he published "*The Barber of Seville*," "*La Gazza Ladra*," "*Otello*," and "*Moïse*." He also attempted several *pasticci*, composed of a union of parts of the scores of Rossini, Mozart, Paer, and several other masters. He even composed some pieces himself, of which the best known are "*Les Folies Amoureuses*," and "*Le Forêt de Sénart*." The Theatre Odeon, in Paris, was especially designed, in 1822, for the representation of translated German and Italian operas; every thing played there was successful; but the "*Der Freyschütz*," by Weber, under the French name of "*Robin de Bois*," was received with the most enthusiasm.

The translation of "*Euryanthe*" was also by M. Castil Blaze, but was not so well received. M. Castil Blaze is known as a composer by some pieces of religious music, quartets for the violin, and a collection of twelve romances, amongst which are the "*Chant de Thermopyles*," and the pretty song of "*Roi René*." (Condensed from Fetis.)

BLEIN, M. LE BARON, a general officer in the French engineer corps, was born about 1767. He published in Paris, in 1827, an "*Exposé de quelques Principes nouveaux sur l'Acoustique et la Théorie des Vibrations, etc.*" In 1828 he labored to reform the diatonic gamut, the mode of writing music, &c. Finally, he published, in 1832, "Principles of Melody and Harmony, deduced from the Theory of Vibrations," Paris, 8vo., with plates. His theories have been accused of fundamental errors.

BLESSING, M. An excellent musician, and the inventor of a celebrated instrument, combining the power and variety of a full orchestra, called the *orchestrion*.

BLEWITT, JONATHAN, was born in London in 1782. He was the son of Jonas Blewitt, an organist in London, and author of the first treatise on the organ published in England. Jonathan Blewitt received the groundwork of his musical education under his father, and was afterwards placed under his godfather, Jonathan Battishill. At an early age Blewitt evinced a taste for music, and at eleven years old was appointed deputy organist to his father. He was afterwards engaged to play at All Hallows Barking, Tower Street, for evening lecture, for which a choir was engaged. He then became organist of the chapel at Blackheath, at the time it was attended by her royal highness the Princess of Wales. From thence he removed to Haverhill, Suffolk, at the recommendation of Dr. Arnold, one of his early friends. He next became organist at Brecon, succeeding Mr. Campion, a pupil of his father's, where he remained three years. On the death of his father he returned to London; first, in the expectation of succeeding him in his situation, and secondly, because he had composed an opera written by a lady of distinction, which was to have been brought out at Drury Lane. The theatre, however, being burned down at this period, and circumstances occurring which prevented his election to his father's place, he was disappointed in both expectations, and again returned to the country, where he succeeded in gaining the situation of organist at Sheffield, after a competition in playing with many candidates. In the year 1811, Blewitt visited Ireland, and was patronized by the late Lord Cahir, in whose family he resided for some months; he then became composer and director to the Theatre Royal in Dublin.

After Logier commenced propagating his system of musical instruction in Ireland, Blewitt was the first who joined him; and being an able lecturer, and possessing sound musical knowledge, he soon procured the great majority of musical pupils in the metropolis of Ireland. He was then appointed, by the Duke of Leinster, grand organist to the masonic body of Ireland; he also conducted concerts in Dublin, and officiated in this capacity at the coronation concert during the stay of his majesty in that kingdom. He then became organist of the parish church of St. Andrew's, Dublin. Blewitt was much admired for his extemporaneous performances on the organ, especially in the fugue style. His compositions are numerous; among the principal are, "The Corsair," an opera; "The Magician," an opera; "The Island of Saints," an opera; "Concerto for the Piano-forte;" "Grand Sonata for the Piano-forte;" "*La Nymphe Heureuse*;" "The Battle of Vittoria;" "Royal Divertimento, dedicated to the King;" "Royal Scotch Divertimento, dedicated to the King on his Visit to Scotland;" "*I Pezzi Scelti*;" "*La Violetta*;" "Duets for the Piano-forte;" "The Vocal Assistant;" "Simplification of Modulation and Accompaniment;" "Voluntaries for the Organ," &c. Songs in the Irish style: "Katty O'Lynch;" "Emerald Isle;" "Norah MacFriskey;" "Paddy O'Ran," &c. Songs and duets: "Rosalie," "Rosabel," "I blame thee not," &c.

BLEYER, GEORGE. Chamber musician to the Duke of Schwartzburg in 1660. He composed some vocal and instrumental music, chiefly of a sacred character.

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BLIESENER, JOHANN. A pupil of Giornovichi on the violin. He composed much music for his instrument at Berlin and Vienna, between the years 1789 and 1801.

BLITHEMAN, WILLIAM. Organist of the Chapel Royal to Queen Elizabeth. He was music master to Dr. Bull.

BLOCKLAND. See Brockland.

BLONDEAU, AUG. LOUIS, born at Paris in 1786, was a pupil of Mehul, and gained, in 1808, the grand prize for composition given by the Paris Conservatory. The cantata composed for the prize was "Mary Stuart," the words by Monsieur de Jouy. Blondeau has arranged some of the sonatas of Beethoven as quartets. His cantata of "Mary Stuart" may be found in the "*Journal Hebdomadaire*" of Leduc, thirty-eighth year, Nos. 45–48.

BLONDEL. A rhymer or minstrel to Richard I., King of England, about the year 1190. Whilst his master, being a prisoner of the Duke of Austria, was pining in a tower in Germany, Blondel traversed the whole of the Holy Land, and all parts of Germany, in search of the king, whom he at length discovered to be confined in the castle of Lowenstein, by singing, near the walls of the castle, a song which the king and himself had jointly composed. This anecdote furnished the subject of Gretry's beautiful opera, "*Richard Cœur de Lion.*"

BLOW, JOHN, doctor of music, born in 1648, at North Collingham, in Nottinghamshire, was one of the first set of children of the Chapel Royal, after the restoration. In 1673, he was sworn one of the gentlemen of the chapel, and in 1674, upon the decease of Humphrey, appointed master of the children. In 1685, he was nominated one of the private musicians to King James II., and in 1687 he was likewise appointed almoner and master of the choristers in the Cathedral Church of St. Paul; but in 1693 he resigned this last place in favor of his pupil Jeremiah Clark. Blow had his degree of doctor in music conferred on him by the special grace of Archbishop Sancroft, without performing an exercise for it in either of the universities. On the decease of Purcell, in 1695, he was elected organist of St. Margaret's, Westminster, and in 1699 appointed composer to the chapel of their majesties King William and Queen Mary, at a salary of forty pounds a year, which afterwards was augmented to seventy-three pounds. A second composer, with the like appointment, was added in 1715, when John Weldon was sworn into that office; at which time it was required that each should produce a new anthem on the first Sunday of his month in waiting. That Blow was a composer of anthems while a singing boy in the Chapel Royal appears from Clifford's collection of the words of the services and anthems used in the collegiate and cathedral churches in 1664; for among the ecclesiastical composers mentioned in this book, amounting to upwards of sixty, are included the names of Pelham, Humphrey, John Blow, and Robert Smith, children of his majesty's chapel. Humphrey was born in 1647, and Blow in 1648, so that, at the restoration, the first was only thirteen, and the second but twelve. Their composing anthems fit for the Chapel Royal, before they had attained the age of sixteen or seventeen, would now be regarded as more wonderful proofs of precocity, if Purcell, soon after, at a still more early period of life, had not produced compositions that were superior to these. Dr. Blow died in 1708, at sixty years of age; and though he did not arrive at great longevity, yet, by beginning his course and mounting to the summit of his profession so early, he enjoyed a prosperous and eventful life. His compositions for the church, and his scholars who arrived at eminence, have rendered his name venerable among the musicians of England. "Though there are strokes of the pathetic, and subjects of fugue in Blow's works that are admirable, yet I have examined," says Dr. Burney, "no one of them which appears to be wholly unexceptionable, and free from confusion and crudities in the counterpoint. He has been celebrated by Dr. Boyce for 'his success in cultivating an uncommon talent for modulation;' but how so excellent a judge of correct and pure harmony could tolerate his licenses, is as unaccountable as any thing in Blow's compositions, considering the knowledge and known probity of the late Dr. Boyce. The ballads of Dr. Blow are in general more smooth and natural than his other productions, and, indeed, than any other ballads of his time; there is more melody than in those of Henry Lawes, or any composers of the preceding reign; yet it is not of that graceful kind in which the Italians were now advancing towards perfection with great rapidity. It is either of a Scotch cast, or of a languid kind, that excites no other sensation than fatigue and drowsiness. His pastoral, 'Since the spring comes on,' is, however, as *chantante* as any mongrel mixture of Scotch, Irish, French, and English, that has been since compiled. The first movement, particularly, seems to have been the model of most of the Vauxhall songs of the last forty years. 'Fill me a bowl' has the same kind of merit. The collecting his secular compositions into a folio volume, in 1700, under the title of '*Amphion Anglicus*,' was doubtless occasioned by the great success of the '*Orpheus Britannicus*,' a similar collection of Purcell's dramatic and miscellaneous songs, published by his widow in 1698. But whether Dr. Blow was stimulated to this publication by emulation, envy, or the solicitation of his scholars and friends, by whom there are no less than fifteen encomiastic copies of verses prefixed to the work, the ungrateful public seems to have always remained insensible to these strains of the modern *Amphion*, which were not only incapable of building cities, but even of supporting his own tottering frame. 'Go, perjured man,' is the best of all his secular productions; but that which was an imitation of a duet by Carissimi, '*Dite, o Cieli*,' is overloaded, in his '*Amphion Anglicus*,' with a labored and unmeaning accompaniment. Pages 44 and 46 of this collection contain two of his best ballads — 'Salina has a thousand charms,' and 'Philander, do not think of arms.' In these ballads, the union of Scotch melody with the English is first conspicuous. The subject of a song, page 168, 'Orithea's bright eyes,' is likewise broad Scotch." See Ancient Prefaces.

BLUM, M. H., of the Royal Berlin National Theatre, was an eminent theatrical singer in Germany. Among many other first parts, he has

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performed Don Juan, and Caspar in the "*Freyschutz.*"

BLUM, CARL. Born in 1788. A dramatic composer, guitarist, singer, and director of the opera at Berlin. He composed several operas, as "*Claudine de Villa Bella,*" "*Zoraide, ou la Paix de Granada,*" "*Les Pages du Duc Vendôme,*" &c. Carl Blum was a great favorite with the German public.

BLYMA, F. XAV., director of the orchestra at Moscow in 1796, published some violin music at Vienna and Leipsic between the above year and 1803.

B MOL, (G.) or SOFT B. B flat; so called in contradistinction to B Dur. See B Dur.

BOCCHERINI, LUIGI, was born at Lucca, in 1740. He received his first lessons in music and on the violoncello from the Abbé Vannucci, then music master of the archbishopric. Boccherini, at an early age, showing a great disposition for music, his father, himself an ingenious musician, cultivated his son's talent with care, and at length sent him to Rome, where he soon acquired a high reputation for the originality and variety of his productions. A few years after this he returned to Lucca, where his sonatas were first performed in public. F. Manfredi, a pupil of Nardini, and also a native of Lucca, being there at the time of Boccherini's return from Rome, they executed together his sonatas for the violin and violoncello, (op. 7,) to the great delight of the audience. After this, the two professors became intimate, and quitted Italy together for Spain, where Don Louis, the infante, was collecting professors of the first talent. They were received at Madrid with particular distinction, and Boccherini at length determined to remain in Spain. He was well received by the king, who showed much partiality for him, and loaded him with honor and presents. The only professional obligation imposed on him was to produce, every year, nine pieces of his composition, for the use of the Royal Academy. Boccherini assented to these conditions, and faithfully kept them. He died at Madrid in 1806, aged sixty-six. It is said that Boccherini kept up a regular correspondence with Haydn, these two great musicians endeavoring to enlighten each other respecting their compositions. Carter has said of this composer, that "If God wished to address man, he might be supposed to do so by the music of Haydn; but if he wished to hear music himself, he would prefer that of Boccherini." Puppo, the violinist, well appreciated Boccherini's music, by calling him "the wife of Haydn." Dr. Burney says, "There is, perhaps, no instrumental music more ingenious, elegant, and pleasing than Boccherini's quintets; in which invention, grace, modulation, and good taste conspire to render them, when well executed, a treat for the most refined hearers and critical judges of musical composition." Part of the "*Stabat Mater*" of Boccherini may be seen in the second volume of La Trobe's selection; it is a truly original and highly-finished production.

BOCHSA, ROBERT NICHOLAS CHARLES, was born in 1789, at Montmedi, in the department of the Meuse, in France. His father being first performer on the hautboy at the Grand Theatre at Lyons, the young musician, while yet an infant, had the means of hearing, and consequently imbibing, some notions of good music. Nor were these opportunities neglected, for, at the age of seven years, he publicly performed a concerto on the piano-forte. Even at this early period his genius for composition also developed itself; for, in his ninth year, he composed a duet and a symphony for the flute. At eleven he played on the flute a concerto of his own composition; and at twelve he composed several overtures for ballets, and soon after a quartet, without knowing a single rule of composition. At sixteen he set to music, at Lyons, the opera of "*Trajan.*" At the same period, he applied himself to the study of the harp, and had made himself familiar with that instrument, when he went with his family to Bourdeaux. Here, meeting with the celebrated Beck, he studied composition under him with the greatest enthusiasm, for the space of a year, and set to music the ballet of "*La Dansomanie,*" and an oratorio, ("*Le Deluge Universelle,*") in which he introduced a chorus for two orchestras. About this time, Bochsa had so far mastered the difficulties of the harp, the piano-forte, the violin, the tenor, and the flute, as to be able to perform concertos on either of these instruments, besides being able to play in a slight degree on the hautboy, and understanding perfectly the scale and capabilities of nearly all other instruments. On his arrival at Paris, he was received into the Conservatory of Music, and placed as a pupil of Catel, under whom his progress was so great, that, at the close of the first year, he obtained the principal prize in harmony. After this, he studied the higher branches of composition, under the celebrated Mehul, who manifested for his pupil particular kindness and friendship. As Bochsa still continued to apply himself to the harp, he received also some lessons from Nadermann, and afterwards studied more particularly under the celebrated Viscomte Marin. But judging, with reason, that no one could rise to eminence by imitating the productions of another, he seems, from his publications, which appeared soon after this time, to have applied himself to a style of composition for the harp, which had hitherto been unknown. It is, doubtless, to this self-confidence that may be attributed the celebrity which he since has acquired. It frequently indeed happens that, through a want of proper confidence, the most original talents remain dormant. To give a detailed account of Bochsa's many improvements in harp composition would require more space than we can devote to a single life. It has been by his eminent talents that the harp, which was before so far confined as to be only adapted for accompanying the voice, is now capable of performing the highest species of musical composition. To conclude, Bochsa has obtained a generally allowed preëminence on the harp, which few individual performers on any other instrument have acquired. His compositions for the harp, which were published at Paris, amount to about one hundred and fifty, consisting of concertos, symphonies, quintets, quartets, trios, duets, sonatas, fantasias, capriccios, &c., besides two methods, and fifty studies, dedicated to G. B. Cramer. In 1813, the Emperor Napoleon appointed Bochsa first harpist of his private concerts. Soon after

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this he applied himself with great enthusiasm to dramatic composition, and composed for the royal Comic Opera "*L'Heritier de Paimpal*," an opera in three acts, which experienced great success. In 1814, he was appointed (on the restoration of Louis XVIII.) to compose an opera called "*Les Heritiers Michaux*," which production received the approbation of the king and of the Emperors of Austria and Russia. This opera is said to have been prepared by Bochsa in a few days, and we have heard that the overture was positively composed in two hours. The following is a list of some of the other dramatic productions of this composer, in the order in which they appeared: "*La Lettre de Change*," in one act; "*Le Roi et la Ligne*," in two acts; "*Les Noces de Gamache*," in three acts; and "*Le Roi d'Arragon*," in three acts.

On the 20th of January, 1815, a grand requiem was performed for the service of Louis XVIII., composed by Bochsa for wind instruments only. About this time he was appointed harpist to the king and the Duc de Berri, by whom, as well as by Monsieur, he was particularly patronized. Bochsa went to England in 1817; where for some time he published yearly more, on an average, than seventeen or eighteen pieces for the harp. In 1822, he became director of the oratorios, which, under his management, gradually improved both in selection and performance. At the opening of the Royal Academy of Music in 1822, he became a life governor, and was appointed professor of the harp and secretary to the musical department of that institution. For several years past Bochsa has been director of the concerts and operas of Madame Anna Bishop in the United States and in Mexico.

BODE, JOHANN JOACHIM CHRISTOPH. A printer at Hamburg, and composer of some music since the year 1773. He published a German translation of some of the works of Dr. Burney.

BODENBURG, JOACHIM CHRISTOPH, a German, wrote a work on ancient music, especially of the Jews, also a work on the music of the middle ages and modern times. He died in the year 1759, at the age of sixty-eight.

BODINI, SEBASTIEN. Musician to the Margrave of Baden Dourlack about the year 1756. He published much instrumental music at Augsburg.

BOECK, ANTOINE and IGNACIUS, brothers, were excellent performers on the horn in 1782.

BOECKLIN, FRANCOIS FREDERIC SIGISMUND AUGUSTE, BARON DE, an amateur composer, was born at Strasburg in 1745. He was a favorite pupil of Jomelli; he also took lessons of Richter: he composed symphonies, church music, and also some operas.

BOEHM, THEOBALD, inventor of the "Boehm flute," so called, the most celebrated of German flutists, was born in Bavaria in 1802, and belonged to the music of the king at Munich. He has composed all forms of music for the flute, some with orchestral accompaniment. See FLUTE.

BOEHM, JOHANN, manager of a theatre in Germany, composed the music of some operas about the year 1785.

BOEHM, TWAN, violinist at the Chapel Royal at Berlin, was born at Moscow in 1713. He was pupil of Graun.

BOEHM, GOTTFRIED, published some instrumental music at Nuremburg between the years 1744 and 1750.

BOEHMER published, in 1802, some symphonies for a grand orchestra.

BOEKER, H. The editor, in the year 1791, of a collection of vocal and instrumental music, by celebrated modern composers; this work, we believe, was published at Berlin.

BOELSCHE, J., an organist and composer in Brunswick, died in 1684.

BOESENHOENIG, JOSEPHA. A celebrated pianist and composer at Vienna. She was a pupil of Mozart, Kozeluch, and Richter; she published much music for the piano-forte between the years 1791 and 1799.

BOESSET, JEAN BAPTISTE, was the favorite secular composer of the early part of the seventeenth century, also the best lutist and principal composer of songs of his time. Some of his "Court Ayres, with their Ditties Englished," were published in London by Filmer, 1629, of which it is now difficult to find the measure or accent.

BOETHIUS, A. M. T. S. A writer of five books on music in the latter part of the fifth century. His works were printed at Basle between the years 1546 and 1570.

BOETTNER, JOHN CHRISTIAN, organist at Hanover, published some music for that instrument in 1787.

BOGEN. (G.) The bow.

BOGENFÜHRUNG. (G.) The management of the bow.

BOHRER, ANTHONY and MAXIMILIAN, two celebrated performers, the one on the violin, the other on the violoncello, are brothers. They performed, in 1823, at Milan. It is said that in their performance of a duet, so great was the similitude of their tones, that the auditor could scarcely determine which of the two was the performer on the violin. Maximilian was well received in England in 1844.

BOIELDIEU, FRANCOIS ADRIEN, a celebrated dramatic composer at Paris, was born at Rouen in 1770. He went to Paris about the year 1795, and first became known by his talents on the piano-forte, and as a composer of romances, some of which had prodigious success, especially the two, "*S'il est vrai que d'être deux*," and "*Le Menestrel*." He soon after began to compose operas; among the more favorite of which may be named "*Le Calife de Bagdad*, 1800," "*Le Petit Chaperon*," and "*La Voiture versée*." Boieldieu was one of the professors of the piano at the Conservatory at Paris since the year 1797; afterwards he resided at Petersburg, having been appointed, in 1803, chapel-master to the Emperor of Russia, after the death of Sarti. He died at his country seat, near Paris, October 9, 1834.

BOISGELOU, PAUL LOUIS ROUALLE DE, was born at Paris in 1734. He was celebrated as an infant musician, by J. J. Rousseau,

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in the following passage of his Émile: "*J'ai vue chez un magistrat, son fils petit bon homme de huit ans, qu'on mettait sur la table au dessert comme une statue au milieu des plateux, jouer là d'un violon, presque aussi grand que lui, et surprendre par son execution les artistes mêmes.*" He died at Paris in 1806.

BOISMORTIER, a composer of some operas and other music, died at Paris in 1755, aged sixty-four. He was remarkably absent, so much so that he would not undertake to direct the orchestra at the rehearsals of his own music. A motet of this composer, "*Fugit Nox,*" has been much celebrated.

BOISSET, ANTOINE. Chamber musician to the King of France at the beginning of the seventeenth century.

BOLICIO, NICHOLAS. See Wollick.

BOLLA, SIGNORA. A female buffo singer at the Opera in London, in the year 1800.

BOLERO. A Spanish dance with castanets.

BOLOGNA, LUIGI. Born at Bologna. A composer of opera music since the year 1786.

BOMBARDO. (I.) A wind instrument, resembling the bassoon; formerly used as a bass to the oboe.

BOMBIX. An inflatile instrument of the ancient Greeks, consisting of a long reed. It contained two parts, the *olmos*, or mouth, and the *enpholme*, or main body.

BON, GIROLAMO, called *Momolo*, was born at Venice, and published at Nuremburg, in 1764, some easy sonatas for the violin and bass.

BONA, VALERIO. A Franciscan monk at Milan in 1596. He published madrigals, motets, and church music, also rules for composition.

BONADIES, PERE JEAN, was a Carmelite, and the master of Franchinus Gassuruis. P. Martini has given a fragment from a "*Kyrie Eleison,*" composed by Bonadies in 1473, when Gaforio was twenty-two years old.

BONANNI, FILIPPO, a Jesuit at Rome, was born in 1638, and published a work on music, called the "*Cabinetto Armonico Pieno d'Istromenti Sonori.*" In 1776, a new edition of this work appeared at Rome with a French translation, and the following title: "*Descrizione degl' Istromenti Armonici d' ogni genere del Padre Bonanni, seconda Edizione riveduta, corretta ed accresciuta dell' Abbate Giacinto Ceruti, ornata con* 140 *rami.*"

BONARDI, FRANCESCO. An Italian composer of madrigals at Venice in 1565.

BONAZZI, ANTONIO, an amateur violinist, was born at Cremona. At his death, he left a collection of upwards of a thousand instrumental pieces by different composers, among which were a few of his own compositions. He also left forty-two violins, made by Guarnerius, Amati, Straduarius, and other great makers; several of these instruments were worth one hundred and fifty ducats apiece. Bonazzi died in 1802 at Mantua.

BOND, HUGH. A collector and editor of psalms, hymns, and anthems in London previously to the year 1795.

BOND. An eminent performer on the double bass, resident in London. He was engaged at the York musical festival in 1823.

BONDINERI, MICHELE. A Florentine composer of operas between the years 1785 and 1791.

BONDIOLI, GIACINTO. A composer of sacred music published at Venice between the years 1620 and 1625.

BONEL. An admired tenor singer at the Grand Opera at Paris in the year 1820.

BONELIO, AURELIO, of Bologna, published some vocal music at Venice about the year 1596.

BONESI, B., of Bergamo. A composer of operas, &c., resident at Paris in the year 1806. He studied composition under Fioroni, a pupil of Leo-Bonco, and was master of the celebrated Choron.

BONEVENTI, GIUSEPPE. A favorite composer of operas between the years 1690 and 1727.

BONINI, a monk, published some motets at Venice in the year 1615.

BONINI, SEVERO, born at Florence, published the "*Lamento d'Ariana,*" a cantata, at Venice, in 1613; probably he is the same person as the foregoing.

BONJOUR, L. Organist, in 1786, of the Military School at Paris. He published "*Nouveaux Principes de Musique*" in 1800; also several sonatas, &c., in preceding years.

BONNAY, F. A composer of operas at Paris about the year 1787.

BONNE D'ALPY, MLLE., published some romances at Paris in 1804.

BONNET, JACQUES, author of "*L'Histoire de la Musique et de ses Effets,*" published at Paris in 1715. It is a work of no great merit.

BONNET, J. B., organist at Montauban, and a pupil of Jarnowich, composed much music for the violin. He was born in 1763, and formerly held the situation of *chef-d'orchestre* at the theatres of Brest and Nantes.

BONNEVAL, RENE DU. Author of a defence of the French music against J. J. Rousseau; this work was published at Paris in 1754.

BONNO. See Bono.

BONNOT. See Mably.

BONO, JOSEPH, chapel-master and court musician at Vienna in 1710, died there in 1788. He composed several operas and oratorios.

BONOMETTI, GIOVANNI BATTISTA, a composer, born at Bergamo, was in the service of the Archduke Ferdinand of Austria at the beginning of the seventeenth century. He published a large collection of motets, psalms, &c., by eminent masters, also some trios for two violins and bass.

BONONCINI. See Buononcini.

BONPORTI, ABATE. A celebrated Italian violin maker towards the end of the seventeenth century.

BONPORTI, FRANCESCO ANTON, an in-

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strumental composer, published some music at Augsburg about the year 1741.

BONTEMPI, GIOVANNI ANDRIA ANGELINI, was born in Perugia. He was the author of a history of music, published in 1695, in one small volume folio. He is considered by Dr. Burney an excellent composer for the age in which he lived, and a profound theorist. Bontempi has given an exhibition of the ancient diatonic system, as applied to the key of A minor, exactly corresponding with that of Pythagoras.

BONTEMPO, ALESSANDRO. An Italian composer of motets at the beginning of the seventeenth century.

BONTEMPO, J. D., an excellent pianist and composer of instrumental and of church music. He lived some years at Paris, and afterwards at Lisbon, where he formed a Philharmonic society. A requiem composed by Bontempo, at Lisbon, is said to be a work of great merit.

BORCHGREVINCK, MELCHIOR. Court organist at Copenhagen at the end of the sixteenth century. He published, in 1606, a large collection of madrigals by the most celebrated Italian composers.

BORDET, a flutist and composer of music for his instrument, published also a method for music at Paris in 1755.

BORDIER, chapel-master at Paris, published a method for music in 1760. It was reprinted, in 1770, with additions, after his death, and entitled "A Treatise on Composition."

BORDOGNI. A singer of eminence at the Italian Theatre at Paris since the year 1819. He is still distinguished as professor of singing at the Paris Conservatory.

BORDONI, FAUSTINA. See Hasse.

BORETTI, GIOVANNI ANDREA. A composer of serious operas at Parma, between the years 1666 and 1672.

BORDER TUNES. The name given to melodies composed, or supposed to have been composed, in the counties bordering on Scotland; as Durham, Westmoreland, and Northumberland.

BORGHESE, A. An Italian composer of an operetta at Paris in 1787.

BORGHI, GIOVANNI BATTISTA. Chapel-master at Loretto in 1770. He composed several operas for the theatres of Venice and Florence. His compositions are much esteemed. Among his operas are "*Ciro*," performed at Venice; "*Piramo e Tisbe*," at Florence; "*Eumene*," and "*Ricimere*."

BORGHI, LUIGI, a pupil of Pugnani, was the leader of the second violins in the orchestra, at the commemoration of Handel at Westminster Abbey. He has published much music for his instrument in London, Berlin, Paris, and Amsterdam. There are also some Italian canzonets by this composer.

BORGO, CESARE, organist at Milan, published many part songs and masses of his composition at Venice and Milan, between the years 1584 and 1614.

BORGONDIO, SIGNORA, an Italian singer, was born at Brescia, in Italy, in the year 1780. She was of a noble family, and dedicated her talents to theatrical pursuits on account of family misfortunes, arising from the consequences of the French revolution. She made her *début* in Italy, at the court of the Duke of Modena. She then passed to Munich in 1816, and was the first singer who performed Rossini's music on the German stage; she appeared in "*Tancredi*," and in the "*Italiana in Algieri*," and was much applauded. She afterwards proceeded to Vienna, where she remained three years, and met with much success. She next went to Moscow and Petersburg, at which latter capital she sang six times before the emperor, and received from him several handsome presents. On quitting Russia, she visited Dresden and Berlin, and finally went to London, where she appeared three times in the season of 1823, in the character of Tancredi.

BOROIHME'S HARP. It is well known that the great monarch Brian Boroihme was killed at the battle of Clontarf, A. D. 1014. He left his son Donah his harp; but Donah, having murdered his brother Tiege, and being deposed by his nephew, retired to Rome, and carried with him the crown, harp, and other regalia of his father. These regalia were kept in the Vatican till Pope Clement sent the harp to Henry VIII., but kept the crown, which was massive gold. Henry gave the harp to the first Earl of Clanricarde, in whose family it remained until the beginning of the eighteenth century, when it came by a lady of the De Burgh family into that of McMahon of Glenagh, in the county of Clare; after whose death it passed into the possession of Counsellor Macnamara of Limerick. In 1782 it was presented to the Right Honorable William Conyngham, who deposited it in Trinity College Museum, where it now is. It is thirty-two inches high, and of good workmanship: the sounding board is of oak; the arms of red sally; the extremity of the uppermost arm in part is capped with silver, well wrought and chiselled. It contains a large crystal set in silver, and under it was another stone, now lost.

BORONI, or BURONI ANTONIO, a pupil of Padre Martini, was born at Rome in 1738. He composed much dramatic and church music between the years 1765 and 1792. Boroni was the principal composer of St. Peter's Church for some years; he also went to Germany, and was chapel-master to the Duke of Wurtemburg. He was the earliest master of the celebrated Clementi, to whom he was related. His principal operas are "*Sofonisba*" and "*La Notte Critica*."

BORROWED HARMONY. Chords of the added ninth have been termed chords of the major and minor *substitution*; since they are considered as derived from the dominant seventh, by substituting the ninth in the place of the eight. They are chords of borrowed harmony; since the seventh and ninth are supposed to be derived or borrowed from the sub-dominant.

BORSARI, ARCANGELO. A composer of part songs at Venice at the end of the sixteenth and commencement of the seventeenth century.

BORTNIANSKY, DEMETRIO. A composer of church music at Moscow since the year 1783.

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BORZIO, CARLO, chapel-master at Lodi, published some church music, also some dramatic pieces, about the year 1616.

BOS, ABBÉ DU. See Dubos.

BOSCH, VAN DER. An organist at Antwerp in 1772. He composed and published at Paris some music for the piano-forte.

BOSCHI, GIROLAMO, a native of Viterbo, was a celebrated bass singer, whom Handel engaged, in 1710, to sing at his operas in London. Boschi's wife had been a great singer, but was much past her prime when she went to England. Handel's genius and fire never shone finer than in the bass songs which he composed for Boschi, whose voice being sufficiently powerful to penetrate through a multiplicity of instrumental parts, Handel set every engine to work in the orchestra to enrich the harmony and enliven the movement.

BOSELLI. A lovely singer, in whose society Haydn spent much of his time. She was attached to the service of his prince, Nicholas Esterhazy, and died in 1790. It is supposed that Haydn would never have left Eisenstadt, if Mlle. Boselli had not died.

BOSELLO, ANNA MORICHELLI. Principal female singer at Milan in 1788, and subsequently at Paris in 1791. She died in 1800, aged forty. She was a great patroness and friend to Catalani in early life.

BOSI, of Ferrara. A composer of operas at Milan in 1783.

BOSIO, ANGIOLINA. Angiolina Bosio de Xindavelonis, one of the best singers that has appeared in opera in the States, was born in Turin, August 20, 1829. Her early love of music, and the decided talent for singing which she evinced even in childhood, induced her parents to send her to Milan, where she studied under Vencesloa Cattaneo. So rapid was her progress that in July, 1844, being then only fifteen years old, she made her *début* at Milan, in Verdi's Opera, "*I Due Foscari*." Her success was decided, and for one so young, was indeed wonderful. Thus encouraged, after fulfilling a brief engagement, she proceeded to Verona, where she confirmed the best hopes of her friends, and created quite an excitement among the *habitués* of the opera. From Verona she went to Copenhagen, where she became so popular that she was offered an engagement for six years, and every means were taken to induce her to accept it. But the daughter of the sunny south languished beneath the cold skies of Denmark, and against her will, but not, as it turned out, against her interests, she declined the offer. Her leave-taking at Copenhagen is described as something remarkable. We next find her at the Circo Theatre, in Madrid, where she created an enthusiasm which amounted to a *furore*. Her fame had now become European, and she was induced, in the season 1848–9, to accept an engagement at the Italian Opera, in Paris, where she became the reigning favorite.

It was fortunate for our opera-loving friends, that the proprietor of the Tacon Theatre, in Havana, being in Paris during this season, lost no time in engaging her. In Havana her triumph was even more decided. Her fame preceding her to this country, on her appearance at Castle Garden, New York, under Mr. Maretzek's management, she at once became popular. Indeed, few *artistes* have so securely taken hold of the warm affections of the musical public. Bosio is married to Signor de Xindavelonis. During the past year she has sung with great success in the operas of London and Paris.

BOSTON ACADEMY OF MUSIC. A society formed in Boston about twenty years ago, whose object it is to raise music, as a branch of education, to the rank it is entitled to hold; to diffuse a knowledge of its principles among all classes in society; to show its advantages; to remove the prejudices which prevent attention to it; and to correct the abuses to which it is liable. The efforts of the society are not *exclusively* devoted to instruction and improvement in *sacred* music, though this was the first and even principal design. The Academy, under the principal direction of its professors, Lowell Mason and George J. Webb, has done excellent service to the cause of music in Boston and New England. By its orchestral concerts, it first introduced and formed an audience for the symphonies of Beethoven, &c., in Boston. It gave, too, the first example and impulse to the summer "Musical Conventions," or "Teachers' Institutes," for some years past so common in this country.

BOSTON MUSIC HALL. This noble structure was erected in 1852. The main hall is one hundred and thirty feet long, seventy-eight wide, and sixty-five high; the lower floor is level. The orchestra rises from one extremity, at the other is an end gallery, of five rising tiers of seats, above and behind which is a narrower balcony; and from the ends of these, two balconies are carried along the sides of the hall, projecting eight feet six inches from the walls. The front stage of the orchestra rises five feet from the floor, and from this level continues rising rearward in successive platforms to the extremity of the hall in that direction, the upper platform being on a level with the lower balcony. The whole orchestra is thirty feet deep and sixty-three long, and is so connected with the lower balcony that a portion of the latter might, if required, be easily connected with it, and occupied by choral singers. The walls of the hall have a series of piers which support the balconies, and which are formed, above the upper one, into Corinthian pilasters, supporting the cornice of the wall and coving of the ceiling. This coving is circular, and is groined; semicircular lights are placed in the walls under the groins, and ventilators in the ceilings of the same. The hall is lighted at night by a series of gas jets along the top of the cornice, which, being placed under the ventilators, perform the ventilation as well as the illumination of the hall. Corridors are carried, on the level of the floors and balconies, all around the building, communicating with the hall by doors in the side walls at intervals of not more than fifteen feet. Nearly three thousand persons can be comfortably accommodated in this hall — none so placed that they cannot both hear and see the orchestra, or easily leave the hall by some adjacent door leading into the corridors.

BOSTWICK, EMMA GILLINGHAM. Born in Philadelphia, and daughter of George Gillingham, leader of the orchestra of the old Park

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Theatre, New York, and also of the orchestras at Philadelphia and Baltimore. In early life Emma gave evidence of extraordinary musical precocity. When a mere infant she could sing various songs; and her earliest recollections are said to have been of those songs, and many simple ballads, which she was accustomed to sing for the gratification of friends of the family, and of strangers that called to hear the wonderful performances of the young musical phenomenon. She always accompanied her voice, even at that early age, on the piano-forte, which she played with remarkable skill, considering her tender years.

At the age of twelve, Miss Gillingham commenced regular studies with John Paddon, organist of Exeter Cathedral, in England. On returning to America, she became a teacher of music at Flatbush Academy, New York. Since that time, she married Charles J. Bostwick, and has been successful in giving concerts in New York, and all parts of the United States.

BOTTARELLI, JOHANN WALPERT, a Florentine poet, published in London, in 1757, "*Del Canzoniere d' Orazio Ode* 12 *Messe in Musica da' piu renomati Professori Inglesi.*"

BOTTESI. One of the greatest violinists of Tartini's school, about the year 1770.

BOTTI published in 1784, at Paris, six trios for the harpsichord and violin.

BOTTOMLEY, JOSEPH, was born at Halifax, in Yorkshire, in 1786. His predilection for music first appeared at a concert, to which his parents had taken him. At the age of seven he performed a concerto on the violin. His studies on the piano-forte did not commence before he was eight years of age. At twelve, he was removed to Manchester, where he was placed under the tuition of Grimshaw, organist of St. John's, and of Watts, leader of the concerts. Upon the recommendation of Watts, he afterwards received instructions on the violin from Yaniewitz, who was engaged at that time to perform concertos at Manchester. At fifteen, he was apprenticed to Lawton, organist of St. Peter's, Leeds, who had been an apprentice of Dr. Miller, and a pupil of the celebrated Baumgarten. Under this gentleman he obtained considerable theoretical information, both by his private instructions and from his excellent musical library.

After the completion of his term with Lawton, Bottomley went to London, where he devoted a short time to the instructions of the renowned Woelfl.

At nineteen, having finished his musical education, he announced himself to the public as a professor. Although he was appointed organist of the parish church of Bradford, in the year 1807, yet Halifax, being a very musical town, and affording him much teaching, became his principal place of residence. In 1820, after teaching in some of the most respectable families in the country, giving instruction to several professors, and leading a very considerable number of performances, both sacred and miscellaneous, he was induced, by a liberal salary, to accept the situation of organist of the parish church, Sheffield, at which place he is now stationed. As a stimulus to exertion, it may not be improper to add, that, notwithstanding an inattention to literature in early life, and a continual devotion of time to teaching and composition, Bottomley found opportunities of cultivating an acquaintance with several languages, the mathematics, and most of the sciences. The following is a list of Bottomley's principal works published: "Six Exercises for Piano-forte," "Twelve Sonatinas," "Two Divertimentos, Flute Accompaniment," "Twelve Waltzes," "Eight Rondos," "Ten Airs, with Variations," one song, one duet, one sonata, "Twenty-eight Songs, set to Dr. Watts's familiar Poems." All the foregoing are for the Piano-forte. "A small Dictionary of Music." His manuscript works, which are numerous, consist of overtures, quintets, one quartet, trios, concertos, fugues, anthems, &c., &c.

BOTTRIGARI, IL CAVALIERE ERCOLE, was born at Bologna in 1531. He was a man of rank, fortune, and erudition, who seems to have spent his whole life, which extended to eighty-eight years, in the study of music and in musical controversy. He died in 1609, and bequeathed his very valuable musical library to his friend Padre Martini.

BOTTRIGARI, ROSA, for whom Rossini wrote many principal parts in the operas, died at Bologna, on the 7th of May, 1847, aged 43.

BOUCHER, ALEXANDRE JEAN, was born in Paris in 1770. At seventeen years old he went to Spain, where he was appointed violinist of the chamber and chapel of Charles IV. During the time that monarch resided in France, Boucher was also in his suite. He has published some pieces for the violin at Brussels. Boucher was at St. Petersburg in 1823, and performed before the empress mother.

BOURDELOT, L'ABBÉ, an advocate at Paris, published a letter relating to dramatic music about the year 1760.

BOURDELOT, PETER BONNA. Younger brother of the preceding, commenced a history of music conjointly with his brother, which work was completed by Jacques Bonna after their decease. An edition of this book was published at the Hague and at Frankfort in 1743. Some amusing absurdities extracted from it on the subject of "The Effects of Music upon Animals," may be found in the Quarterly Musical Review, vol. v. p. 159.

BOURDON. (F.) A kind of drone bass; a deep, unchangeable sound, accompanying a melody, or series of notes, moving above it. Formerly, this word signified the drone of a bagpipe; it is sometimes applied to the double diapason, or lowest stop, in French and German organs.

BOURRÉE. (F.) A certain dance or movement in common time, of four crotchets in a bar, supposed to have been first invented in France; it somewhat resembles a gavot, and always begins in the last quaver, or the last crotchet, of the measure.

BOURGEOIS. Born in Hainault in 1675. He published many cantatas between the years 1713 and 1750; also two operas, "*Les Amours Deguisés*," and "*Les Plaisirs de le Paix.*" Bourgeois died at Paris in 1750.

BOURNONVILLE, JEAN, organist at Amiens,

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published several masses between the years 1618 and 1630.

BOURNONVILLE, VALENTIN DE, son of the preceding, published several musical works in 1646.

BOURNONVILLE, grandson to Jean Bournonville, died about 1758. He composed and published many motets. He was a pupil of Bernier, and much celebrated amongst the French musicians of his age.

BOUSSET, JEAN BAPTISTE DE, died at Paris in 1725, aged sixty-three. He was chapel-master at the Louvre, and published some sacred music.

BOUSSET, DROUART DE. Organist to Notre Dame at Paris in 1760. He died suddenly in the church, just after he had finished performing a mass with unusual energy.

BOUSSET, RENÉ DROUARD DE. A native of Paris, who died there in 1760, aged fifty-seven. He was eminent for his taste and genius as a musician.

BOUTADE. (F.) A lesser kind of ballet, formerly practised in France, and which was affected to be executed as an impromptu. Similar performances are now called *capriccios* and *fantasias*.

BOUTELOU. A celebrated counter tenor singer in the chapel of Louis XIV. He was so extravagant that he was frequently in prison, where the king sent him dinners daily of six covers, and frequently paid his debts.

BOUTMI, LEONARD. Composer of some romances at Paris in 1793.

BOUTMY, LAURENT, born at Brussels in 1725, was the author of a treatise on thorough bass, published at the Hague in 1760. He also composed much harpsichord and church music, some of which was printed at the Hague and Amsterdam.

BOUTROY, ZOZIME, the inventor of a machine called the planisphere or harmonic compass, at Paris, in 1785. He afterwards published a symphony for eight instruments, the bass being numbered according to the plan of the above machine; he likewise composed some romances.

BOUVARD. Composer of two operas and other vocal music in Paris at the commencement of the eighteenth century.

BOUVIER, M. J., a composer of instrumental music, and violinist, at Paris in 1785.

BOVICELLI, GIOVANNI BATTISTA, published rules for music at Venice in 1594, also some madrigals and motets.

BOWING. Managing the bow. Bowing constitutes a principal part of the art of the violinist, the violist, &c., since on their skill in this particular greatly depends the quality of their tones, and, in some measure, the facility of their execution.

BOW INSTRUMENTS. All the instruments strung with catgut or goatgut, from which the tones are produced by means of the bow. The most usual are the double bass, (*violono* or *contrabasso*;) the small bass, or *violoncello*; the tenor, (*viola di braccio*;) and the violin proper, (*violino*, from *violon*.) In reference to their construction, the several parts are alike; the difference is in the size.

BOYCE, DR. WILLIAM, born in 1710, was the son of a cabinet maker in London. He was a professor to whom the English choral service is greatly indebted for the well-selected, correct, and splendid collection of cathedral music, which he published in three volumes large folio, upon the plan and on the recommendation of his master and predecessor, Dr. Greene. In 1734, he was a candidate for the place of organist of St. Michael's Church, Cornhill. But though he was unsuccessful in this application, Kelway having been elected, yet he was appointed the same year to the place of organist of Oxford Chapel; and in 1736, upon the death of Weldon, when Kelway, being elected organist of St. Martin's in the Fields, resigned his place at St. Michael's, Cornhill, Boyce was not only elected organist of that church, but organist and composer in the Chapel Royal. The same year, he set "David's Lamentation over Saul and Jonathan," which was performed at the Apollo Society. About the year 1743, he produced the serenetta of "Solomon," which was long and justly admired as a pleasing and elegant composition. His next publication was twelve sonatas or trios for two violins and a bass, which were longer and more generally purchased, performed, and admired than any productions of the kind in England, except those of Corelli. They were not only in constant use as chamber music in private concerts, for which they were originally designed, but in the theatres as act tunes, and at public gardens as favorite pieces, during many years. In 1749, he set the ode written by the Rev. Mr. Mason, for the installation of the Duke of Newcastle as chancellor of the university of Cambridge, at which time he was honored with the degree of doctor in music by that University. Soon after this event, he set for Drury Lane Theatre "The Chaplet," a musical drama in one act, the dialogue of which is carried on in recitative. It had a very favorable reception and long run, and continued many years in use among the stock pieces of that theatre. Not long after the first performance of this drama, his friend Mr. Beard brought on the same stage the secular ode written by Dryden, and originally set by Dr. Boyce for Hickford's room, or the Castle Concert, where it was first performed. This piece, though less successful than "The Chaplet," by the animated performance and friendly zeal of Mr. Beard, was many times exhibited before it was wholly laid aside. These compositions, with occasional single songs for Vauxhall and Ranelagh, disseminated the fame of Dr. Boyce throughout the kingdom as a dramatic and miscellaneous composer, while his choral compositions for the king's chapel, for the feast of the sons of the clergy at St. Paul's, and for the triennial meetings at the three cathedrals of Worcester, Hereford, and Gloucester, at the performances in all which places he constantly presided till the time of his death, established his reputation as an ecclesiastical composer and able master of harmony. Dr. Boyce, with all due reverence for the abilities of Handel, was one of the few English church composers who neither pillaged nor servilely imitated him. There is an original and sterling merit in his productions, founded as much on the study of old English masters as on the best models of other countries,

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that gives to all his works a peculiar stamp and character for strength, clearness, and facility, without any mixture of styles, or extraneous and heterogeneous ornaments. Dr. Boyce, dying in 1779, was succeeded in the Chapel Royal by Mr. Dupuis, and as master of his majesty's band, by Mr. Stanley.

BOYER, PASCAL, born in 1743, was chapel-master at Nimes in his seventeenth year; he afterwards went to Paris, and published a biographical sketch of Pergolese in the *Mercure de France* of July, 1772. He subsequently published some instrumental music.

BOYVIN, JACQUES, published a treatise on accompaniment, and much organ music, at Paris and Amsterdam, about the beginning of the eighteenth century.

B QUADRUM. (L.) Square B. The name formerly given to B natural, on account of the figure of its signature — ♮. The natural, long after Guido Aretinus, was expressed by a Gothic B, ᵇ, while the Italic *B*, b, represented the flat. Hence one acquired the Latin name of B *quadrum*, and the other that of B *rotundum*.

BRACES. Those double vertical curves which are placed at the beginning of the staves of any composition. Their use is to bind together the harmonizing parts, and lead the eye with facility from one set of staves to another. In those scores which include a part for a keyed instrument, *i. e.*, the organ, harpsichord, or piano-forte, it is usual to draw a smaller brace within the great one, to include, and to distinguish from the other parts in the score, the two staves designed for either of those instruments. See ACCOLADE.

BRADE, WILLIAM, an Englishman, published some vocal and instrumental music of a light description, at Hamburg and Frankfort on the Oder, at the beginning of the seventeenth century. His instrument was the viola.

BRADLEY, ROBERT. An English composer of songs at the beginning of the eighteenth century.

BRAETTEL, ULRICH, published some motets, &c., at Augsburg, about the year 1545.

BRAHAM, JOHN, whose real name was *Abraham*, was born of Jewish parents about 1774, at London. He was left an orphan when very young; but having a natural inclination for the study of music, he was taken under the protection of Leoni, the singer, and at the age of about ten, made his first appearance on the stage at the Royal Theatre. His vocal powers were at that time so great, that he was able to execute with correctness most of the *bravuras* that had been sung by Madame Mara. The subsequent breaking of his voice, however, deprived him for a while of the means of making a further progress in the public favor. It was about this period that Leoni, from the disarrangement of his domestic concerns, was compelled to leave the country. He went to Jamaica, and left Braham a second time unprovided for. In this emergency his abilities and good conduct procured him a shelter in the friendship of the Goldsmidts, a family of high respectability in the city, and under their protection he became a teacher of the piano-forte. His greatest assiduity, however, was employed in recovering the powers of his voice; and in the numerous musical societies he frequented, he exerted his utmost efforts to regain his former excellence. At one of these meetings he accidentally became acquainted with Mr. Ashe, the celebrated performer on the flute, who, delighted with his vocal abilities, persuaded him to accept an engagement for the subsequent season at Bath. He readily assented, and in the year 1794 made his first appearance as a tenor singer at the Bath concerts, of which Rauzzini was the conductor. No sooner had Braham appeared at these concerts than he became a pupil of Rauzzini, and greatly profited by his able instructions. This liberal master even received him gratuitously into his house, and gave him lessons for three years; and when Braham afterwards sang at his annual concerts, he insisted on his receiving a very ample remuneration. In the spring of the year 1796, Braham was engaged by Storace to sing at Drury Lane Theatre for a limited number of nights; but before the opera of "*Mahmoud*" was performed, in which he was to appear, that invaluable composer sank into the grave. It was, however, brought forward after his death, and Braham's vocal talents received from a London audience those unequivocal marks of applause which they so justly merited. The following season Braham made his first appearance on the boards of the Italian Opera, in "Zemira and Azor." Not, however, satisfied with himself, so long as he conceived there was a possibility of further improvement, he determined to seek in Italy the last and highest acomplishment of his talents. For this purpose he embarked for the continent. He went first to Paris, where he continued nearly eight months, during which time he had several concerts, which were crowded at the high price of a louis per ticket. From thence he travelled to Italy. The first engagement Braham accepted in Italy was at Florence, where he was received with the most flattering marks of approbation. From Florence he proceeded to Milan and Genoa, at which places he accepted several successive engagements. At the latter town he continued for some time, and assiduously applied himself to the study of composition under the able *maestro*, Isola, of whose school he has exhibited such successful specimens. When at Genoa, he received offers from the conductors of the theatre at Naples, but the troubled state of the country at that time did not make it desirable to accept them. He therefore directed his route to Leghorn, Venice, Trieste, and finally to Hamburg, every where accompanied with the most gratifying marks of approbation. Having had numerous solicitations to return to his native country, he, at length, waived some suspending engagements at Milan and Vienna, and accepted one from the theatre of Covent Garden. Here he appeared in the winter of 1801, in the opera of "Chains of the Heart," the composition of Mazzinghi and Reeve, and has since that period held the very first rank among English stage and concert singers. In energy and pathos of style, Braham was unrivalled; and his powers in this respect were especially conspicuous in accompanied recitative, which generally expresses strong passion; thus, "Deeper and deeper still," of Handel, was the *chef-d'œuvre* of Braham's declamatory and pathetic manner, describing as it did Jephthah in

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the agony of his rash vow. In the order of musical effects, his singing of this accompanied recitative is ranked, by an ingenious contributor to the Quarterly Musical Review, with the finest efforts of Mrs. Siddons in the drama. Braham has likewise been remarkable, among the natives of England, for his power in sustaining, with the proper manner and pronunciation, the principal male character on the Italian stage; so much so, indeed, that by many his Italian singing was thought far to transcend his English.

He performed at the King's Theatre several seasons, from 1806 to 1816, with those celebrated singers, Mrs. Billington, Madame Grassini, and Madame Fodor. In 1809 he was engaged to sing at the Theatre Royal, Dublin, on such terms as were never given before to any performer, viz., *two thousand guineas for fifteen nights;* and so well was the manager satisfied with the bargain, that it was extended to thirty-six performances on the same terms.

More latterly Braham was engaged at Drury Lane Theatre, where he generally "*ran the round of his characters*" with undiminished power and effect. Foreign singers, who were engaged in England, paid his talents the highest compliment, by saying, "*Non o' é tenore in Italia come Braham.*"

With regard to his merits as a composer, we have only to observe, that if it be allowed that true genius is required to produce chaste, mellifluous melodies, then was Braham highly gifted; for he certainly has written a vast number of songs, ducts, &c., &c., which have gained the greatest degree of popularity; as a proof of which most candidates for vocal fame introduce some of them at their *débuts*. "As a national song," says an ingenious modern critic, "Braham's 'Death of Nelson' has pleased and continues to please a vast majority of the inhabitants of the British isles; it has therefore *accomplished its purpose;* for to whom are national songs, which are always appeals to the passions, and seldom free from vainglory, addressed? To the multitude. They are meant to flatter the pride of the people, to cherish their love of country, and to inflame their zeal in its defence. Of such compositions, this most popular singer has produced some that have operated with great force on public feeling, and will hereafter even be considered as features in the musical history of the present eventful age. They will be preserved along with the Tyrtæan strains of Purcell, Arne, and Dibdin."

Our space will not permit us to give a list of the various pieces composed by him, but they may be found to constitute the prominent established favorites in the following operas: "The Cabinet," "The English Fleet," "Thirty Thousand," "Out of Place," "Family Quarrels," "The Paragraph," "Kais," "Americans," "The Devil's Bridge," "False Alarms," "Zuma," "Navensky," &c., &c.

Braham was remarkably quick in "exploring a score;" he entered into the spirit of the composition immediately, and took up the accompaniments for the various instruments with the greatest facility, on the piano-forte.

Braham sang in the United States, in oratorios and concerts, about thirteen years ago, and produced the greatest enthusiasm; as he has done, indeed, several years since then, in England.

Of Braham's visit to this country we find the following notice in the Boston *Evening Gazette*, for March 19, 1853. On the 11th of January, 1841, John Braham made his first appearance in a Boston theatre at the Tremont, in the character of Henry Bertram, (Guy Mannering,) without, however, any vocalist to sustain him, the only show of opera being his own unaided efforts.

A few performances to wretched houses closed this unfortunate exhibition, and Braham returned to his appropriate field of action, — the concert room, — where he continued to reap a golden harvest, and by his superb vocalization soon effaced all recollection of his failure in opera. England's greatest tenor was introduced to Boston audiences by the Handel and Haydn Society. The announcement of his *début* was a *chef-d'œuvre* of the enthusiastic secretary who, for so many years, managed the affairs of that association. On the 20th and 22d of November, 1840, two entertainments were promised, so affording Bostonians the only opportunity of listening to the dulcet notes of Europe's most celebrated songster. Crowds rushed to pay their dollar for this only opportunity, and the vast majority were fully satisfied that John Braham's reputation had a solid foundation in the great feats he accomplished. His remarkable power, compass, and good quality of voice fairly astonished, in their remarkable union, all listeners. They could not credit the existence of their own senses, when they witnessed such daring and brilliant performances of the greatest difficulties by a man acknowledged to be very near three score and ten.

Mr. Braham, after his failure at the Tremont, went into the concert-giving business on his own account, besides singing for the Handel and Haydn in oratorios and selections from sacred music. Towards the close of his somewhat protracted concert season he invoked Russell and "the Rainers" to his aid. His farewell concert took place February 16, 1841, and his last appearance on the 20th of that month for Mr. Hayter's benefit.

In sacred music his most popular and effective performances were, "Sound an Alarm," from Judas Maccabæus; "Comfort ye," and "Every Valley;" "Thy Rebuke," and "Behold and see;" "He that dwelleth," and "Thou shalt dash them;" "Deeper and deeper still," and "Waft her Angels;" "Total Eclipse," and "Why doth the God of Israel sleep," and "The Judgment Hymn." He was also pleasing in the "David" of Neukom, and in the tenor songs from "The Creation."

In "Sound an Alarm," "Thou shalt dash them," the great tests of a tenor in "Samson," and "The Judgment Hymn," he has never been approached here, and the most daring are confounded in their attempt to imitate his surpassing excellence.

In music of a secular character he shone most brilliantly when delivering "Scots wha hae wi' Wallace bled," "All the Blue Bonnets are over the Border," "The Bay of Biscay," "The Death of Nelson," and "The Marseilles Hymn." His fire and outpouring of soul in these moved and swayed his audience to a degree few tenors ever attained with our cold public. "Rocked in the Cradle of the Deep," "The Soldier's Dream," "Robin Adair," "The Last Words of Marmion," "The Evening Gun," and "Kelvin Grove," never

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failed to bring out his wondrous union of feeling and expression with just the amount of execution which should meet the demands of the music, and yet not smother and conceal the sentiment. John Braham was a marvel, and those who missed the opportunity to hear that greatest musical wonder of this or any other age must have deeply regretted their inadvertence. He retained his energy and command of the tenor scale longer than any other man has ever done. Donzelli, the celebrated Italian *primo tenore*, who flourished some twenty years since, came the nearest to Braham in this respect, having acquitted himself well in "*Otello*" at Naples when sixty years old; but John Braham made the Birmingham Town Hall ring with his clarion voice at the age of eighty, and filled Exeter Hall with admiring throngs, when some years past that extreme limit of human life.

BRANDENSTEIN, CHARLOTTE DE. A sonata of her composition, in 1780, is inserted in the musical journal of Vogler.

BRANDES, CHARLOTTE GUILHELMINA FRANCOISE, a singer and composer at Hamburg, died in 1788. She composed some romances and piano-forte music.

BRATSCHE. (G.) The tenor violin.

BRAULE. (F.) An old dance, said to have been very lively, and performed in a circle, to a rondeau tune.

BRAUN, G. A celebrated performer on the hautboy at Berlin. He published a curious paper on the character and treatment of the hautboy, an extract from which may be seen in the "Harmonicon," vol. i. p. 163. Born 1791.

BRAVO, BRAVA, or BRAVI. (I.) An expression of admiration of the music performed, as well done.

BRAVURA. (I.) This word generally signifies a song of considerable spirit and execution; but sometimes is also applied to the *performance* of such a song.

BREIDENSTEIN, JEAN PHILIPPE, organist at Hanau, died in 1785. He published sonatas for the piano-forte, and some songs.

BREINDEL, a pupil of Albrechtsberger, was director of the choir in St. Peter's Church, in Vienna, in 1796. He has composed some church music.

BREITENGASSER, WILHELM, a celebrated composer in Germany in the first half of the sixteenth century. He published at Nuremburg, in 1539, a collection of fifteen masses by celebrated composers.

BREITKOPF, JOHANN GOTTLOB IMANUEL, a letter-founder, printer, and bookseller at Leipsic, was born there in 1719. In 1755 he invented a new mode of musical typography, which has since been imitated by other nations. Fout, a Swede, procured a patent, and attempted some years since to introduce in London Breitkopf's mode of printing music; but his specimens were so incorrect, in comparison to the music engraved on pewter, that he was soon obliged to relinquish his project. Breitkopf died at Leipsic in 1794, and left his business to his son Christopher. Besides a general catalogue, with the prices marked, of printed and manuscript music, the Breitkopfs have annually, ever since the year 1762, distributed a theme catalogue, in which the subject of each piece is exhibited in notes, so that a musical collector is enabled to discover whether he is in possession of any of the works specified.

BREITKOPF, BERNARD THEODORE, son of the preceding, composed some vocal and piano-forte music. He was born at Leipsic in 1749, and was in 1780 director of the printing office to the senate at Petersburg.

BREITKOPF, CHRISTOPHER GOTTLOB, brother to the preceding, was born at Leipsic in 1750. He composed some vocal and piano-forte music.

BREMNER, ROBERT, an English composer, published in London, in 1763, "The Rudiments of Music, with Psalmody;" he also published "Thoughts on the Performance of Concert Music," "Instructions for the Guitar," "A Collection of Scots Reels," "A Selection of Scotch Songs," &c.

BRESCIANELLO, JOSEPH ANTOINE, chapel-master to the Duke of Wurtemburg, is known by twelve concertos for the violin, published at Amsterdam in the year 1738.

BRESSON, MLLE., was born in 1785. She was a pupil on the piano of Adam, during nine years, and has published a method for adapting a score to the piano-forte, also some pleasing romances.

BRETEUIL, LE BARON, a zealous French minister, and a friend of every thing which tended to good, founded, in 1784, the royal school of singing and declamation in Paris, from which the present Conservatory originated.

BRETON, MAHONI LE, violinist at the Italian Theatre at Paris in 1760, published several trios for violins, and duos for the flute.

BREVE. A note of the third degree of length; and formerly of a square figure, as thus, □; but now made round, with a line perpendicular to the staff on each of its sides, 𝅜. The breve, in its simple state, that is, without a dot after it, is equal in duration to one quarter of a large, or to two semibreves, and is then called *imperfect*; but when dotted, it is equal to three eights of a large, or three semibreves, which being the greatest length it can assume, it is then called *perfect*. The breve was formerly much used for choir service. See Boyce's "Cathedral Music."

BREVAL, JEAN BAPTISTE. A celebrated violoncellist at Paris. He published, in 1804, a method for the violoncello; also, previously to that date, much music for the violin, violoncello, and wind instruments.

BREVI, GIOVANNI BATTISTA. A chapel-master at Milan at the close of the seventeenth century. He published vocal music of various descriptions at Modena and Venice.

BREWER, THOMAS. A performer on the viol da gamba, and composer of fantasias and of rounds and catches, in the reign of Charles I. He is the author of the well-known glee, "Turn,

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Amaryllis," which was originally set by him in two parts, and is said to have been injured by the addition of a third part.

BREWSLER. Author of a treatise on thorough bass, inserted in Clementi's Catalogue, London, 1799.

BRIAN, ALBERT. A church composer in England in the seventeenth century. Dr. Boyce has inserted some of this composer's music in his collection of anthems.

BRICCIO, GIOVANNI. A composer of canons, &c., at Rome. He died in 1646.

BRICCIUS, THEODORUS. A composer of madrigals at Venice in the latter half of the sixteenth century.

BRIEGEL, WOLFGANG CARL, chapel-master at Darmstadt and Gotha, was born in 1626. He composed a great variety of vocal and instrumental music, and died in 1709.

BRIDGE. In a harpsichord, or spinet, the bridge is that flat ruler which is laid over the jacks, to prevent their leaping out of their sockets when the keys are in action. In a double bass, violoncello, tenor, violin, guitar, &c., it is that elevated, perpendicular arch which stands upon the belly, at right angles with the strings, and serves to raise them from the body of the instrument.

BRIJON, E. R., a French musician, published some didactic works on music at Paris and Lyons, between the years 1776 and 1781.

BRILLANTE. (I.) This emphatical expression signifies that the movement to which it is prefixed is to be performed in a gay, showy, and sparkling style.

BRILLIARD. A French composer of violin music about the year 1786.

BRILLON DE JOUY, MADAME. A celebrated amateur performer on the piano-forte, and composer for her instrument. Dr. Burney heard her near Paris, and speaks highly of her talents, in his travels.

BRIND. Organist of St. Paul's Cathedral in London in 1660, and the master of Dr. Greene. He composed two thanksgiving anthems, now hardly known.

BRIOCHI. An Italian composer of instrumental music before the year 1770.

BRIO, or BRIOSO. (I.) With briskness, spirit, animation.

BRISE. (F.) Sprinkled, broken into arpeggio, in treating of chords.

BRITTON, THOMAS, the famous musical small-coal man, was born about the middle of the seventeenth century. He set up in the coal business, but his principal object was music, in the theory of which he was very knowing, and in the practice not inconsiderable. He was so much addicted to it, that he pricked with his own hand very neatly and accurately, and left behind him a collection of music, mostly pricked by himself, which was sold for nearly one hundred pounds. He left an excellent collection also of printed musical books. But what distinguished him most of all was a kind of musical meeting, held at his own small house, and kept up at his own charges for many years. This society was frequented by gentry, even those of the best quality, with whom he conversed familiarly, and by whom he was much esteemed; for Britton was as respectable for moral endowments as he was curious for intellectual. The circumstances of his death are not less remarkable than those of his life. There was one Honeyman, a blacksmith, who was famous for speaking as if his voice proceeded from some distant part of the house, (a ventriloquist, or speaker from his belly, as these persons are called.) This man was secretly introduced by Robe, a Middlesex justice, who frequently played at Britton's concerts, for the sole purpose of terrifying Britton; and he succeeded in it entirely; for Honeyman, without moving his lips, or seeming to speak, announced, as from afar off, the death of poor Britton within a few hours; with an intimation that the only way to avert his doom was to fall on his knees immediately and say the Lord's Prayer. The poor man did so; but it did not avert his doom; for, taking to his bed, he died in a few days, leaving Justice Robe to enjoy the fruits of his mirth. His death happened in September, 1714.

BRIVIO, CARLO FRANCESCO. An Italian singing master, and composer of vocal music at Milan, in the first half of the last century.

BRIXI, FRANCOIS XAVIER, chapel-master at Prague, was born in 1732. He was a voluminous composer of sacred and other music.

BRIXI, VICTORIN, an organist in Bohemia, was born in 1717. He composed much sacred music, and some sonatas for the piano-forte.

BRIZZI, a Florentine by birth, was considered an excellent tenor singer. He was engaged at Vienna in 1801.

BROADWOOD, JAMES. A celebrated piano-forte maker, in London. His instruments were considered as excelling in workmanship and tone. Mr. Broadwood employed the best set of practical tuners, for attending to the tuning of the instruments of his customers at stated periods. He was the author of a "Practical Method of Tuning," called "Broadwood's Temperament of the Musical Scale." He says, after mentioning that most tuners begin their operations with the note C, "I prefer tuning from A, the second space in the treble clef, as being less remote from the finishing fifths, than any other point of departure: the A being tuned to the forte, tune A below an octave; then E above that octave, a fifth; then B above, a fifth; then B below, an octave; the F♯ a fifth above; then its octave, F♯ below; then C♯, its fifth above; then G♯, its fifth above; and then G♯, its octave below. We then take a fresh departure from A, tuning D, its fifth below; then G, its fifth below; then G, its octave above; then C, its fifth below; then C, its octave above; then F, its fifth below; then B♭, its fifth below; then B♭, its octave above; then E♭, its fifth below. The five fifths tuned from notes below are to be tuned flatter than the perfect fifth, and the six fifths tuned from tones above must be made sharper than the perfect fifth. This is similar to the equal temperament."

BROCK, OTHONE VON DEN, a performer

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on the horn, has published much music for his instrument at Paris since the year 1788.

BROCKLESBY, DR. RICHARD, published "Reflections on Ancient and Modern Music, with its Application to the Cure of Diseases," London, 1749.

BRODERIES. (F.) A term applied to those flourishes and embellishments which performers throw *en passant* into any composition.

BRODERIP, of Bristol, was a good composer of Protestant church music towards the end of the last century.

BROGNONICO, ORAZIO. A composer of madrigals in Venice in 1611.

BROKEN CHORDS. Not simultaneous, but taken in a broken, interrupted manner, without exact regularity.

BRONNER, GEORGE. An organist and composer of operas, &c., at Hamburg between the years 1693 and 1715.

BROOKBANK, JOSEPH. Author of "The well-tuned Organ, or a Discussion on the Question whether or no Instrumental and Organical Music be lawful in Holy Public Assemblies," London, 1660.

BROSCHI, CARLO. A celebrated singer, born at Andria, in the Neapolitan states, and better known by the name of *Farinelli*, which he received from the patronage of three brothers called Farina. A fall from his horse in his youth rendered castration necessary, and to this accident he was indebted for his celebrity. After enrapturing the crowded audiences of the theatres of Naples, Rome, Venice, and Vienna, Broschi was invited by Lord Essex to London, where for three years he displayed the superiority of his powers, and was munificently rewarded. In 1737, he left London, and passing through Paris on his way to Madrid, he drew the admiration and the applauses of the French king and of his court. In Spain he was treated with all the distinction which his talents deserved, so that King Philip not only lavished every honor upon him, but regarded him with the confidence and affection of an intimate friend. He held the same distinguished rank of honorable partiality with Philip's successor, Ferdinand, and till his death and that of his queen, Barbara, in 1759, he continued the favorite of the court, and deservedly respected by the public for the generosity of his heart, the benevolence of his conduct, and the condescension and affability of his manners, not only to his inferiors, but even to his personal enemies. On the succession of Charles to the Spanish throne, Farinelli, though honorably received by the monarch, hastened to his native country, where, in the neighborhood of Bologna, he enjoyed the remainder of his life in dignified retirement. Though occasionally haunted by melancholy, yet he continued tranquil; the powers of his voice remained, to the last, strong, clear, and melodious, and for three weeks before his death, like the dying swan, he daily entertained his admiring friends. He died September 16, 1782, in his seventy-eighth year, leaving his musical books and his lands to his sister. His great readiness to relieve distress, and to sweeten the cup of calamity, whenever he found it possible, prevented the accumulation of riches, and Farinelli, after sharing the favors of monarchs, without feeling his heart biased by flattery, and after remaining unsullied by the vices and extravagances of a theatrical life, lived and died esteemed as a man of worth.

BROSCHI, RICCARDO, chapel-master at Naples, was the brother of the celebrated Farinelli, whom he instructed in the first rudiments of music. Broschi composed the opera called "*L'Isola d'Alcina*," for the Roman theatre, in 1728; it was in this opera that the memorable contention happened between Farinelli and a celebrated performer on the trumpet, over whom that matchless singer obtained a complete victory. In 1730, Broschi accompanied his brother to Venice, where he composed his opera of "*Idaspe*," in which Farinelli, Nicolini, and Cuzzoni performed. His style was grand without bombast, elevated, and noble. It did not possess the majesty of Leo or Jomelli, nor the depth and purity of Feo, but delicacy and expression were principally apparent.

BROSSARD, SEBASTIEN DE, a French musician, born in 1660, was chapel-master and grand chaplain to the cathedral at Meaux. He is the author of a musical dictionary, first published at Amsterdam in the year 1708, and translated into English by Grassineau, in 1740, but not called by him a translation, which it ought to have been. Brossard also composed some vocal and instrumental music, and collected a very complete musical library, which, at his death, in 1730, he left to the royal library of France.

B ROTUNDUM. (L.) B flat. See B QUADRUM.

BROWN, JOHN. Author of "Letters on the Poetry and Music of the Italian Opera," London, 1789. His lines of criticism seem to be drawn from nature, as exemplified in the passions and sentiments of men. So far as they go they are immutable, and are therefore applicable to all times and to all countries. Brown supposes the lyre to be of the earliest antiquity; for as man, according to his just remark, was in his first state a hunter and a fisher, this oldest instrument partakes most of that state, the two principal pieces being composed of the horns of the animal and the shell of a fish.

BROWNE. An English composer about the year 1500.

BRUCE, in his account of his voyage to Egypt, mentions several musical instruments. He says the Abyssinian flute is about the size and shape of the German flute, with a mouthpiece the size and shape of that of the clarinet; it is played upon lengthwise.

BRUCKHAUSEN. An amateur composer of an operetta at Munster, in 1791.

BRUCKNER, CYRIAQUE, an organist and composer, died in the Palatinate in 1599.

BRUCKNER, ALOYSIUS. A German composer of the seventeenth century.

BRUNINGS, JOHANN DAVID, a pianist and composer at Zurich, published some sonatas for his instrument in 1792–1794.

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BRUMEL, ANTONY. A composer of sacred music about the year 1500. He was a contemporary of Josquin des Prez, and pupil of Okenheim. He is considered as the founder of the French school of music.

BRUN, LE. See LEBRUN.

BRUNETTE. (F.) A little, tender, delicate and simple air.

BRUNETTI, ANTONIO, chapel-master at Pisa in 1752, was born at Arezzo in 1726. He wrote music for the church. Motets of his, for bass voices with orchestra, are known.

BRUNETTI, GAETANO, son of the preceding, was born at Pisa in 1753. His father taught him the violin; then he went to Florence, and became the pupil of Nardini, whose manner of playing that instrument he imitated with great success. After completing his studies, he travelled through Italy and Germany, and was some time in the service of the elector palatine. Mozart, who heard him at Manheim in 1778, thought highly of his talent. In 1779 he went to Paris, and there published his first two works, a set of six trios for two violins and bass, and some quatuors, which had little success. Being invited to the place of first violin to the King of Spain, by Boccherini, then director of the royal music, he was happy to place himself under so good a master. This changed his style, for he became as good an imitator of Boccherini as he had been of Nardini. His third work, another set of trios, showed the change; but imitation, however clever, is not genius. Brunetti owed all to Boccherini; but he proved ungrateful, and by intriguing superseded him in the directorship. Then he had to compose, for the service of the court, a great number of symphonies, serenades, and pieces of chamber music. He also wrote quatuors and quintets for the Duke of Alba, in whose house alone they were ever heard. He was fifty-four years old when Napoleon entered Spain; terror brought on a fit of apoplexy, of which he died in 1807. He left, both published and unpublished, a large number of duets, trios, quartets, quintets, sextets, sonatas, concertos, and over thirty symphonies for full orchestra.

BRUNETTI, GIOVANNI GUALBERTO, younger brother of the preceding, born at Pisa about 1760, was the author of several operas; as, "*Lo Sposo di tre;*" "*Le Stravaganze in Campagna;*" "*Bertoldo e Bertoldina;*" "*Le Nozze per invito;*" "*Fatima;*" "*Demofoonte,*" &c. He succeeded his father as chapel-master at Pisa, and wrote much church music, especially "*Matines de la Trinité,*" for four voices.

BRUNI, BARTOLOMEO, born in Piedmont in 1759, chiefly resided in Paris, and was employed as *chef-d'orchestre* of different theatres there. He composed some violin music and sixteen operas between the years 1785 and 1802.

BRUNMAYER, ANDREAS, organist at Saltzburg in 1803, has composed some church and instrumental music.

BRUNMULLER, ELIAS. A composer of instrumental music at Amsterdam at the beginning of the eighteenth century.

BRUSA, FRANCESCO. A composer of dramatic music at Venice in the first half of the last century.

BRYENNE, MANUEL. The most recent of the Greek writers upon music of whom any works remain. He lived in the reign of the Emperor Michael Paleologus, the elder, about 1320. The treatise which bears his name is entitled "Harmonics," and is a compilation from all the old Greek writers on the subject, including not only Euclid and Ptolemy, but Theon of Smyrna, Aristoxenus, and many others.

BRYNE, ALBERTUS. An English composer in the seventeenth century, and organist of St. Paul's Church. He died about the year 1670. Some of his anthems are to be found in Clifford's collection.

B SHARP. The *sensible* or proper seventh of the major diatonic of C sharp. In keyed instruments it is the same as C natural.

BUCCINA. (L.) A military wind instrument of high antiquity. The tone and form of the buccina are now unknown; but it is generally supposed to have resembled the trumpet; and the definition given by Festus, who calls it a *crooked horn*, seems to sanction that opinion.

BUCH. A German performer on the horn at the Grand Opera at Paris. He published some quartets for his instrument in 1788.

BUCHOLTZ, JOHANN GOTFRIED, a musician at Hamburg, published some instrumental music there between the years 1782 and 1798. He died in 1800.

BUCOLIC, or BUCOLICAL. Pastoral songs, such as were frequently performed by the ancient shepherds upon pipes.

BUDD. A composer of some harp music in London, about the year 1785.

BUECHNER, JOHANN CHRISTOPH. A singer and church composer at Gotha in 1800.

BUERDE, SAMUEL GOTTLIEB, private secretary to the King of Prussia, was born at Breslau in 1753. He published some collections of sacred music between the years 1787 and 1794.

BUERINGER, JOSEPH. A composer of music for the piano-forte at Vienna in 1799.

BUFFO, BUFFA. A term applied by the Italians to an actor and singer who takes the humorous and ludicrous parts in their comic operas. This epithet is also applied to the pieces themselves; as, *opera buffa*, a comic opera.

BUFFO CARICATO. A humorous and ludicrous character in an Italian opera.

BUGLE, ROYAL KENT. This is by no means a limited instrument, as the bugle was justly considered previous to the invention of keys, for the keys have given it such extent and perfection that its capabilities may now be ranked equal to those of most wind instruments; its effects both as a solo instrument and as an accompaniment to others, have been so often displayed in military and orchestral bands that its powers are now well known. As a chamber instrument it is valuable, for when played softly and with taste, it forms an excellent accompaniment to the piano-forte. One of the advantages it possesses over most horns is that of a methodical finger-

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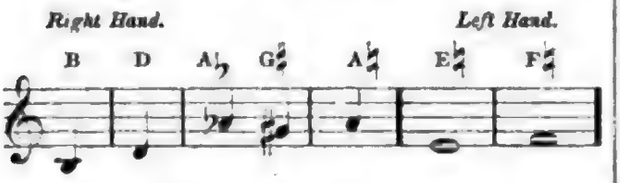
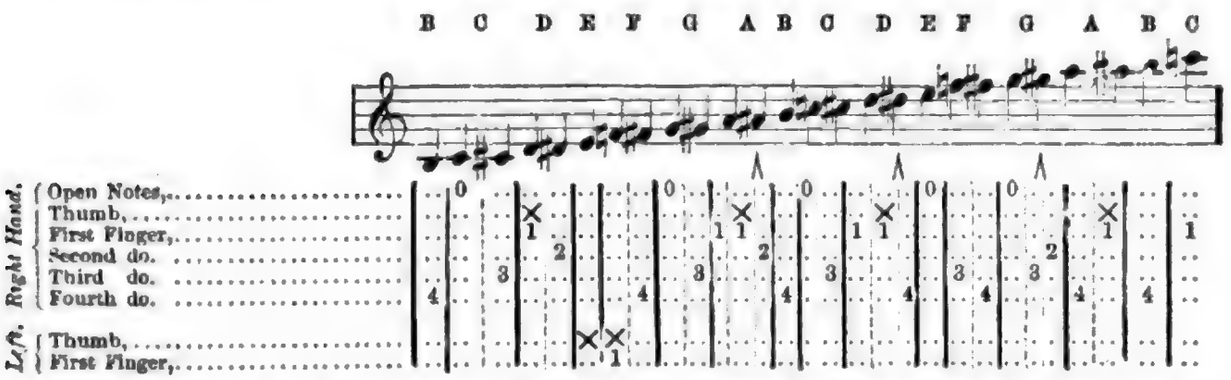
ing, by which true sounds are produced, without having so much recourse to the imagination, which if in error, false tones must unavoidably be produced. The Kent bugle has six keys, four of which are commanded by the right hand, and two by the left, and are named as follows: —



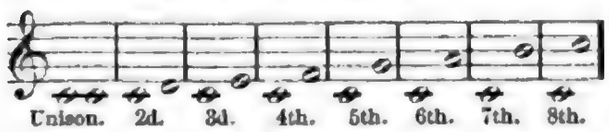
The bugle should be firmly held by the second finger and thumb of the right hand, the second joint of the former resting on the guard of the A key, and the latter placed underneath, so as to command the D key; this position being formed, the first finger will command the A, the fourth finger the B, and the thumb the D keys. The thumb of the left hand must be placed over the E key, the first finger on the F key, and to support the instrument the fourth finger should be placed underneath, and the second and third by the side of the first. The instrument should be inclined rather downwards, the elbow of the right arm elevated, but the left arm kept near the body, as this position insures the greatest freedom and command of the instrument. To facilitate the acquirement of a good embouchure, the following directions should be observed: Draw the lips tight over the teeth, extending the mouth, and leaving sufficient space between the teeth for the admission of the tongue; then place the mouthpiece firm in the centre of the mouth, rather more on the upper than the lower lip; the smooth surface of the lips not exposed to the air then becomes the embouchure, which renders the tone more sure, sweet, and brilliant. The sounds which proceed from the bugle are all produced and articulated by the tongue; by the proper method of using this organ, that facility is obtained which so greatly diminishes the practice this instrument requires. To produce any note, the tongue should be drawn suddenly back by a jerk, by which the wind will be forced into the instrument; whilst the tongue is thus in action, *tu, tu* should be pronounced by the breath only, without the voice being heard. When sufficient is known to produce the sounds, and to place the lips properly to that part of the mouthpiece they should occupy, it is a rule that should never be disregarded, that in performing the different octaves, the embouchure should not be altered, but the lips should be closed, and the mouthpiece pressed in proportion as the sounds ascend, and in the contrary as they descend. Strict attention to these observations will enable the learner to practise the *natural or harmonic scale.*

The learner should practise the swell on all these notes.

SCALE FOR THE BUGLE.



The following are the major intervals, which are the distances between the key note and the seven notes of its scale. The notes included in the intervals are called degrees.



No practice can be better or more useful for the student than the scale and the above intervals. Great precaution should be taken to keep the keys of the bugle in order, as any imperfection in their stopping affects all the sounds. One of the principal things to be observed is the proper method of leathering them; for this purpose choice should be made of soft, thick leather, and the soft side should be nearest the instrument. In order to assist the action of the keys, and prevent them from sticking, a little sweet oil should be occasionally applied, and when any dirt affects the free action of a key, the key should be taken out and the spring cleaned. Sometimes the clapper of a key does not lie level on the ridge; this may be ascertained by pressing the key; the side that is highest will yield to the finger, and may be rectified by twisting the clapper with a pair of pliers till the pressure is equal.

BUISSON, MICHAEL CHARLES DE. A singer and composer of vocal music published at Munich in 1573.

BUINI, GUIS MARS. An opera composer in Italy in the early part of the last century.

BULGARELLI, MARIANNE BENFI, called *La Romanina.* She was much celebrated as a singer in Italy between the years 1700 and 1730.

BULL, DR. JOHN. This celebrated musician was born about 1563, in Somersetshire. His master in music was William Blitheman, organist of the Chapel Royal to Queen Elizabeth, in

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which capacity he was very much celebrated. Bull, on the death of his master in 1591, was appointed his successor in the queen's chapel, and in 1596, at the recommendation of her majesty, he was made professor of music to Gresham College, which situation he resigned in 1607. During more than a year of his professorship, Mr. Thomas Bird, son of the venerable William Bird, exercised the office of a substitute to Dr. Bull, while he travelled on the continent for the recovery of his health. After the decease of Queen Elizabeth, Bull was appointed chamber musician to King James, and on July 16, 1607, when his majesty and Prince Henry dined at Merchant Tailors' Hall, the royal guests were entertained with music, both vocal and instrumental, as well as with several orations. And while his majesty was at table, according to Stowe, "Dr. Bull, who was free of that company, being in a citizen's gowne, cappe, and hood, played most excellent melody upon a small payre of organs, placed there for that purpose only." In 1613, Dr. Bull finally quitted England, and entered into the service of the archduke, in the Netherlands. He afterwards seems to have settled at Lubec, from which place many of his compositions, in the list published by Dr. Ward, are dated, one of them as late as 1622, the supposed year of his decease. Dr. Bull has been censured for quitting his establishment in England; but it is probable that the increase of health and wealth was the cause and consequence. Indeed, he seems to have been praised at home more than rewarded; and it is no uncommon thing for one age to let an artist starve, to whom the next would willingly erect statues. The professorship of Gresham College was not then a sinecure. His attendance on the Chapel Royal, for which he had forty pounds per annum, and on the Prince of Wales, at a similar salary, though honorable, were not very lucrative appointments for the first performer in the world, at a time when scholars were not so profitable as at present, and there was no public performance where this most wonderful musician could display his abilities, and receive applause and reward. A list of more than two hundred of Dr. Bull's compositions, vocal and instrumental, is inserted in his life; all of which, when his biography was written, in 1740, were preserved in the collection of Dr. Pepusch. The chief part of these were pieces for the organ and virginal.

BULL, the violin virtuoso. See Ole Bull.

BUNTING. An English musician and editor of two collections of Irish music. (Clementi's Cat.) Bunting has also prefixed to one of his works an historical and critical dissertation on the Egyptian, British, and Irish harp.

BUONONCINI, or BONONCINI, GIOVANNI MARIA, born at Modena in 1640, one of the first masters of the Lombard school, and father of the celebrated Giovanni and Antonio Buononcini, was a pupil of Carissimi. He published, in 1673, a work entitled "*Il Musico Prattico*," dedicated to the Emperor Leopold. This treatise contains many useful precepts and examples of composition, but is neither so accurate as to be implicitly followed, nor so ample as to supply all the wants of a musical student of the present time. At p. 18 of this work, he speaks of a canon, in his opera of "*Terza*," for fifteen hundred and ninety-two voices, or six hundred and forty-eight choirs, which, on account of the difficulty of finding such a number of singers assembled together, he has reduced to twenty-two. Giovanni Maria Buononcini published other chamber and church music at Bologna between the years 1686 and 1691; his chamber ducts, published in the latter year, are remarkable as learned and labored compositions.

BUONONCINI, GIOVANNI BATTISTA, son of the preceding, was also born at Modena, in 1672. After having finished his musical studies, probably under his father, he went to Vienna, and having a very fine hand on the violoncello, was entered in the band of the Emperor Leopold, and retained at a very large salary. At this time, Alessandro Scarlatti had gained great reputation by the operas he had composed, and Buononcini, desirous to emulate him, though but eighteen years of age, composed one, entitled "*Camilla*," which was performed at Vienna, and also at different Italian theatres, with greater applause than had ever been given to any work of the kind. Mr. Haym, convinced of the merit of "*Camilla*," and of the possibility of altering it to the taste of an English audience, then but little sensible of the charms of Italian music, contrived to adapt it to English words; and, notwithstanding the disadvantages arising from this conjunction, it is said to have been received in England with great favor. This was about the year 1707; and so deep was the impression which the music of Buononcini had made upon the minds of the people there, that, till the year 1710, the managers found themselves reduced to a kind of necessity of introducing into every opera they exhibited more than an equal proportion of Buononcini's airs, selected from a variety of works, which by that time he had composed. In the year above mentioned, Handel arrived in England, and gave to the English the opera of "*Rinaldo*," thereby laying the foundation of his musical fame: still, however, Buononcini, who was still at Rome, had many admirers in England, and he was sent for to London, on occasion of the foundation of a Royal Academy of Music. It was hardly possible that men possessed of talents so different as were those of Handel and Buononcini should be equally admired and patronized by the same persons. The style of Buononcini was tender, elegant, and pathetic; Handel possessed all these qualities, and numberless others, and his invention was inexhaustible. For some or other of these considerations, and perhaps for others of a very different kind, two parties were formed of the English nobility, the one professing to patronize Handel, and the other Buononcini. The works of the latter, published in England, consist of cantatas, chamber duets, the operas of "*Astarto*" and "*Griselda*," a funeral anthem for John, Duke of Marlborough, and twelve sonatas for two violins and a bass. Before he quitted England, Buononcini was much disgraced, by its being discovered that a madrigal, which he had given out as his composition, was the work of another person in Italy. Dr. Greene, who had introduced the madrigal in question into the academy, notwithstanding the evidence to the contrary, was one of the last to believe that it was a composition of any other than his friend Buononcini; but finding himself

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almost singular in this opinion, he withdrew from the Royal Academy, carrying with him the boys of St. Paul's; and calling in to his assistance Mr. Festing, the first violinist of the king's band, he established a concert at the Devil Tavern, Temple Bar; the joke upon this occasion among the academicians was, that "Dr. Greene was gone to the devil." From a propensity that must seem unaccountable, he affected to be thought a much older man than he was; and in the year 1730, when every circumstance in his person and countenance bespoke the contrary, he scrupled not to assert that he was on the verge of fourscore. About the year 1733, his affairs were come to a crisis in England. There was at that time about the town a man, who, with scarcely any other recommendation than fine clothes and a great stock of impudence, appeared at court, and assumed the title of Count Ughi. It is said that he was a friar; but his pretence was, that he was an Italian nobleman, and a natural son of King James II. Being a man of parts and well accomplished, he, on the footing of relationship, such as it was, gained an easy admission to the Duchess of Buckingham, and became so much her favorite, that those who were not aware of the supposed consanguinity between them, hesitated not to say she meant to make him her husband. This fellow, among various other artifices, pretended to possess the secret of making gold; and Buononcini, who had never in his life known the want of it, was foolish enough to believe him. In short, he was prevailed on to leave the hospitable roof under which he had so long been sheltered, and become a sharer in the fortunes of this egregious impostor. They quitted the kingdom together; but it is possible that this connection lasted not long, and that Buononcini was constrained to recur for a livelihood to the exercise of his profession; for a few years after his leaving England, he was at Paris, and composed for the Royal Chapel there a motet, in which was a solo, with an accompaniment for the violoncello, which he himself performed, in the presence of the King of France. Upon the conclusion of the peace of Aix-la-Chapelle, Buononcini was sent for to Vienna by the Emperor of Germany, and wrote the music for that occasion, being rewarded with a present of eight hundred ducats. This was in the year 1748; and soon after the rejoicings for the peace were over, he, together with Monticelli, a singer who had appeared in the opera at London, set out for Venice, the one having been engaged as a composer, the other as a principal singer there. We here lose sight of Buononcini, who probably died at Venice.

BUONONCINI, MARC ANTONIO, elder brother of G. B. Buononcini, was an eminent composer and violoncellist, also born at Modena; he lived in the strictest friendship with his brother, and they travelled together to various towns in Germany. It does not, however, appear that Antonio accompanied his brother to England, but he probably remained at Modena. M. A. Buononcini composed masses, motets, and several operas, between the years 1679 and 1718. A work on composition, printed at Venice in 1765, is also attributed to him.

BUONPORTI, FRANCESCO ANTONIO, a nobleman of the city of Trent, published, between the years 1702 and 1714, ten different works, chiefly for violins.

BUONTEMPI. See Bontempi.

BUONACCORDO. (I.) An instrument resembling a spinet, and of small dimensions, to accommodate the fingers of very young practitioners.

BUONO MANO. (I.) A good hand. An expression implying a free and facile power of execution.

BURCHARD, GEORGE, composed a mass and some symphonies, which were published at Augsburg in 1624.

BURDEN. A regular return of the theme of a song at the end of each verse. The adoption of a *burden of a song*, in lyric poetry, is a very ancient practice, and is still occasionally introduced with a pleasing and interesting effect. The term *burden* is borrowed from the French word *bourdon*, a drone bass; because the one, like the other, is characterized by an unchangeable tone, and bears upon the ear with a similar monotony. See Bourdon.

BURLANDO. (I.) Playfully, in a jesting manner.

BURLESCO. (I.) With comic and even farcical humor.

BURLETTA. (I.) A light, comic species of musical drama, which derives its name from the Italian verb *burlare*, to jest, to jeer. The *burletta* was first invented in Italy; from Italy it passed to France, from France to England, and thence to this country.

BURETTE, PIERRE JEAN, was a French physician, and born at Paris in the year 1665. During his infancy he was so feeble and sickly, that he was chiefly allowed to amuse himself by playing on the spinet, which he had been taught to do by his mother; and so early was he a proficient in music, that at the age of eight years he was invited to play in a concert before the king, who expressed himself well satisfied with his performance. Not long after this period he assisted his father, who was at that time a teacher of music, in instructing his pupils; but having a turn for literature as well as for music, he determined, when at the age of eighteen, to adopt one of the learned professions. He consequently became a student in the College of Harcourt, and in 1690 was admitted to the degree of doctor of physic. Besides the Latin and Greek languages, which he had previously acquired, he attained whilst at Harcourt, and afterwards, a knowledge of Hebrew, Syriac, Arabic, Italian, Spanish, German, and English. He afterwards became eminent as a physician, read a course of lectures on the materia medica, and, in 1710, was nominated professor of medicine in the royal college at Paris. His literary attainments were such that he had a considerable share, for more than thirty years, in the publication of the "*Journal des Savans*," and, in 1718, had an appointment in the *Bibliothèque du Roi*. Amongst his other productions, there is, in the memoirs of the French Academy, "A Translation of Plutarch's Treatise on Music," accompanied by notes and remarks. In this work, to which almost all late

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writers on the subject have been under great obligations, he has exhibited much genius and learning; "but," observes Dr. Burney, "he does not seem always to have been possessed of an equal share of sagacity, or of courage sufficient to confess himself unable to explain inexplicable passages in his author. He never sees a difficulty; he explains all. Hence, amidst great erudition and knowledge of antiquity, there are a thousand unintelligible explanations in his notes." He died in the year 1747, at the great age of eighty-two.

BURGHERSH, LORD, son of the Earl of Westmoreland, and British ambassador at Florence, is a celebrated musical amateur. He has been president of the Royal Academy of Musicians in London, which establishment owes its origin, in a great degree, to his exertions and influence. Lord Burghersh is said to have studied music in England, in Germany, and in Italy. He has composed an oratorio entitled "*Bajazet*," which is much admired for its smooth and elegant style; he has also published various cantatas, which an eminent modern critic declares to be *really good*, not speaking of them relatively as the works of an amateur, but positively as music. Among Lord Burghersh's principal compositions are the following: "*Bajazet*," above mentioned, "*La Primavera*," "*Il primo Amore*," "*L'Amor timido*," "Cantata, by Leoni," "Cantata by Count Girard," "*La Gelosia*," "*L'Inciampo*," "'Tis done, 'tis done," "Day set on Norham's castled steep," "Seven Canzonets, Duets, &c.," "Spirit of bliss," "Fly to the desert," "Bendemeer's Stream," "Why so pale," and "A Song and Catch for four Voices."

BURMANN, GOTTLOB WILHELM, published some vocal and instrumental music at Berlin, between the years 1792 and 1794. He died at Berlin in 1805.

BURNETTI, DOMENICO, chapel-master at Bologna, published some sacred music there in 1633. He, together with Francesco Bertacchi, founded a musical society at Bologna in 1633, called the *Accademia de Musici Filarchisi*, having for its symbol a pair of kettle drums, with the motto, "*Orbem demulcet attactu*."

BURNEY, JAMES. An eminent music-master and organist at Shrewsbury. He was half brother to the celebrated Dr. Burney, and one of his first instructors in music. He died in 1789, aged eighty.

BURNEY, DR. CHARLES, was born at Shrewsbury in 1726. He received part of his education at the free school founded by Queen Elizabeth in that town, and part at the public school at Chester, in which city he first began his musical studies under Mr. Baker, the organist of the cathedral. About the year 1741, he returned to Shrewsbury, and pursued the study of music under his half brother, Mr. James Burney. In 1744 he met with Dr. Arne, who persuaded his friends to send him to London, and he was then placed under that master for three years. In 1749 he was elected organist of a church in Fenchurch Street, with an annual salary of only thirty pounds, and in the course of the same year was engaged to take the organ part at the new concert established at the King's Arms, Cornhill, instead of that which had been held at the Swan Tavern, burned down the year before. In the winter of 1749–1750 he composed for Drury Lane three musical dramas, namely, "Alfred," "Robin Hood," and "Queen Mab." Being in an ill state of health, which, in the opinion of the physicians, indicated a consumption, he was prevailed upon to retire into the country. Accordingly he went to Lynn Regis, in Norfolk, where he was chosen organist, with a salary of one hundred pounds a year. He continued there nine years, and at that period formed the design of compiling his "General History of Music." In 1760, his health being reëstablished, he gladly returned to the metropolis, with a large and young family, and entered upon the pursuits of his profession with an increase of profit and reputation. His eldest daughter, who was then about eight years old, obtained great notice in the musical world by her astonishing performances on the harpsichord. Soon after his arrival in London, he composed several much admired concertos; and in 1766, he brought out at Drury Lane Theatre a translation of Rousseau's "*Devin du Village*," which he had executed during his residence at Lynn. In 1761, he had the honorary degree of doctor of music conferred upon him by the University of Oxford, on which occasion he performed an exercise in the musical school of that university. This exercise, consisting of an anthem of great length, with an overture, airs, recitatives, and choruses, was several times afterwards performed at the Oxford music meeting, under the direction of the famous Emmanuel Bach. In the year following, he travelled through France and Italy, as well with a view to improvement as to collect materials for his intended "History of Music"—an object which he never had out of his mind from the time he first conceived the plan of such a work. In 1771, he published his "Musical Tour, or Present State of Music in France and Italy"—a work which was well received by the public, and deemed so good a model for travellers, that Dr. Johnson professedly adopted it in his account of the Hebrides. Speaking of his own book, "I had," said the doctor, "that clever dog Burney's Musical Tour in my eye." In 1772, he travelled through the Netherlands, Germany, and Holland, and in the course of the next year he published an account of his journey, in two volumes octavo. In the same year he was elected a fellow of the Royal Society. In 1776 appeared the first volume, in quarto, of his "General History of Music." The remaining volumes of this elaborate and intelligent work were published at irregular periods; and the four of which it now consists were not completed till the year 1789. In 1779, at the desire of Sir John Pringle, Dr. Burney drew up, for the Philosophical Transactions, "An Account of little Crotch, the Infant Musician," since professor of music in the University of Oxford. The grand musical festival in 1785, in commemoration of Handel, held in Westminster Abbey, was considered as deserving of a particular memoir; the historian of music was therefore fixed upon as the most proper person to draw it up. Accordingly, in the same year, a splendid volume was published by Dr. Burney, in quarto, for the benefit of the musical fund. In this work the doctor displayed eminent talents as a biographer; and the "Life of Handel" is one of the best memoirs to be found in our language. In 1796, he published the "Life of Metastasio," in three volumes

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octavo; but this performance wants that arrangement and judicious selection which characterize his former publications. Besides these productions, Dr. Burney wrote "An Essay towards the History of Comets," "A Plan of a Public Music School," &c., &c. His musical works, in addition to those already mentioned, are, "Sonatas for two Violins and a Bass, two parts," "Six Cornet Pieces, with an introduction and Fugue for the Organ," "A Cantata and Song," "Six Duets for two German Flutes," "Six Concertos, for Violin, &c., in eight parts," "Two Sonatas for a Pianoforte, Violin, and Violoncello, two parts," "Six Harpsichord Lessons," &c., &c. Dr. Burney was twice married, and had eight children, of whom several have manifested very superior abilities. His eldest daughter was celebrated for her extraordinary musical powers. Madame d'Arblay, the author of "Evelina," "Cecilia," "Camilla," and "The Wanderer," was the second. His eldest son, James, sailed round the world with Captain Cook, and afterwards commanded the Bristol, of fifty guns, in the East Indies; he published some judicious tracts on the best means of defending the island against an invading enemy, and commenced a history of voyages of discovery. The second son was the very learned Charles Burney, LL. D. His youngest daughter pursued the career of her sister as a novelist. For many years Dr. Burney resided in a house in St. Martin's Street, Leicester Fields, which was formerly occupied by Sir Isaac Newton; but during the last twenty-five years of his life, having been appointed organist of Chelsea College, he inhabited an elegant suite of apartments there, and enjoyed a handsome independence. He died in the year 1814, aged eighty-eight. His remains were deposited in the burying ground belonging to Chelsea College, and the funeral was numerously attended by the governor, deputy governor, and chief officers of the college, and by the family and friends of this accomplished and excellent man. Dr. Burney was intimately acquainted with all the distinguished characters who flourished in his time, as well in other countries as in Great Britain, and in habits of peculiar friendship with Dr. Johnson, of whom he used to relate many interesting anecdotes. Indeed, it is known that soon after the death of that colossus of learning, he had some thoughts of giving a memoir of him to the world; but the subject was so overwhelmed by various publications, that he relinquished his design. In all the relations of private life, his character was exemplary, as a husband, father, and friend. His manners also were peculiarly easy, spirited, and gentlemanly, and he had the graces of the Chesterfield school, without any of its formality.

BURROWES, JOHN FRECKLETON, pupil of William Horsley, Mus. Bac. Oxon., was born in London on the 23d of April, 1787. He first became known to the public by the production of an overture and several vocal pieces, with full orchestral accompaniments, at the Hanover Square concerts, and subsequently by an overture at the "Philharmonic," of which society he was one of the original associates. The knowledge of instrumental effect evinced in these compositions, and the favorable impression they made, render it unaccountable that he should have abandoned this, the higher branch of the art, in which he had so fair a prospect of success, for the less exalted, though more lucrative, branch of composing for the piano-forte. Such was, however, the fact; and it is for this instrument that Mr. Burrowes has published several sonatas, with accompaniments, besides numerous rondos, divertimentos, and variations upon original as well as popular airs; he has adapted nearly the whole of Mozart's operas for the piano-forte, and made large selections from the works of Handel, Haydn, Rossini, &c., and arranged them both for that and various other instruments. Burrowes is also the author of two elementary works, viz., "The Piano-forte Primer," and the "Thorough Bass Primer," which are strongly recommended by the first masters for their clearness and usefulness; indeed, there are very few students now without them. The success of his publications, and the rapidity with which they succeeded each other, justify us in pronouncing him one of the most prolific as well as most popular writers of the day.

BURTIUS, or BURZIO, NICOLAS, professor of the fine arts at Bologna, was the Guidonian adversary of Bartholomew Ramis, and a Pythagorean follower of Boethius; he wrote a Latin work entitled "*Encomium Musicæ*," Bologna, 1489; also "*Musices Opusculum*," 1487. Burtius admitted no consonances but octaves, fifths, and fourths; he called the thirds and sixths allowable dissonances, and has given five precepts of counterpoint, which will ever be classical, particularly that of avoiding consecutive fifths and octaves.

BURTON, JOHN, an English pianist, who died in 1785, was a pupil of Keeble. He was an enthusiast in his art; but having in his youth exercised his hands more than his head, he was not a deep contrapuntist; he had, however, in his pieces, and manner of playing them, a style of his own, to which, from his having been one of the first harpsichord players in that country who attempted expression, and light and shade, he excited an interest and attention which would now, perhaps, be much more difficult to obtain.

BURTON, AVERY. An English composer and musician in the time of Henry VIII.

BURY, BERNARD DE, born at Versailles in 1720, was a court musician, and composer of some sacred music.

BURY. A performer on the horn, and composer for his instrument at Paris in 1800.

BUSBY, THOMAS, doctor of music, was born in Westminster in 1755. He was an articled pupil of Battishill, and, soon after he had served his time, was appointed organist to St. Mary's, Newington, in Surrey. He then began to compose, and his first essay in composition was an oratorio, called "The Prophecy," which was performed with some applause at the Haymarket Theatre in 1799, after having received improvements for many years from its author. The other principal works of Dr. Busby consist of a collection of sacred music, entitled "The Divine Harmonist;" "Melodia Britannica, or the Beauties of British Songs;" the music to Gray's Ode, the "Progress of Poesy," under the title of "British Genius;" the music to Pope's "Ode on St.

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Cecilia's Day;" "Comala," a dramatic poem from Ossian; "Johanna," a dramatic romance; "Britannia," an oratorio; and the music to three minor pieces at Covent Garden, namely, "A Tale of Mystery," "The Fair Fugitives," and "Rugantino." Dr. Busby has also published a small musical dictionary and a grammar of music; a "General History of Music," being an abridgment of those of Burney and Hawkins, and in 1814, a "Musical Biography, or Memoirs of the Lives and Writings of the most eminent Musical Composers and Writers who have flourished in the different Countries of Europe during the last three Centuries."

BUSCHMANN. A German musician, and inventor of a new musical instrument called by him the *Terpodion*. He exhibited this instrument in London in the year 1820. The greater part of it resembled the horn finely played; the upper notes had precisely the tone of a flute.

BUSNOY. One of the chief writers of the French school of music in the sixteenth century.

BUSTYN, or BYSTYN, PIERRE. Organist and composer of piano-forte music in Zealand about the year 1720.

BUTLER, CHARLES. Author of a work entitled "The Principles of Music in Singing and Setting, with the twofold Use thereof, ecclesiastical and civil," 1636. This book is a good one for the time in which it was written, and, according to Dr. Burney, contains more knowledge, in a small compass, than any other work of that period in our language. Butler was master of arts of Magdalen College, Oxford.

BUTLER, THOMAS HAMLY, professor of music, is the son of James Butler, who was also respectable for his musical talents. He was born in London about the year 1762, and received his musical education under Dr. Nares, as one of the king's singing boys, in which situation he continued for about ten years. On the expiration of this term, he went to Italy to study composition under Piccini, and remained three years under that master. Whilst in Italy, he was introduced to Sir William Hamilton, the English ambassador at the court of Naples, from whom he received great attention. On his return to his native country he attracted the notice of Sheridan, and also of the managers of Covent Garden Theatre, the musical department of which house he was engaged to superintend. About this time he brought out his "Book of Sonatas," dedicated to the Duke of Gloucester. On the termination of his theatrical appointment Butler went to Scotland, and afterwards spent most of his life as a teacher of music at Edinburgh, occasionally visiting London, to dispose of his numerous compositions. The beautiful Scotch air of "Lewie Gordon," being sung by the maid of the house, struck Butler's fancy when he first went to Scotland, and in consequence was the first theme he chose for the rondo he composed in that country. Among Butler's other works we may notice his "Musical Games," "A Book of Sonatas, dedicated to the late Princess Charlotte," and many Scotch airs with variations. His music is chiefly published by Clementi. Butler died in Edinburgh in 1823.

BUTTSTEDT, JOHANN HEINRICH, born in 1666, a scholar of Pachelbel, and organist of the principal church of Erfurt, the capital of Thuringia, is numbered among the great organ players and composers for that instrument of his time. He died in 1727.

BUXTEHUDE, DIETRICH, son of Johann Buxtehude, an organist of Lubeck, was one of the great performers on that instrument in Germany. His compositions for the harpsichord were numerous and masterly. In 1696, he published two sets of sonatas. That he was an organist of some merit would appear from the fact that J. Sebastian Bach made a secret visit to Lubeck to hear him and study his manner.

BUZZOLENI, GIOVANNI, of Brescia. A celebrated singer about the year 1700.

BYRD. See Bird.

BYRENHEY, DE ——. Organist and composer in Saxony. He died in 1750.

BYSTROEM, THOMAS. A Swedish officer and amateur composer of some sonatas published at Leipsic in 1801.

BYSTYN. See Bustyn.

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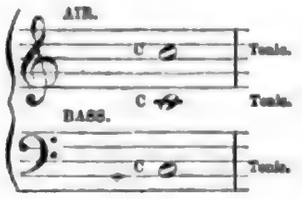
C.

C is the nominal of one of the two natural modes. That note in the natural major mode to which Guido applied the monosyllable *ut*, but which has long since been relinquished by the Italians for that of *do*, as softer and more vocal. It is the major tonic of a natural signature, thus: —



In modern times, since the temperament of the musical scale has been attended to, it has been usual to consider C as the key note; and its pitch or degree of acuteness has been regulated and preserved by steel instruments, called tuning forks, or C-forks, used by the tuners of finger keyed instruments; but violin performers use the A-fork for tuning their instruments, because they have no string to the note C; and some few persons use the A-fork for piano-fortes. The pitch or degree of tone of the tenor clef C, in our best concerts, is now such as to make or excite in the air two hundred and forty complete vibrations in one second of time, and the C below this half as many, or one hundred and twenty; the C above is four hundred and eighty; and that higher still nine hundred and sixty vibrations in one second of time. The tone C is the one with which the so called natural scale commences — a scale which has neither flats nor sharps. Again, a simple C, or rather a semicircle placed after the clef, intimates that the music is in common time, which is either quick or slow, as it is joined with allegro or adagio; if alone, it is usually adagio.

CABALETTA. (I.) A passage very agreeable, soothing, and comforting, occurring in a larger piece of music.

CACCIA. (I.) A composition written in the hunting style. Hunting music, vocal or instrumental.

CACCINI, GIULIO, called also *Giulio Romano*. He was born at Rome, but resided thirty-seven years at Florence. He was a celebrated scholar, and likewise a dramatic composer. Giulio Romano composed, in conjunction with Jacobo Peri, the opera called "*Euridice*," which was produced on the occasion of the marriage of Henry IV. of France to Mary de Medicis, and acted at Florence in 1600. Dr. Burney considers "*Euridice*" to have been the first opera ever performed in public, though primary attempts at dramatic music were probably made at an earlier period. Giulio Romano died in 1615. His most celebrated work was entitled "*Nuove Musiche*," published at Venice just before his death.

CACCINI, FRANCESCA, called also *La Cechina*, daughter of Giulio Caccini, was for many years the admiration of Florence, not only for her musical abilities, both in singing and composition, but for her poetry, in the Latin as well as Tuscan languages. She flourished about the year 1640.

CACOPHONY. (Gr.) A combination of discordant sounds. A jarring, disagreeable noise. The effect of the *wolves*, or highly-tempered concords, on keyed instruments, which result or come out from the tuning or adjusting a certain number of other concords, has been thus denominated by Mr. Hawks and some other writers on the subject. *Cacophony* is a bad tone of voice, proceeding from the ill disposition of the organs which produce sound.

CADENCE. (F.) A pause, or suspension, at the end of an air, to afford the performer an opportunity of introducing a graceful extempore close. The word *cadence* is also frequently applied to the embellishment itself; as when we say, He closed his song with a fine, or a good, cadence.

A cadence in harmony consists of two distinct chords, the last of which is generally accented, and is used to terminate the sections and periods of musical rhythm. The term *cadence* was formerly applied to the final melody of a musical close. The Germans adopted the Latin word *clausula* in the same sense. The dominant motion is the foundation of the perfect and imperfect cadences, as the gradual motion is of the false and mixed cadences. When the bases of both chords are the roots of their respective triads, the cadence is termed *radical*; and of these radical cadences, there are four in general use — the perfect, imperfect, false, and mixed; and to these may be added the *plagal*, or church cadence, which is only a variation of the imperfect; and the *authentic*, which is only the ancient term for the perfect.

CADENCE INTERROMPUE. (F.) An interrupted cadence.

CADENZA, (I.) or CADENZ. (G.) This word has the same meaning as *cadence*. But the Italians employ it, in composition, in reference to every harmonic progression, where after a dominant seventh a common chord follows of the same key. By the term *cadenza* is meant that extempore flourish upon a voice or instrument which is introduced at the will of the performer, to exhibit a display of taste or talent. When this is made the vehicle of new and appropriate effects, and conducted with skill, it may be tolerated; but when it is reserved for the unpremeditated flights of illiterate musicians, who fain would treat us with their facilities, it too often proves but the mere empty wandering of ignorance and folly. Great science is requisite for the introduction and management of this species of embellishment, as the ear is sensible of any deviation from that course which a correct harmony prescribes. Good taste requires that

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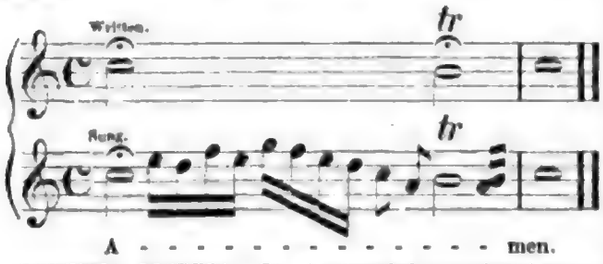
the style of the cadenza should be drawn from the ideas of the piece it is intended to adorn. The highest delicacy is required in the execution of these embellishments, which the singer is only enabled to give by the selection of a proper vowel, on which they are performed. No certain rule can be given by which this embellishment can be regulated, except that the cadenza must be suited to the character of the piece, as well as to the harmony of the note on which it is introduced. The cadenza must be sung in one breath; and it is generally ended by a brilliant shake. The first note of a cadenza is sung *forte*, to apprise the accompanying performers of its introduction.



CADENZA SOSPESA. (I.) A suspended or continued pause.

CÆSURA. (L.) The termination of any passage which consists of more than one musical foot. A rest showing the rhythmical end of a portion of melody, or the close of a melodic foot.

CAFFARELLI, GAETANO MAJORANO, a celebrated Italian singer, was the son of a peasant in the kingdom of Naples, and was born in 1703. He was the pupil of Porpora at the same time as Farinelli, whom he equalled in reputation and talent, though not in modesty. It is said that Porpora taught him thus: During five years he made him constantly learn the elements of singing, and a few graces and passages, from one single sheet of music paper. In the sixth year, he proceeded to give him lessons in articulation, pronunciation, and declamation. At the end of that year Caffarelli thought himself very little beyond the elements of his art, and was much surprised when his master said to him, "You may now leave me, young man; you have nothing more to learn from me, and are the first singer in Italy, if not in the world." Caffarelli went to England in the year 1738. It is said that he was never well or in voice all the time that he remained there. In Italy he had long before this gained considerable reputation as a singer; but it was not till after he returned from England that he was classed by his countrymen among their most exquisite singers. Caffarelli amassed much money by his profession, and purchased the Duchy of Santo Dorato, in the kingdom of Naples. He died in 1783, aged eighty, and bequeathed a large fortune, with the dukedom, to his nephew.

CAFFARO, PASQUALE, was born, in 1708, at Lecce, one of the provinces of the kingdom of Naples. He quitted the conservatory after profound study, and his operas were successively represented at several Italian theatres, where he had no cause to complain either of the severity or the coldness of the public. He chiefly excelled in the cantabile; his air "*Belle luci che accendete*" has served as a model in this style to his successors, and is said to have been so popular at the time of its appearance, that the subject was painted on the porcelain of the manufactory of the King of Naples. This air was sung throughout Italy after the lapse of a century. Caffaro also excelled as a composer for the church; his "*Stabat Mater*" for four voices, and in double canon, will bear comparison with the immortal production of Pergolese. Caffaro was master of the king's chapel at Naples, and also of the conservatory of La Pieta. He died in 1787.

CAFFIAT, or CAFFIAUX, PHIL. JOS., author of an essay on the history of music, Paris, 1755, died in 1777, aged sixty-five.

CAIMO, GIUSEPPE. A voluminous composer of canzonets and madrigals at Milan, between the years 1560 and 1585.

CALAMUS, PASTORALIS. (L.) One of the first instruments used by antiquity. A simple reed, or cane.

CALANDO, or CALAND. (I.) A term signifying that the time of the passage over which it is written is to be gradually diminished in quickness.

CALASCIONE. (I.) A species of guitar.

CALCANDO. (I.) Pressing upon, hurrying the time.

CALDARA, ANTONIO, one of the vice chapel-masters of the Emperor Leopold under Fux, was born at Venice in 1678. He is celebrated for the sublimity of his style, which he manifested in two oratorios of his composition, the one entitled "*Giuseppe*," performed in the year 1722, the other, "*Il Re del Dolore*." He published two sets of sonatas for two violins and a bass, printed at Amsterdam, and "*Cantate da Camera a Voce sola*," printed at Venice. He continued the favorite composer in the imperial service till the year 1736, having been a dramatic composer near fifty years. He died at Vienna in 1763, aged ninety.

CALEGARI, ANTONIO. A dramatic composer and performer on the violoncello, born at Padua. He flourished towards the latter end of the last century, and resided, during many years, at Paris.

CALEGARI, CORNELIA. A female singer and composer of vocal music, principally for the church at Milan. She was born at Bergamo in 1644.

CALKIN, JOSEPH, violin and tenor player, was born in 1781. He first studied music under Thomas Lyon, and subsequently was articled for two years to Spagnoletti. His first engagement in an orchestra was at Drury Lane Theatre in 1798, where he remained ten years; after which he was engaged as a tenor at the opera, ancient and vocal concerts, and the Philharmonic, of which society he was a member and likewise librarian.

In 1813, Calkin married the widow of the late Mr. Budd, bookseller, of Pall Mall, and had the honor of being bookseller to the king; therefore we may justly say that he has had "two strings to his bow." In 1821 he was appointed one of the king's state band, which gave him the title of musician in ordinary to his majesty.

CALKIN, JAMES, younger brother to Joseph, was born in London in 1786. He finished his education at Dr. Burrow's school in Soho Square, and reflects with great pleasure that he sat at the same desk with the celebrated H. R. Bishop. He began to learn the violin at a very early age, being taught at that time by his elder brother, and at the age of thirteen was apprenticed (for seven

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years) to Thomas Lyon, of whom he learned the piano-forte, violin, violoncello, and thorough bass.

In 1823, Calkin was elected, unanimously, an associate of the Philharmonic Society; and then an honorary associate of the Concentore Society. He has composed many divertimenti, &c., for the piano-forte, also several instrumental quartets, one of which was performed at the British concerts in 1826; the latter has been published, and, as a mark of respect for the inimitable manner in which he played it, is inscribed to Mr. Mori.

Calkin has further written a grand sinfonia for a full orchestra, which has been played by the Philharmonic band, but not yet publicly performed.

CALL, LEONARD DE. A voluminous composer of instrumental music, chiefly for the guitar accompanied, and published at Vienna since the commencement of the present century.

CALLCOTT, JOHN WALL, was born at Kensington, Middlesex, in 1766. He gave early indications of that love for knowledge by which he was afterwards so much distinguished.

At the age of seven he was sent to a neighboring school, where he made considerable progress in Latin and Greek. When only twelve years old he was taken from school, and from that period may be said to have educated himself.

In the summer of 1778, he obtained an introduction to the organist of Kensington, and, constantly attending the organ loft, acquired, as a recreation, the first rudiments of music, having previously determined to follow surgery as a profession.

His study of anatomy was, however, but for a short period; for, witnessing a severe operation, his feelings received such a shock that he abandoned from that time all idea of the medical profession.

In 1779, he commenced his practice of music, attempted composition, and wrote various pieces for a private play. He also continued to improve himself in classical learning, and in the French, Italian, Hebrew, and Syriac languages, algebra, and some branches of the mathematics.

In 1782, he was introduced to, and became intimate with, the late Drs. Arnold and Cooke, also with Mr. Sale.

In 1783, he became assistant organist at St. George the Martyr, Hanover Square; and in 1785, Dr. Cooke introduced him to the members of the Academy of Ancient Music. The professional connections he now formed gave him his first bias towards glee writing.

Having assiduously studied harmony and counterpoint, in 1784 he sent his first glee to the Catch Club as a candidate for the prize. It was unsuccessful; but he was not discouraged, and diligently prepared a number of compositions for the following year, when he experienced the gratification of finding himself signally rewarded with three medals.

About this period he actively engaged with Dr. Arnold in the formation of the Glee Club; and in compliance with an invitation to take a bachelor's degree, from Dr. Philip Hayes, professor of music at Oxford, he commenced bachelor in 1785, and set for the occasion Wharton's "Ode to Fancy."

In 1786, two more medals were awarded him from the Catch Club, and through the recommendation of Dr. Arnold he succeeded to several valuable engagements as a teacher.

In 1787, the Catch Club admitted him as an honorary member, and he sent in nearly one hundred compositions as candidates for the prizes. On that occasion, only two pieces, a canon and a glee, were successful; but in consequence of this extraordinary influx of compositions, it was resolved that the pieces presented should be limited to three of each description. Complying with this new regulation, in 1789 Callcott offered only twelve pieces, but all the four medals were assigned him — a circumstance unparalleled in the history of the Catch Club. This same year he was chosen joint organist with C. Evans, of St. Paul's, Covent Garden.

In 1790, Callcott obtained an introduction to Haydn, then in England, and under that great master for some time studied instrumental music.

From 1789 to 1793, (after which the Catch Club ceased to offer prizes,) he never failed annually to obtain distinction; but the chief part of his time was occupied in teaching.

At this period he began to study the theoretical writers on music. From the perusal of these works he felt emulous to rank among the didactic writers of his country. An intimacy formed about this time with Overend, the organist of Isleworth, greatly increased this desire.

On the death of Overend, Callcott purchased all his manuscripts, as well as those of Dr. Boyce; and it was the study of these which determined him to compile and write a musical dictionary.

In 1797, the plan being completed, he began to collect his materials, and contrived each day, notwithstanding other numerous engagements, to gain a portion of time for reading and making extracts at the British Museum, of which labor many volumes remain.

In 1800, he took his doctor's degree in music at the University of Oxford, and his exercise on the occasion was a Latin anthem.

In 1801, the Kensington volunteer corps was established, and Callcott determined to form a military band from among the inhabitants of the place. Assisted by a subscription, he procured instruments, and not only composed, compiled, and arranged all the music for the performance, but even taught the performers himself. The great fatigue he thus underwent had an injurious effect upon his health, and his friends ventured to remonstrate, but were silenced by that cheerful confidence he always expressed in his own powers.

The compilation for his dictionary still went on; but the labor of classifying his materials interfering too much with other occupations, he resolved to relinquish its further prosecution until a future period — a period which was never to arrive. Thinking, however, that the public had ground to expect something from him on the theory of music, in consequence of his prospectus for the dictionary, he wrote, in 1804 and 1805, his "Musical Grammar." In the same year he succeeded Dr. Crotch as lecturer on music at the Royal Institution; but his health was now too seriously impaired, and the very anxiety he felt to execute with honor the task he had undertaken completely overcame him, and he became at once incapable of all business.

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During the indisposition which followed, the public esteem and admiration for Dr. Callcott's talents and character displayed themselves in a remarkable manner.

In his absence, he occasionally employed himself in composition, and, among other things, planned a work on musical biography, but was never able to carry it into execution.

At the end of five years his friends indulged the idea of his complete and permanent restoration to health; but their hopes were eventually disappointed. After a period of two years his indisposition returned, and in the spring of 1821 his constitution was unable to resist any longer the ravages made upon it by repeated attacks, and he was released from a life of affliction on May 15, 1821, in the fifty-fifth year of his age.

Of the character of Dr. Callcott, it is sufficient to observe, that the excellent qualities of his heart were fully equal to his extraordinary talents, and that he possessed the sincere affection of every one who knew him.

His compositions were very numerous, and his printed works are by no means equal in extent to those which still remain in manuscript.

Many of these consist of anthems, services, odes, &c.; but his fame will chiefly rest upon his admirable glees, catches, and canons.

These were given to the world at various times, and in a great variety of publications; but a collection of the most favorite among them has been made, in two folio volumes, by his son-in-law Mr. Horsley, together with a memoir of the author, whence we have extracted the greater part of the above account.

CALLENBERG, GEORGES ALEXANDER HENRY HERRMANN, COUNT OF. A German nobleman, born in 1744. He composed some sonatas, which were published in Berlin in 1781.

CALLENBERG. A celebrated organist at Riga about the year 1739.

CALLIOPE. One of the Muses; the mother of Apollo; and Horace supposes her capable of playing on any musical instrument.

CALMATO. (I.) At rest, calm, quiet.

CALMUS. A performer on the violoncello, and composer for his instrument at Altona in 1797. He died at Dresden in 1809.

CALORE. (I.) With much warmth and animation.

CALORI, SIGNORA. An Italian female singer in London in the year 1758.

CALVI, GIOVANNI BATTISTA. An amateur composer of dramatic music at Milan between the years 1784 and 1788.

CALVIERE, or CALVIAIRE, a celebrated organist and composer at Paris, was born in 1695. His "*Te Deum*" is a very fine composition. He died in 1755.

CALVISIUS, SETHUS, or CALVITZ, the son of a poor peasant, and born in Thuringia in 1556, was a learned theorist and a good practical musician; he published a Latin work on music in 1592, and composed much music for the church. He died in 1617.

CALVOER, GASPARD. A German writer on music, who died in the year 1725.

CAMBERT, organist at Paris, and the first French musician who tried to set an opera, quitted France in disgust on Louis XIV. taking from him the management of the opera and giving it to Lulli. He went to London, and was appointed master of King Charles II.'s band. It has been said that Cambert, who died in London in 1677, broke his heart on account of the bad success of his operas in England.

CAMBIARE. (I.) To change.

CAMBINI, GIUSEPPE. A voluminous composer of vocal and instrumental music published in France and Germany between the years 1780 and 1800. He was a pupil of P. Martini, and a correct theorist.

CAMBIO, PERISSONE. A composer of little national songs, "*Canzone Villanesche, alla Napolitana,*" some of which were published at Venice in the middle of the sixteenth century. Dr. Burney says, "In these canzone there is generally more humor in the words, and more air and vivacity in the melody, than in any other compositions equally ancient. They appear to have been originally sung in the streets in parts, as the words of several imply. In one of them a singing master speaks, who offers to teach the gamut in an hour, and the syllables, ut, re, mi, fa, &c., are ingeniously applied, in most of the parts, to such sounds as require them in solmization."

CAMEFORT. A French composer of songs in the reign of Louis XIV.

CAMERA. (I.) A chamber. A word used in conjunction with some other, to indicate that the composition to which it is prefixed is written for the *chamber;* or, in other words, that it is *chamber music;* as *sonata di camera,* a sonata for the chamber.

CAMERLOHER, or CAMMERLOCHER, DON PLACIDO DE, chamber musician at Munich, published some instrumental music at Amsterdam and Nuremberg about the year 1760.

CAMIDGE, DR. An eminent organist and composer, resident at York. He presided at the organ at the grand vocal festival at York, in 1823. His organ introductions to some of Dr. Croft's anthems, performed at the meeting, were so masterly as to attract great and deserved attention.

CAMIDGE, MR. An eminent musician, also residing at York. He was an assistant conductor with Dr. Camidge at the York festival.

CAMINANDO. (I.) Flowing with gentle and easy progression.

CAMPAGNOLI, BARTOLOMEO. Violinist at Dresden in 1783. He was born in Italy in 1751. He has published much instrumental music. He died in 1827.

CAMPBELL, ALEXANDER. Editor of some Scotch songs in 1792, also of some harp music. We believe he was an organist at Edinburgh.

CAMPELLI. An opera composer at Padua in 1707.

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CAMPION. A French composer and didactic writer on music in Paris at the commencement of the last century.

CAMPION, DR. THOMAS. An English poet and musician in the seventeenth century. He published also didactic works on music.

CAMPIONI, CARLO ANTONIO. Chapel-master to the Grand Duke of Tuscany. He composed a celebrated "*Te Deum*" in 1767. He also published some violin ducts.

CAMPOBASSO, VINCENZO. A dramatic composer at Milan in 1789.

CAMPORESE, MADAME. This celebrated singer was the wife of Signor Giustiniani, a gentleman of family and respectability. She was principal chamber singer at the court of Bonaparte, and never appeared as an actress till she made her *début*, in 1817, at the King's Theatre in the Haymarket, in Cimarosa's "*Penelope*." She was at first extremely embarrassed; but every successive performance dispelled a part of her fears, and in her next character, the Contessa in the "*Nozze di Figaro*," she had so entirely conquered them, that her reputation as an actress was completely established, her deficiency from the first having been only in the usages and manners of the theatre. In Agnese, and Donna Anna in "*Il Don Giovanni*," more especially, she gave proofs of consummate talents. In the season of 1818, the management of the Opera House having passed into other hands, Miss Corri was substituted as prima donna for Madame Camporese, who quitted England, but was reëngaged by Mr. Ayrton for the season of 1821, when she gave peculiar satisfaction in the part Ninetta, in "*La Gazza Ladra*," where the situations, more interesting than the music, called into full exertion her abilities as an actress. In 1822–1823, she appeared in Desdemona, in Rossini's "*Otello*," which was considered as her best character; and at the end of the season, after singing admirably at the oratorios and various public concerts, she retired from the stage and public singing.

CAMPRA, ANDRÉ, born at Aix, in Provence, in 1660, was at first a chorister in the cathedral of that city, having for his instructor in music William Poitevin, preacher to that church. Soon after his leaving the choir, he became distinguished by his motets, which were performed in churches and private concerts. His genius having been too much confined while restrained to the narrow limits of a motet, he set himself to compose for the stage, and made the music to sundry operas. The grace and vivacity of his airs, the sweetness of his melody, and, above all, his strict attention to the sense of the words, render his compositions truly estimable. Campra died at Versailles in 1744.

CANNABICH, CHRISTIAN, chapel-master to the elector of Bavaria, a native of Manheim, and a pupil of Stamitz for the violin and composition, was, in 1778, concert master and director of the Italian Opera at Munich. He was considered as one of the best solo players in all Germany. Many of his compositions, in symphonies and other instrumental pieces, were published even in Paris and London.

CANARIE, (F.) or CANARIO, (I.) is the name of a piece of music supposed to have come to us from the Canary Islands, whence it derives its name. It is a sort of *gique*, or jig, from which it is distinguished only by a still swifter time. It is commonly in $\frac{3}{8}$, or $\frac{6}{8}$, but more rarely in $\frac{12}{8}$ measure.

CANDEILLE, P. J. A dramatic composer at Paris in the latter half of the last century. He also composed some motets.

CANDEILLE SIMONS, ÉMILE. Daughter of the preceding, a French actress, singer, and composer at Paris since the year 1787. She was a good performer on the harp.

CANDIDO, LODOVICO. A violinist and composer for his instrument at Venice in 1712.

CANETTI, FRANCESCO. An Italian dramatic composer between the years 1784 and 1790.

CANGE, CHARLES DU. See FRESNE.

CANIS, CORNELIUS, a Belgian, composed several good canons, which were published in the Antwerp and Louvain collection of songs, printed about the year 1544. He died before the year 1556.

CANON. A vocal composition, in two or more parts, so constructed as to form a perpetual fugue. There are various kinds of canons, as the simple, the double, and the triple canon; the augmented, the diminished, the reversed, and the increased canon; the resolved, the unresolved, the finite, and the infinite canon: all of which rank under the general name of *canon*, and are but so many different ways of conducting a continued fugue, consisting of one, two, or three subjects, carried on by a greater or lesser number of harmonic parts. A canon is a composition in which the several voices begin at fixed intervals, one after the other, and in which each successive voice sings the verse or the strain of the preceding one. In Italian, therefore, it is called *fuga di consequenza*; in Latin, *canon perpetuus*, or continuous fugue; in German, *Kreisfuge*, (circulating fugue.) Sometimes each voice begins with the same, sometimes with different notes. Canons may be finite or infinite. The former end, like any other compositions, with a cadence, while the infinite canon is so contrived that the theme is begun again before the parts which follow are concluded. By this means the performance might be continued to an indefinite length. A canon may consist of two, three, four, or more voices. Generally only one voice of a canon is written, and a sign shows the place where the other voices are to begin. Formerly, at the beginning of canons, it was the custom to place the directions by which they were to be deciphered and sung. These directions were called the *rule* or *canon*, and thence arises the title which such compositions have since retained. Canons differ from ordinary fugues; for in the latter it is sufficient that the subject be occasionally repeated and imitated according to the laws of counterpoint; but in the former it is essential that the subject be strictly repeated by all the succeeding parts; which repetition may be made in the unison or octave, the fourth or the fifth, or any other interval of the scale. There are several other canons, as *canon polymorphus*, *canon*

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per tonos, canon per diminutionem, and *canon per augmentationem*, which to fully explain would exceed our limits. Sometimes, also, a musical passage of a composition, in which one voice repeats, for a short time, another, is called, improperly, a canon.

Canon, in ancient music, is a rule or method of determining the interval of notes. Ptolemy, rejecting the Aristoxenian way of measuring the intervals in music by the magnitude of a tone, (which was supposed to be formed by the difference between a diapente and a diatesseron,) thought that musical intervals should be distinguished according to the ratios or proportions which the sounds terminating those intervals bear to one another, when considered according to their degree of acuteness or gravity; which, before Aristoxenus, was the old Pythagorean way. He therefore made the diapason consist in a double ratio; the diapente in a sesquiatterate; the diatessaron in a sesquitertian; and the tone itself in a sesquioctave; and all the other intervals according to the proportion of the sounds that terminate them; wherefore, taking the canon (as it is called) for a determinate line of any length, he shows how this canon is to be cut accordingly; and this method answers exactly to experiment, in the different lengths of musical chords. From this canon, Ptolemy and his followers have been called *canonici*; as those of Aristoxenus were called *musici*. This term with the ancient Greeks signified what we now call *monochord*.

CANONE APERTO. (I.) An open canon.
CANONE CHIUSO. (I.) A close or hidden canon.

CANTABILE, or CANTAB. (I.) A term applied to movements intended to be performed in a graceful, elegant, melodious, singing style. The cantabile or singing style has of late obtained great attention in piano-forte composition. And as a substitute for the too often rapid airs with variations which once monopolized the time of the student of that instrument, for the creation of an elegant taste, such works as the "*Lieder ohne Worte*" of Mendelssohn and others must be regarded as of high value. In modern pianos of best quality much regard seems to be had to the production of a tender and expressive singing tone. It was in fact the search for this which gave rise to the invention of striking the strings with hammers instead of quills.

CANTADOURS. Certain itinerant singers of songs and ballads, who, with other musical professors of various descriptions, sprang up in Provence about the middle of the ninth century. It was their practice to perform on public stages in the open air, and to sell their productions, and receive presents in money from their surrounding auditors.

CANTANDO. (I.) In a singing manner.

CANTANTE. (I.) An expression sometimes used to distinguish the voice part of a composition.

CANTARE. (I.) To sing.

CANTATA. (I.) An elegant and passionate species of vocal composition, consisting of an intermixture of air and recitative. The cantata, which was invented by Barbara Strozzi, a Venetian lady, who flourished about the middle of the seventeenth century, was, at one time, extended to such a length as to form a little opera, but has since been cultivated in Italy, Germany, and England only as chamber music — a sort of song or composition intermixed with recitatives, airs, and variety of motions, ordinarily intended for a single voice, with a thorough bass; sometimes for two, three, or more voices, with one or more violins, or other instruments. The cantata passed from Italy into France, and thence to England; it has something in it extremely fantastical and capricious. The word *cantata* was used in the church as early as in the year 1314, to express what we often mean by *anthem*, with which it is still synonymous in Germany, being chiefly confined to Lutheran church music. The secular cantata is a kind of composition suited to the chamber, wherein less light and shade are requisite than in either ecclesiastical or dramatic music. When Pope Ganganelli and the King of Portugal were reconciled, in 1770, cantatas were sung at Venice and Rome, equal in length to an opera.

CANTATILLA. (I.) The diminutive of *cantata*. A short song in air and recitative. Little used at present.

CANTATRICE. (I.) A female singer.

CANTICA. (L.) Ancient dramatic soliloquies, which are supposed to have been introduced as interludes, or act tunes.

CANTICI. (I.) One of the names given to the *laude*, or songs, sung by the Romish priesthood, in the twelfth and thirteenth centuries, in praise of God, the Virgin Mary, or the saints and martyrs.

CANTICLE. A hymn, or song, anciently sung by the Hebrews in honor of the Divinity, and generally supposed in commemoration of some sacred and important event. The most distinguished production of this kind is the canticle attributed to Solomon, concerning the occasion and intention of which there are various opinions. The Greeks gave the name of canticles to certain vocal soliloquies in their tragedies.

CANTILENA. (I.) A melody. This word was originally used as a diminutive of *canzone*; but now it bears a different sense, and serves to distinguish the treble melody, or upper part of any composition, from the bass and other inerior parts.

CANTILENA SCOTICA. (I.) A Scotch melody.

CANTINO, PAOLO. A composer of madrigals at Venice in 1785.

CANTO, or CANT. (I.) A word chiefly used in choral music, and signifying the melody, or highest vocal part.

CANTO CLEF. The name of the C clef when placed on the first line.

CANTO FERMO. (I.) The name given to the ancient chants of the Romish church; which were adopted as standing melodies. These chants, till counterpoint was discovered, were unaccompanied, or only harmonized with octaves.

CANTO FIGURATO. (I.) This term was applied by the old Christian ecclesiastics to the

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canto fermo in its more cultivated state, when harmony began to assume modulation and contrivance.

CANTO PLANO. (I.) An old term applied to ecclesiastical chanting.

CANTORATE. A leading singer.

CANTORE, or CANTOR. (I.) A general name for a singer.

CANTO RECITATIVO. (I.) A speaking song. See CANTUS.

CANTUS. (L.) A mode of recital between the characters of air and recitative. Cantus also signifies the treble.

CANTUS AMBROSIANUS, or AMBROSIAN CHANT. A method of singing and chanting, first introduced by St. Ambrose. What this method was, is not at present known; but it is said to have borne some analogy to the modes of the ancient Greeks. It does not appear to have consisted of any particular or determined series of notes. His design, however, it is thought, was only to inculcate a simple melody; founded, indeed, on the rules of art, but so familiar and easy, that the whole congregation might join in the performance. It is to this accommodation that we trace the origin of the practice, in the Romish church, of the people uniting with the choir in chanting divine service.

CANTUS GREGORIANUS, or GREGORIAN CHANT. This chant, which derives its name from St. Gregory, its inventor, added four interposing notes between the four instituted by St. Ambrose, in which the diapente held the uppermost place in the diapason. The chief difference between the tones employed by these improvers of the ancient chant was, that those of St. Ambrose arose from the arithmetical, and those of St. Gregory from the harmonical, division of the diapason.

CANTUS MENSURABILIS. (L.) Measured melody. A term applicable to every kind of music, whether vocal or instrumental, in which the length of the component sounds is regulated and determined by the received rules of time.

CANUN. The canun is the name of an instrument much used by the Turks; it is strung with catgut, and is something in the form of the dulcimer.

CANZONE. (I.) The word *canzone*, in its literal sense, signifies an ode, or song, of considerable length; but it is now applied by Italian musicians to any air in two or three parts, with passages of fugue and imitation.

CANZONET, or CANZONETTA. (I.) *Canzonet* is the diminutive of *canzone*, and, in Italy, signifies a short song in one, two, or three parts; but in England it is more generally applied to the two latter.

CAOINAN. The Irish funeral song.

CAPELLA. (I.) Chapel.

CAPISCOLUS. A dignitary in certain cathedrals, who superintended the choir, or band; and corresponded with him who, in other churches, is called the *chanter*, or *precentor*.

CAPISTRUM. (Gr.) A kind of muzzle used by the ancient trumpeters, so formed as to extend horizontally across the face, and embrace and confine the cheeks, to prevent their bursting with the violence with which they blew the instrument — an accident to which, without such precaution, the performer, from his vehement exertion, was continually liable.

CAPO. (I.) Head or beginning.

CAPOLLINI, MICHEL ANGELO, composed the music to a sacred drama at Mantua in 1627.

CAPORALE. A celebrated violoncellist. He went to London in 1735, and though no profound musician, nor gifted with a very powerful hand, he was heard for some years with great partiality, from the almost single merit of a full, sweet, and vocal tone. He published some solos for his instrument in London.

CAPOTASTO, or CAPO D' ASTRO. The principal touch, as the bridge of any instrument is the place where the strings touch, or bear.

CAPPUS, JEAN BAPTISTE. A French composer of vocal and instrumental music between the years 1730 and 1733.

CAPRANICA, MATTEO. An Italian dramatic composer at Rome in 1746.

CAPRICCIO, (I.) or CAPRICE. A loose, irregular species of composition, in which the composer, without any other restraint than the boundary of his imagination, continually digresses from his subject, and runs wild amid the fervor of his fancy.

CAPRICCIETTO. (I.) A short capriccio.

CAPRICCIOSO. An Italian adjective, signifying that the movement at the beginning of which it is written is to be played in a fantastic, free style.

CAPRICORNUS, or BOKSHORN, SAMUEL. Chapel-master at Stuttgard. Much of his vocal and instrumental music was published between the years 1655 and 1708, though some of it probably is posthumous, as he is supposed to have died at Stuttgard in 1669.

CAPRIOLI, GIOVANNI PAOLO, published some sonatas at Venice in 1628.

CAPRON. A French composer. He made his *début* at the spiritual concerts about the year 1768, and soon after published some sonatas and questions for the violin.

CAPUTI, ANTONIO. An Italian dramatic composer about the year 1754.

CAPUZZI, or CAPUCCI, ANTONIO. There were two brothers of this name, violinists at Venice, composers of dramatic and instrumental music since the year 1785.

CARADORI, ALLAN, MADAME, was born in the Casa Palatina at Milan, in 1800. Her father was the Baron De Munck, a native of Alsace, who formerly held the rank of colonel in the French service.

The musical education of Mlle. De Munck was completed entirely under the guidance of her mother, without the aid of masters or any other auxiliary. The death of the Baron De Munck, and the consequent failure of pecuniary resources

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in his family, at length obliged his daughter to employ her musical powers professionally; and for this purpose she went to England, and under the name of Caradori, derived from a branch of her mother's family, made her *début* at the King's Theatre on the 12th January, 1822. The first character in which she appeared was the Page, in "*Figaro*;" and it is not a little remarkable that circumstances required her to learn that part, and to make her first appearance *on any stage* within the short period of three days.

This attempt was completely successful, and she was since equally fortunate in the operas of "*Il Barone de Dolsheim*," "*Elisa e Claudio*," "*Coradino*," and "*La Clemenza di Tito*," in the latter of which she sustained the part of *prima donna*. As a concert singer, Mme. Caradori rapidly rose into public estimation by her performances at the Philharmonic Society and other musical establishments in different parts of Great Britain, especially at Brighton, Oxford, Bath, Bristol, Gloucester, &c., &c. As a composer, she is best known as the authoress of the pleasing romances, "*La Plus Jolie*," "*Le Sourire*," and "*La Fileuse*."

The principal advantages possessed by Madame Caradori are, a voice of great sweetness, flexibility, and justness of intonation; an extensive knowledge of the different branches of the art which she possesses; and a facility of reading music, by which she is enabled at once to sing and accompany (*a prima vista*) any vocal piece which is presented to her. To these may be added, an intimate knowledge of four languages, of which the English is one, an agreeable person, a graceful deportment, and high moral character.

In August, 1823, Madame Caradori was married to Mr. Allan, the secretary of the King's Theatre. She gave concerts in this country about twenty years since, and her exquisite rendering of "I know that my Redeemer liveth," in an oratorio performance of the Boston Handel and Haydn Society, is still remembered with delight.

CARAFA, MICHEL, born at Naples in 1785, commenced the study of music in the Convent of *Monte Oliveto*, at the age of eight years. His first master was a Mantuan musician named Fazzi, a skilful organist. Francesco Ruggi, a pupil of Fenaroli, gave him lessons in harmony and accompaniment, and later he passed under the direction of Fenaroli himself. Whilst visiting Paris, he received lessons in counterpoint and fugue from Cherubini. Though he had written in his youth, for amateurs, an opera called "*Il Fantasma*," and had composed, about 1802, two cantatas, "*Il Natale di Giove*" and "*Achille e Deidamia*," in which were the germs of talent, he had not thought of cultivating music except as a relaxation from other work; he entered the career of arms; he became an officer in a regiment of hussars of the guard of Murat, afterwards equerry to the king in the expedition against Sicily, and chevalier of the order of the Two Sicilies. It was not until the spring of 1814 that Carafa thought of turning to account his talent, and that he produced his first opera, called "*Il Vascello l' Occidente*," at the theatre *Del Fonde*. This work, which was quite successful, was followed by "*La Gelosia Corretta*," in 1815; "*Gabriele di Vergi*," in 1816; the "*Ifigenia in Tauride*," San Carlos at Naples, in 1817; "*Adele di Lusignano*" at Milan; in the autumn of the same year, "*Berenice in Syria*," at San Carlos. In 1821, he made his *début* upon the French stage, by the opera "*Jeanne d'Arc*." This opera had not the success which it merited; for there were many beautiful things in it. After he had brought out this opera, Carafa went to Rome, where he wrote "*La Capriciosa ed il Soldato*," which had great success; he there composed the "*Solitaire*." Of all Carafa's operas, the most popular is the "*Solitaire*." There is some carelessness in the score, but there are in it dramatic situations well conceived and well rendered. After the representation of this piece, which took place in Paris in August, 1822, Carafa returned to Rome, where he wrote "*Eufemie di Messina*;" this work was a complete success. In 1823, he produced "*Abufar*," at Vienna. On his return to Paris he produced the "*Valet de Chambre*" and "*L'Auberge supposée*." In the autumn of 1825, he wrote "*Il Sonnambulo*," at Milan; and at Venice, the "*Paria*," in February, 1826.

In 1827, he returned to Paris. The 17th of May of that year, he produced an opera in one act, called "*Sangarido*;" this had no success. This was followed by "*La Violette*," opera in three acts, of which M. Lelorne composed some pieces; "*Masaniello*," in three acts, a work full of beauties, and which should be considered the masterpiece of Carafa. Since then he has written "*La Fiancée de Lammermoor*," and "*La Prison d'Edinbourg*," 1831–1833.

M. Carafa is often censured for filling his works with reminiscences and imitations. It must be owned he did not always choose his ideas as well as he was able: he wrote quickly and carelessly, as was the custom of Italian composers; but if he had been more careful of his scores, judging from the beautiful things found there, his reputation would be more brilliant.

CARAFFE, the younger. Chamber musician to the King of France; he published several symphonies about the year 1752.

CARAPELLA, TOMMASO, was born at Naples about 1700, and delighted that city by his compositions, which, although in the ancient style, termed by the Italians *madrigalesco*, united energy with taste and sentiment. His master is unknown, but his compositions obtained the approbation of the learned, both in the theory and practice of music. The sound doctrines and pure principles which had presided at the foundation of the Neapolitan school, and under whose auspices its numerous great works had been produced, revived under the pen of Carapella; or rather he was one of its most religious defenders, and endeavored to prevent the diffusion of bad taste or false doctrines, and the destruction of the sacred and venerable vestiges of ancient simplicity. Hymns and cantatas being greatly in favor with the nation at the time he finished his studies, he composed chiefly in this style. One of his religious hymns is still sung at Naples, on the *fête* of Santa Francesca Romana. Carapella afterwards set to music, with great success, the opera entitled "*Massimi*." After having successively and equally succeeded in both the sacred and profane styles, and taken rank among the best masters of his school and of Italy, he published a collection of his hymns and cantatas for two voices, distinguished for their perfection in melody — a work which recommends him to the esteem of posterity, although not his only claim to honorable recollection.

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CARATTERE. (I.) Character; as, *con molto carattere*, with much character and emphasis.

CARAVACCIO, GIOVANNI, a composer of church music at Venice in 1620.

CARAVAGGIO, GIOVANNI GIACOMO GASTOLDI DE. A poet and composer of vocal music at Venice in 1590.

CARAVOGLIA, BARBARA. Principal female singer at Naples in 1788.

CARBONEL, JOSEPH NOEL. A very celebrated French performer on the tambourine; he published a method for his instrument in 1766. He died in 1804.

CARBONEL, JOSEPH FRANCOIS NARCISSE, probably the son of the preceding, was born at Vienna in 1773. He has composed much vocal and instrumental music, published at Paris.

CARBONELLI, STEFFANO, a celebrated violinist and pupil of Corelli, went to England from Rome about the year 1720. He was received into the family of the Duke of Rutland, a great patron of music. During his residence with this nobleman, he published and dedicated to him twelve solos for a violin and bass, of his composition, which he frequently played in public with great applause. About the year 1725, he quitted the Opera House, and went to Drury Lane Theatre, where he led the band, and frequently played select pieces between the acts. After continuing a few years at Drury Lane, Carbonelli quitted his station there, and attached himself to Handel, at the time when he began to perform oratorios. For a series of years, he played at the rehearsal and performance at St. Paul's for the benefit of the sons of the clergy. At first, in England, Carbonelli professed himself to be of the Romish persuasion; but afterwards he became a Protestant, and married the daughter of Mr. Warren, parish clerk of St. James's, Westminster. In the latter part of his life, he in some measure declined the profession of music, and betook himself to that of a merchant, and an importer of wines from France and Germany. By the interest of a powerful friend, he obtained the place of one of the purveyors of wine to the king, and died in that employment in the year 1772. At the time of Carbonelli's resigning his profession of violinist for that of wine merchant, the following lines were written, which have been admirably set to music, as a duet, by Dr. Cooke: —

"Let Rubinelli charm the ear,
And sing, as erst, with voice divine;
To Carbonelli I adhere;
Instead of music, give me wine.

But yet, perhaps, with wine combined,
Soft music may our joys improve;
Let both together then be joined,
And feast we like the gods above."

CARBOR, ROBERTUS. One of the oldest known composers of sacred music in Scotland: a mass of his composition in the twelfth century is extant.

CARCANI, JOSEPH, chapel-master at Venice, was a celebrated dramatic composer about the year 1742.

CARDON. A harpist at Paris, and composer for his instrument; his method for the harp was published at Paris in 1785. He died in Russia about the year 1805.

CARDUCCI, GIOVANNI GIACOMO. A vocal composer at Venice in the latter half of the sixteenth century.

CARESANI, CRISTOFORO, organist at the Chapel Royal of Naples about the year 1680, is considered one of the best composers of his time. His duos, which appeared in 1681, are especially held in estimation. Choron, at the end of his "*Principes de Composition*," has given exercises on all the intervals by Caresani, which are in the highest degree useful.

CARESTINI, GIOVANNI, a celebrated Italian singer, was born at Mount Filantrana, in the March of Ancona, and at twelve years old went to Milan, where he was patronized by the Cusani family, whence he was frequently called *Cusanino*. His voice was at first a powerful and clear soprano, which afterwards changed to the fullest, finest, and deepest countertenor that has perhaps ever been heard. His first appearance on the stage seems to have been at Rome, in 1721, in the female character of Costanza, in Buononcini's opera of "*Griselda*." In 1723, he was at Prague during the great musical congress there, on occasion of the coronation of the Emperor Charles VI., as King of Bohemia. In 1724 he was at Mantua; and in 1726 at Venice, where he performed with Farinelli and the famous tenor Paita. In 1728 he was at Rome, and again in 1730, where he performed in Vinci's celebrated operas of "*Alessandro nell Indie*," and "*Artaserse*," both written by Metastasio. He was now engaged by Handel to supply the place of Senesino, who, together with his whole troop, except Strada, had deserted from his service, and enlisted under the banners of Porpora and the nobility at Lincoln's Inn Fields. Carestini's person was tall, beautiful, and majestic. He was also a very animated and intelligent actor. He manifested great agility in the execution of difficult divisions from the chest in a most articulate and admirable manner. It was the opinion of Hasse, as well as of many other eminent professors, that whoever had not heard Carestini was unacquainted with the most powerful style of singing. He continued in the highest reputation for twenty years after quitting England, and sang at Berlin in 1750, 1754, and 1755, and at Petersburg till the year 1758, when he returned to Italy, and soon after died.

CAREW, MISS. This eminent English vocalist was born in London, of a good family, originally Irish. Her musical education was directed to the stage, and she appeared at Covent Garden in 1815. She attracted a good share of public regard, and appeared subsequently at the Haymarket, the English Opera, and at Drury Lane. She was also engaged in the Philharmonic and various public and private concerts of London; at Bath, Oxford, York, Manchester, Norwich, and other places. Miss Carew's voice was not extremely powerful, but her intonation was perfect, and the sweetness and ductility of her notes, joined to excellent taste and science, justly entitle her to a high rank amongst recent British female singers.

CAREY, HENRY, was a man of facetious temper. He was a musician by profession, and one of the lower order of poets. His first preceptor in music was Linnert, a German; he received some further instructions from Roseingrave; and, lastly, was a disciple of Geminiani;

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but with all the advantages he might be supposed to have derived from these instructors, the extent of his abilities seems to have been the composition of a good ballad air, or at most a cantata. About the year 1744, in a fit of desperation, he laid violent hands upon himself at his house in Warner Street, Cold Bath Fields, putting a period to a life which he had led without reproach. In all the poems and songs written by Carey on wine, love, and subjects of that kind, he manifested an inviolable regard for decency and good manners. He composed the air of "Sally in our Alley," and is thought by some to have been the author of "God save the King."

CARICATO. (I.) With exaggerated expression.

CARILLONS. (F.) The name of small instruments furnished with bells, properly tuned, that are acted on by finger keys, like those of the piano-forte, and used for accompanying certain songs, where the ringing of church bells is to be imitated, and where dampers are not used for preventing the continuance of the sound. In Holland and some parts of the Netherlands the steeples of the churches are furnished with a large series of bells, tuned accurately to the tones and half tones of the scale, and with strong wires that are connected at one end with hammers that strike the bells, and at the other with keys, and pedals for the lower notes of the scale, on which persons called *carilloneurs* perform music in parts, by striking the keys rather forcibly with their hands and feet. It is *hard work* to play the carillons; the carilloneur performs with a kind of keys communicating with the bells, as those of the organ do with the pipes. The keys are projecting sticks, wide enough asunder to be struck with violence and velocity by the two hands, edgewise. The performer wears a thick leather covering for the little finger of each hand, to protect the hand from the violence of the stroke given. The first and second trebles are played with the hands, and the bass with the feet on the pedal keys. The keys to the carillons at Amsterdam have three octaves, with all the semitones complete, in the manual, and to the octaves in the pedals. The brass cylinder to the chimes at Amsterdam, (which are played by clockwork,) on which the tunes are set, weighs 4474 pounds, and has 7200 iron studs fixed in it, which in rotation of the cylinder gives motion to the clappers of the bells.

CARISSIMI, GIACOMO. Chapel-master of the German college at Rome, and of the pontifical chapel, from about the year 1640. His productions are very numerous, though it does not appear that he composed for the theatre. His sacred and secular cantatas and motets have always had admission into every collection of good music. He did not invent the cantata, but has the merit of transferring this invention from the chamber to the church, also of improving recitative in general. There is something interesting, says Dr. Burney, in the most trivial compositions of this admirable master, and in his works may certainly be traced more traits of fine melody than in those of any composer of the seventeenth century. It is manifest that Purcell partly formed his style on the productions of Carissimi. He is said to have acquired a considerable fortune by the exercise of his profession, and to have lived to the age of ninety. Being praised for the grace and ease of his melodies, he is said to have replied, "*Ah! questo facile, quanto e difficile!*" "Ah! with what difficulty is this ease acquired!" There are some curious specimens of this composer's works in Dr. Burney's History, vol. iv. p. 143.

CARLETON, RICHARD. An English clergyman and composer of madrigals in 1601.

CAROL. An old name for a song sung to dancing. This word, derived from the old Italian word *carola*, has, in England, long lost its original acceptation. We never meet with it at present, except in the works of old English poets, or at the head of the ballads of the Christmas minstrels.

CAROLA. (I.) This old Italian word was formerly synonymous with *ballata*, and signified a song of a plain, simple, popular melody, to be sung to a dance.

CAROLAN, TWALOGH, a celebrated poet and musical composer, justly styled the *Irish Handel*, was born in the year 1670, in the village of Nabber, in the county of Westmeath, on the lands of Carolan's Town, which formerly belonged to his ancestors. The cabin in which he was born has become a prey to all-devouring time; yet the spot where it stood will perhaps be visited at a future day, by the lovers of national music and song, with as much true devotion as the birthplace of Shakespeare, or the cottage of Burns. At the age of ten years he was receiving instructions upon the harp; and though fond of the instrument, he was too negligent to strike it with a master's hand. He used it only to assist him in composition; his fingers wandered through the strings in quest of melody, while his mind was only intent on the musical expression of the then vibrating chord. He lived at Mosshill for some years. But extravagant habits soon reduced his resources; and finding himself unable to support his family in a way suited to his inclination, he resolved to become an itinerant harper and bard, in which character he continued during the remainder of his life. He was every where a favorite and every where well received. He was very fond of ardent spirits, and imagined that whiskey assisted him in his musical compositions, and never composed without a bottle of whiskey by his side. The fame of Carolan as a musician having reached the ears of an eminent Italian music master in Dublin, he determined to put his abilities to a severe trial, the result of which convinced him how well-founded had been whatever was said in his favor. The method he made use of was this: he selected an excellent piece of music in the Italian style; but here and there either altered or mutilated it in such a way, that none but a real judge could detect the alterations. Carolan bestowed the deepest attention on the performer while he was playing it, not knowing it was intended as a trial of his skill, and that the critical moment was at hand which was to determine his reputation as a musician forever. He declared it to be an excellent piece of music, but to the astonishment of all present, he said, very humorously, "Here and there it limps and stumbles." He was then requested to rectify the errors, which he accordingly did; and in this state the piece was sent from Connaught to Dublin. The Italian no sooner saw it than he pronounced Carolan to be a true musical genius. Carolan, while on a visit to Mrs. M'Dermott's, of Alder-

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ford, in the county of Roscommon, was taken suddenly ill and died there in the month of March, 1738, in the sixty-eighth year of his age, and was interred in the parish church of Kilronan, in the diocese of Ardagh. But no memorial exists of the spot in which his remains were laid. A collection of his music was published, by his son, in 1747, and it was republished by John Lee, in Dublin, in 1780. Carolan, as a musician, stood in the first class; and he added considerable to the ancient stock of Irish music.

CAROLI, ANGELO. An Italian composer of church music in the middle of the eighteenth century.

CAROLUS, JOANNES. A Spanish writer on the guitar in 1626.

CARON. An old French composer, who flourished before the period of the renovation of the arts.

CAROSO, MARCO FABRIZIO. Author of a collection of dances at Venice in 1581; the music of them is regularly barred, which is not the case with any other music of the sixteenth century that Dr. Burney ever saw.

CARPANI, or CARPINI, GAETANO. A church composer of the year 1750; he was considered the most profound contrapuntist of his day in Rome. The celebrated Clementi took lessons of him for some time.

CARPENTIER. Author of a method for the guitar, Paris, 1770.

CARPIANI, LUCAS. Chapel-master at Bologna, and dramatic composer, in 1673.

CARPINI. See CARPANI.

CARRE, LOUIS. A French writer on music at the commencement of the last century.

CARRE, REMI. A French monk and writer on singing in the year 1744.

CARTELLIERI, A. A composer of vocal and instrumental music, published at Berlin and Vienna between the years 1792 and 1806.

CARTER, THOMAS, a singer, pianist, and composer of vocal music, was born in Ireland, in 1768, but left that country very young, and was patronized by the Earl of Inchiquin. He finished his musical education in Italy; and while at Naples was much noticed by Sir William and Lady Hamilton. He composed the beautiful ballad of "O Nanny, wilt thou gang with me?" also the celebrated description of a sea fight, "Stand to your guns, my hearts of oak." He was likewise known as composer of a capriccio, beginning with the words, "Fairest Dorinda," in which he united all the elegances of musical science with the most humorous comic expression. Carter passed some time in India, where he conducted the musical department of the theatre in Bengal; but the climate so greatly affected his health that he was under the necessity of returning to England; and it is supposed that in India he imbibed a liver complaint, which, at length, in the year 1804, terminated his existence. Mr. Carter did not always meet with that encouragement to which his musical talents might have entitled him; and, as economy was not among the virtues which he cultivated in early life, he was often reduced to those straits and difficulties from which genius and talent can plead no exemption. In one of those scenes of embarrassment, his means and resources having been exhausted, he ransacked the various species of composition he had by him, but finding that none, nor all of them, would produce a single guinea at the music shops, he hit upon the following expedient for the immediate supply of his most pressing necessities. Being well acquainted with the character of Handel's manuscript, he procured an old skin of parchment, which he prepared for the purpose to which he meant to turn it, and imitating as closely as he could the handwriting as well as the style and manner of that great master, he produced, in a short time, a piece, which so well deceived a music seller, that he did not hesitate to give twenty guineas for it; and the piece passes this day, amongst many, for a genuine production of Handel. Carter died in 1804.

CARTIER, JEAN BAPTISTE. A good French violinist at Paris since the year 1791. He was a pupil of Viotti, and published much music for his instrument between the years 1792 and 1801; he has also edited the sonatas of Corelli, Porpora, and Nardini.

CARULLI, FERDINANDO. A Neapolitan guitarist, and composer for his instrument. He was born in 1770. He has published at Paris an excellent method for his instrument.

CARUSO, LUIGI, born at Naples in 1754, was son of a chapel-master of some estimation, and brother of Emmanuele Caruso, who also distinguished himself as a musician. He quitted Naples at the conclusion of his studies, which were pursued under his father. His first opera was "*Il Medico magnifico*," given at Florence in 1771. Encouraged by its favorable reception, Caruso composed for Rome, in 1781, "*Il Fanatico per la Musica*," which succeeded completely, and supported several representations. It was followed by "*La Tempesta*," "*Colombo*," and "*Il Maledico confuso*," which were equally fortunate. He returned to Naples, where he gave "*Gli Amanti dispettosi*," founded on "*Le Depit Amoureux*" of Moliere. Caruso resided some time in Germany, where he distinguished himself in vocal composition, and from thence proceeded to Sicily, where he was named chapel-master at Palermo. The style of this composer was formed upon that of the best masters.

CASALI, GIOVANNI BATTISTA. Chapel-master at Rome in 1760. He had the honor of being master to Gretry. He composed a great number of masses, some oratorios, and also a few works for the theatres. The second mass in the first volume of Novello's collection is by Casali.

CASALI, LUDOVICO. A writer on music at Modena in 1629.

CASATI, FRANCESCO. An organist and composer of motets in Venice at the beginning of the seventeenth century.

CASATI, GASPARO. A Venetian vocal composer in the middle of the seventeenth century.

CASATI, THEODORO. An organist and vocal composer at Milan in the middle of the seventeenth century.

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CASE, JOHN. An English physician, born at Woodstock. He wrote a work called "The Praise of Music," an edition of which was published at Oxford in 1786; also, two years afterwards, a Latin work on music. He died in 1600.

CASELLA, ——, remarkable as the first madrigal composer mentioned in the history of music, lived at Florence about the year 1280, and was an intimate friend of Dante.

CASELLA, AUGUSTUS CÆSAR, was born at Lisbon on the 15th of October, 1820, of Genoese parents. His father was a celebrated professor of the violoncello, and at that period held the office of leader at the theatre of San Carlo, in the above-mentioned city. At the age of four years Casella evinced a great taste for music. When his father was practising upon his instrument, he would draw near to him, and a desire to become a great performer was perceptible in the child, even at that tender age. He was always singing, scribbling musical characters, and laying his hands on every instrument that came within his reach. Finally his ruling passion was yielded to. His father left Lisbon, and returned to his own country, where he commenced superintending the studies of his son. The violin was the first instrument put into the hands of the youth; but the experiment was fruitless. The learner showed no inclination for the study. The violoncello, his father's instrument, was then tried; to that, and to that only, he applied himself with the greatest eagerness. He studied under the tuition of his father, and with so much assiduity that at the age of fourteen he gave his first concert at the theatre of Carlo Felice, in Genoa. This concert met with a highly-favorable result, and produced a great effect. But many allowances are made to one at the age of the young *débutant*. His father, who was a finished master of his art, was well aware that much more study was necessary to make a great *artiste* of his son. Consequently he placed him at the Conservatory of Music, in Genoa, where he remained for some time, and until his father received the appointment of first violoncellist to his Sardinian majesty, and was obliged to leave Genoa in order to proceed to the capital. Here it was, it may be said, Casella began his musical career, by occupying a distinguished place in the orchestra of the Royal Theatre, where he remained for six years, endeavoring to perfect himself in his art. But never did a manager have so insubordinate a musician as Casella. He could not adapt himself to the materialism of the orchestra, and although his father had contracted for him for eight years, he managed so that at the close of the sixth Casella was permitted to resign his post. From that time he changed completely. He applied himself to the study of the solo violoncello and to composition, and in the year 1841 he gave his farewell concert in the presence of Prince Carignano, at which he received great applause. On that occasion he produced, for the first time, his elegy on the loss of his mother. This pathetic piece met with so much favor that he was not allowed to withdraw before having repeated it, at the request of his royal highness.

He next went to Genoa, in the year 1842, at the time the royal court was indulging in great festivities on account of the marriage of the hereditary Prince Victor Emanuel Carella, and was employed to play at a concert before the court, at which were present Charles Albert, King of Sardinia, all his family, Prince Carignano, the King of Naples, the Viceroy of Milan, &c. He produced such an effect that he was rewarded for his performance with the title of solo violoncellist at the royal court. He also received at Genoa the degree of professor of the Conservatorio.

Thence he proceeded to France, where he gave several concerts, which created a great sensation. Mery, the French poet, said "Casella sings with the violoncello as Rubini does with the voice. His elegy causes tears to flow," &c.

He was created honorary member of several Philharmonic Societies; he also obtained the degree of professor of the Conservatory of Turin; and relying upon the success which he had already met with, on the fondness of the American people for music, and on their capacity to appreciate it, he did not hesitate to set foot on the new world. He was well received in this country.

CASENTINI, MARSILIO. A composer of madrigals and other vocal music, published at Venice in 1607 and 1615.

CASINI, D. GIOVAN MARIA, a Florentine priest and composer, was chapel-master and organist to the Grand Duchess of Tuscany in the year 1700, and published some vocal and instrumental music between the years 1706 and 1714.

CASSIODORUS, MAGNUS AURELIUS. A Roman consul, who wrote on the subject of music. He died in 1575.

CASTAGNEDA Y PARES, D. ISIDORE. Author of a theoretic treatise on the first elements of music, published at Cadiz in 1785.

CASTANETS, or CASTAGNETS. Instruments used in dancing. They consist of two hollowed chestnut shells. The dancer, holding a castanet in each hand, rattles them to the motion of his feet. The castanets, in conjunction with the guitar, were formerly the favorite accompaniments of the Moorish and Spanish dances.

CASTELBIANCO, QUIRINO DI. A performer on the harpsichord, and composer for his instrument, living in Italy in the year 1700.

CASTELLAN, SIGNORA, a native of Lyons, France, developed in her infancy great musical talent, and at eight years of age was placed under Cinti Damoreau, the celebrated singer. She studied till she was sixteen, when she appeared in opera. She has a compass of three octaves. She sang in Boston, Mass., in the winter of 1843–4, and has since held a distinguished rank in the operas of London and Paris.

CASTELLI, PAOLO. A dramatic composer and poet at the court of Vienna in 1683.

CASTELLO, DARIO. A composer of instrumental music published at Venice in the years 1627 and 1629.

CASTELLO, GIOVANNI. An Italian performer on the harpsichord, and composer of some music for his instrument, published at Vienna in 1722.

CASTOLDI, or GASTOLDI, GIOVANNI GIACOMO, born at Carraggio, was the author of thirty musical works, the titles and dates of

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which may be seen in Walther's "*Musikalisches Lexicon.*" His ballads, printed at Antwerp in 1596, under the title of "*Balletti a 5 e 6 Versi per Cantare, Sonare, e Ballare; con una Mascherata di Cacciatori a 6, e un Concerto di Pastori a 8,*" put the derivation of our word *ballad* out of all doubt, which originally meant a song, sung and danced to at the same time. "The tunes of Gastoldi," observes Dr. Burney, "are all very lively, and more graceful than any I have seen before the cultivation of melody for the stage."

CASTRO, JOHANNES A. A voluminous composer of vocal music, published in the Netherlands between the years 1596 and 1600.

CASTROVILLARI. A monk and Italian dramatic composer in the middle of the seventeenth century.

CASTRUCCI, PIETRO, born at Rome, about 1690, was an excellent performer on the violin. He succeeded Corbett as first violin at the Opera House in London, about the year 1718, and led the opera band for many years; but growing old, Handel had a mind to place a young man named John Clegg, scholar of Dubourg, at the head of the orchestra. Castrucci, being in very necessitous circumstances, and not in the least conscious of any failure in his hand, was unwilling to quit his post; upon which Handel, in order to convince him of his inability to fill it, composed a concerto, in which the second concertino was so contrived as to require an equal degree of execution with the first: this he gave to Clegg, who in the performance of it gave such proofs of his superiority as reduced Castrucci to the necessity of yielding the palm to his rival. Oppressed with years, he immediately sunk into oblivion, and at the age of eighty, upon the merit of his past services, became a supplicant to the public for a benefit, at which he performed a solo, and soon after died. He published two sets of solos for a violin, with a thorough bass, and twelve concertos for violins, which, though hardly known, have great merit. It is Castrucci who is represented in one of Hogarth's prints as the enraged musician, the painter having sufficient *polissonnerie*, previous to making the drawing, to have the musician's house beset by all the noisy street instruments he could collect together, whose clamorous performance brought him to the window in all the agonies of auricular torture.

CASULANA, MADDELANA. A female composer of some madrigals published at Venice and Brescia between the years 1568 and 1583.

CATACOUSTICS. (From the Greek.) That branch of the science of acoustics which considers the doctrine of echoes, or reflected sounds.

CATALANI, ANGELICA. This celebrated singer and actress was a native of Sinigaglia, in the neighborhood of Rome, where she was born in the year 1783. Her father was a merchant, and lived in high respectability, but, from the incursions of the French, lost all his property. Very early in life Catalani was noticed by Cardinal Onorati, who, being delighted with the power and sweetness of her voice, recommended her to the convent at Gubbio, with such injunctions on its masters, with respect to the care and attention of their fair pupil's talents, as soon rendered her the accomplished subject of general conversation. During her residence in this house of learning and religious repose, the fame of her extraordinary voice brought persons from distant parts of Italy to hear her sing. As a striking instance of the delight which the tones of her voice produced on her auditors at this period, it may be mentioned that she was publicly applauded in the chapel of the convent, when she sang with the nuns; which the cardinal could by no other means prevent than by forbidding her performance in the church. At the age of fifteen she left the above convent, when the unexpected revolution in her father's affairs first induced her to become a public performer; for which purpose she went to Venice, where she made her first appearance on the boards of a theatre at the early age of fifteen. She next proceeded to Milan, where she made her *début* in an opera, in which the celebrated Marchesi performed.

The great success which accompanied her first exertions, together with the valuable instructions she received in music from Marchesi, soon gave Catalani a very high degree of professional eminence.

After having delighted the inhabitants of Venice, Verona, and Mantua for three years in her professional capacity, she was called to Lisbon, where she continued three years, enjoying every kind of attention her heart could possibly pant for. In this city Monsieur de Valebreque, then a very young officer in the 8th regiment of French hussars, fell in love with her during her performance; and it is said, that a *presentiment*, on first seeing each other, produced the following remark: "If ever I marry, that gentleman (meaning the above) will be my husband;" and the same sentiment was expressed by Monsieur de Valebreque. In a short time they were married, and, it is said they passed many years together in an uninterrupted state of domestic happiness. They have three children, two of whom were born in England. Madame Catalani (for so we shall continue to call her) stood so high in the estimation of the court of Portugal, that when she signified her intention of leaving Lisbon, the consort of the prince regent wrote a letter to her mother, the Queen of Spain, recommending Catalani to her majesty in terms of the strongest respect and admiration. On her arrival at the court of Spain, her majesty received her with the most familiar kindness, and was profuse in her royal presents and favors. The king also gave many proofs of his respect for her moral demeanor and extraordinary talents; one of which was the free use of the Opera House, by his command, for the performance of a concert. Her reputation had at this time advanced so rapidly in Spain, that the grandees of the court fixed the prices of the first seats in the opera at six ounces of gold, which is equal to twenty-one guineas. Even at this high price the theatre was crowded; and the receipts, independent of presents, amounted to two thousand five hundred guineas. From Spain Madame Catalani went to Paris, where her reception was the most flattering, and where she gave four concerts, the price of admission to which was increased from the usual sum of six francs (ten shillings) to one pound five shillings, and each of these entertainments produced to her twenty-four thousand francs.

The celebrity this beautiful and accomplished artist had acquired in Italy and Lisbon soon

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reached England, and as soon created a wish on the part of British amateurs to attach such an acquisition to the Italian opera of that country.

All the English who were in Portugal at the time, and who witnessed the prodigious powers and great success of Madame Catalani, recommended her going to England, and accepting whatever salary might be offered her; but only for a single season, as they were convinced that in the second year she might make her own terms, both at the King's Theatre and at the London concerts. In compliance with this advice, she engaged herself for one year at the King's Theatre, at a salary of two thousand guineas; and on the 13th of December, 1806, made her first appearance in London, in the character of Semiramide in the serious opera of that name, composed expressly for her by Portogallo. The prognostics of her friends in Lisbon were now soon to be completely verified; for in the second season of Madame Catalani's residence in England, she cleared more than ten thousand guineas, as will appear by the following calculation: She received five thousand guineas from the King's Theatre, and two benefits assured to her at one thousand guineas each; one thousand one hundred and fifty guineas from Harrison's and the king's concerts; one thousand guineas from the oratorios at Covent Garden; and more than one thousand from different subscription concerts; thus forming a total receipt of upwards of ten thousand guineas *in less than six months!*

In 1807 she performed the part previously enacted by Mrs. Billington, in the opera of "*Il Fanatico per la Musica;*" and in 1808 appeared in various new characters, evincing her admirable powers as well in the comic as tragic scene. In 1809 her talents were withdrawn from the King's Theatre, in consequence of a misunderstanding with the managers. The same season she gave six concerts at the Hanover Square rooms, and performed at the oratorios. In 1810, she reappeared at the King's Theatre, and had two benefits, in which she personated La Vestale in Pucitta's opera of that name, and La Buena Figliuola in Piccini's opera so called. She also performed at the oratorios, and succeeded Mrs. Billington at the Ancient Concerts. In 1811, she performed the "*Elfrida*" of Paesiello, for her benefit. In 1812, she appeared in the following, among other operas: "*Enrico IV.,*" of Martini; "*La Clemenza di Tito,*" of Mozart; "*Camilla,*" of Paer; and "*Le Nozze di Figaro,*" of Mozart. In 1813, the Opera House opened with "*Il Furbo contra il Furbo,*" a burletta by Fioravanti, in which Madame Catalani performed. At her benefit she appeared in an unsuccessful opera, by Ferrari, "*L'Eroina de Raab.*" She also returned to the Ancient Concerts, from which, for one season, she had seceded. In 1815, Madame Catalani quitted England, and proceeded to Paris, where the King of France granted her the patent of the Theatre Royal Italien, and condescended to annex, by way of encouragement, an annual allowance of about seven thousand pounds sterling. She continued for four years proprietor and sole manager of that theatre, then the most elegant in Paris. She gave alternate engagements to the celebrated composers Paer and Spontini, for conducting the musical department, and also engaged, during the time mentioned, almost all the first singers, both male and female, of Italy. Nevertheless, as, when Madame Catalani did not herself sing, the receipts were trifling, the establishment became a burden to her, and she resolved on leaving Paris, and exerting her talents in all the capitals of Europe. The trumpet of fame successively announced the glorious fruits of this determination.

From Paris she went direct to Berlin, where success the most flattering, and honors the most distinguished, awaited her. She excited no less admiration by her beneficence than by her extraordinary talents; and his Prussian majesty bestowed upon her the most honorable reward, in deigning to write her a most gracious letter, transmitting to her, at the same time, the grand medal of the academy, (similar to that which the great Frederic sent to Voltaire.) The king's letter was published in all the journals of the time. Madame Catalani likewise received from the court of Prussia the most distinguished testimonies of kindness.

Laden with honors and presents, she went from Berlin to Hanover. His royal highness the Duke of Cambridge, whose enlightened taste for the arts, and particularly for music, is generally known, received her with all that amenity which distinguishes him; and all the ladies of the court hastened to make her sensible of their goodness. She gave a concert for the benefit of the poor, and was, the same evening, crowned at the theatre.

Madame Catalani afterwards went to Stuttgard. The charms of her voice made such an impression on the late king, who, as we know, was passionately fond of music, that some minutes before his death, which happened a few days after his hearing her, he pronounced her name.

From Stuttgard she went to Munich. At this first visit to that capital, in consequence of a trifling misunderstanding, she did not sing; but returning some time after, when she paid her duty to the queen, her majesty embraced her, and lavished her goodness upon her, as if to indemnify her for the slight mistake that had occurred. The king was not less obliging in his conduct to Madame Catalani, and was so good as to recommend her to the friendship of his daughter the Empress of Austria.

Furnished with this powerful recommendation, she proceeded to Vienna, where she met with prodigious success. To give an idea of it, it will be sufficient to cite the following facts: At each of her concerts, the great room of the Redoubt was filled to excess, though the price of admission was very high; the room contains three thousand persons. She also obtained the favor of the whole imperial court, and the emperor made her a present of a superb ornamental set of opal, enriched with diamonds. The poor shared her success, and blessed the benevolence of her heart. The magistracy of the city testified at once their own admiration and the public gratitude, by causing to be struck, expressly for her, a medal which bears the most honorable inscription.

For a long time, pressing invitations called for Madame Catalani in Russia, where the brilliancy of her reputation had excited an impatient desire to hear her. On leaving Austria, she made the journey to St. Petersburg, where she commenced with a concert, the tickets for which were fixed at twenty-five rubles. Such was the impression she made, that the room could not contain the

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crowds of persons who came to the succeeding concerts, and every evening several hundred were disappointed of places. At length she chose for the scene of her concluding concert the public exchange; and more than four thousand persons were present. Always the patroness of the poor, Madame Catalani determined that the large receipts of this evening should be devoted to the wants of two hundred unfortunate families in St. Petersburg. When, after this, she took leave of the empresses, their majesties condescended to embrace her, giving her assurances of the interest with which the preëminence of her talents and the excellence of her conduct had inspired them. The reigning empress made her presents of a pair of gold ear rings and a diamond necklace. The Emperor Alexander was not less generous. In the presence of his whole court, he graciously kissed her hands, thanking her for the good act she had done, and presenting her with a magnificent girdle of brilliants. Madame Catalani remained four months in Russia; and in that space of time the concerts which she gave, as well in the capital as at Riga, at Moscow, and at Wilna, produced her, all expenses paid, more than fifteen thousand guineas, exclusive of presents of great value. The liberality with which the Russian nobility encourage the fine arts is well known, and the following is a new testimonial. When Madame Catalani went from Moscow to Warsaw, she found, on her arrival at this latter city, a letter from the principal Muscovite nobles, in which they offered to secure to her two hundred and forty thousand rubles, (about ten thousand guineas,) if, during the winter, she would come and give ten concerts in their ancient capital. Fearing that her health would not bear the severity of the climate, she was compelled to decline this offer, advantageous as it was, and for which she conveyed an answer in terms at once of gratitude and regret. Besides the capitals we have named above, Madame Catalani sang in fifty or sixty populous towns of Germany and Italy; and every where the most august personages, as well as the public at large, showed her, by brilliant favors, that their esteem for her personal conduct and beneficent disposition equalled their admiration for the wonders of her talent. It may be said, that her success, and the distinctions with which she was honored at all courts, have hitherto been, and will probably remain, without a parallel. In the summer of 1821, Madame Catalani returned to London, and immediately announced a concert at the Argyle rooms, which was brilliantly attended. She sang, on that occasion, an air by the Marquis Sampieri, "*Della superba Roma;*" "An Air by Rode, with Variations, originally written for the Violin;" a recitative and air of Pucitta, "*Mio bene;*" and Mozart's bass song in Figaro, "*Non piu andrai.*" In point of energy, force, and brilliant execution, it seemed hardly possible that Catalani could exceed the degree of perfection she had arrived at before quitting England; competent critics gave it, however, as their opinion, that her powers were certainly improved. The Quarterly Musical reviewer, who was present at her first concert in 1821, speaks of her in these words: "Madame Catalani's style is still purely dramatic. By this epithet, we mean to convey the vivid conception that exalts passion to the utmost pitch of expressiveness; the brilliancy of coloring that invests every object upon which the imagination falls with the richest clothing, that gives the broadest lights and the deepest shadows. Hence there is a particular point in the perspective from which alone she can be viewed to advantage. Distance is indispensable, for her efforts are calculated to operate through amplitude of space, and upon the largest assemblies. Approach her, and she is absolutely terrific; the spectator trembles for the lovely frame that he perceives to be so tremendously agitated. They who have never witnessed the enthusiasm which illuminates that finest of all created countenances have never seen, no, not in Mrs. Siddons herself, *the perfection of majesty*, nor in Miss O'Neill, the *softest triumphs of the tender affections.* Madame Catalani's person is a little increased, and her features are now stamped with the complete and perfect dignity of consummate beauty in its richest maturity. Her thoughts literally coruscate through the bright radiance of her eyes and the ever-changing varieties of her countenance. Hers is the noblest order of forms, and every vein and every fibre seem instinct with feeling the moment she begins to sing. Never do we recollect to have observed such powerful, such instantaneous illuminations of her figure and her features as Catalani displays. Thus the whole person is aiding (how strongly!) the effects of the most extraordinary voice, the most extraordinary energy, and the most extraordinary facility the world of art has ever known; and the combined results are irresistible. The mind is now allured, and now impelled, now awed by dignity surpassing all that can be conceived, now transported by smiles of tenderness more exquisite than poetry has ever fancied."

In the season of 1822, Madame Catalani gave five concerts at the Argyle rooms, with her usual success. She sang four airs in various styles at each concert, and is said to have given the opening of the Messiah, "Comfort ye my people," in the traditionary style of Handel, with her own magnificence and force, and with nearly as much purity as Mr. Vaughan himself. Since these concerts, she was heard at the two celebrated provincial music meetings of York and Birmingham, which took place in the autumn of 1823. At the former meeting she sang the "*Gratias agimus,*" from a mass by Guglielmi; "Holy, holy," by Handel; "*Scena deve e il cimento,*" by Facci; Rode's violin air with variations, "*Al dolce incanto;*" "Comfort ye," "Every valley," "I know that my Redeemer liveth," and "Angels ever bright and fair," by Handel; "Luther's Hymn;" "*Domine, labia mea;*" grand aria, "*La tu vedrai,*" Clementi; "Robin Adair, with Variations;" "*Non piu andrai,*" Mozart; "Sing ye unto the Lord," Handel. At Birmingham she sang "*Mio ben,*" Pucitta; "Rode's Air;" grand scena, "*La di Marte,*" Morlacchi; "*Se mai turbo,*" Cianchettini, &c. An invitation having been made to Madame Catalani to perform for a few nights in London, in the opera season of 1824, and it being the ardent wish of the public that she should acquiesce, (her legitimate throne being most decidedly the boards of a theatre, and not the orchestra of a concert room, where the half of her unrivalled talents is alone within the sphere of observation,) she accordingly reappeared on the boards of the King's Theatre, after an absence of ten years, and we have

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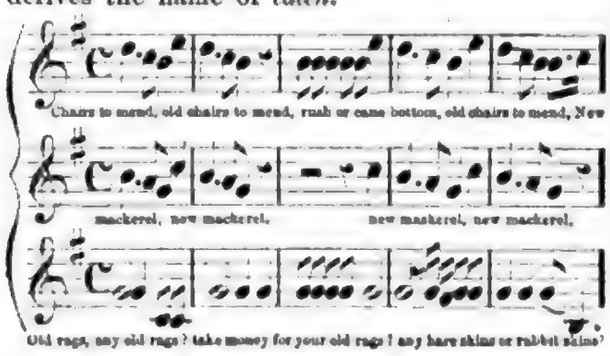
only space here to add, with powers unimpaired. Madame Catalani for twenty-two years held a high rank among musicians. She died at her villa, near Sinigaglia, Roman States, at the age of fifty-nine. She left a fortune stated at three hundred and thirty-two thousand pounds. She was distinguished by piety of life, and modesty and purity of manners. Generous and benevolent, she gave away much in charity, and it is estimated that the product of her concerts for the benefit of the poor amounted to more than two millions of francs. She founded on her domain a school of music, where she taught singing gratuitously to a certain number of poor young girls.

CATALISANO, GENARO. Writer of a work on the principles of music, published at Rome in 1781.

CATEL, CHARLES SIMON, a French musician, born at Aigle (Pays de Vaud) in 1773, went while very young to Paris, where he was befriended by Sacchini, and studied under Gobert and Gossec. In the third year of the republic, when the Conservatory was instituted, he was made professor of harmony. In 1810, Catel was chosen as a fourth inspector, of overseer, of the Conservatory, in addition to Gossec, Mehul, and Cherubini, who had held that office from its commencement. This post he resigned in 1814, on account of the removal of his friend, M. Sarrette, from the administration; and from that time he declined all offices, only excepting his nomination as member of the Institute in 1815. In 1824 he was made a chevalier of the legion of honor. He has composed a great number of musical works, but none has done him so much credit as his "Treatise on Harmony," printed in 1802, and adopted by the Conservatory. This work is now very generally received throughout Europe. It contains a theory which may be considered as a simplification of Rameau's system; but which is, in fact, the development of a more ancient and fertile observation. It consists in regarding only as chords, properly so called, those which need no preparation. M. Catel calls them natural chords; their employment gives natural harmony; artificial harmony is deduced from these by the retardation of one or other of several parts, which are prolonged in the following chords. This theory is extremely simple and luminous. He died at Paris in 1830.

CATCH. A humorous vocal composition, of English invention, consisting of three or more harmonic parts, in which the melodies are so opposed and interrupted by the contrivance of the composer, that in the performance the singers *catch* up each other's sentences, and give to the words a sense different from that of the original reading. From this characteristic such a piece derives the name of *catch*.



CATCH CLUB. A musical society, the members of which meet together for the purpose of singing catches and glees. There are many of these social institutions in the large cities of England. The most respectable catch club was that held at the Thatched House Tavern, St. James Street, which was established so early as the year 1762.

CATENA DI TRILLI. (I.) A chain or succession of short shakes.

CATGUT. A small string for fiddles and other musical instruments, made from the intestines of sheep and lambs, dried and twisted, either singly or together. Great quantities are imported into England and this country from France and Italy.

CATHEDRAL DUTY. An expression applied to the office or performance of the organist of a cathedral. To execute with precision and effect the organ service of a cathedral, the officiate must be intimately acquainted with the works of the great church masters; be well versed in thorough bass, counterpoint, and all the various evolutions of ancient harmony; and to a natural aptitude for this species of performance, add the advantage of sedulous application and long experience.

CATTANEO, FRANCIS MARIA, born at Lodi in 1739, was chapel-master and instrumental composer at Dresden in the year 1756.

CAUCIELLO, PROSPERO. A composer of instrumental music published at Lyons in 1780; he belonged to the Chapel Royal at Naples.

CAULERY, JEAN. Chapel-master to the Queen of France. He published a collection of sacred songs at Antwerp in the year 1556.

CAURROY, FRANCOIS EUSTACHE DU, successively chapel-master to Charles IX., Henry III., and Henry IV., of France, and also canon of the Holy Chapel in Paris, and prior of St. Aloul, was born in the year 1549. Although considered one of the greatest musicians of his day, he does not appear to have been much known out of his own country. There are extant, of his composition, "A Mass for the Dead," which was formerly sung once every year in the cathedral church of Notre Dame at Paris; and a posthumous work, published in 1610, entitled "*Mélanges de la Musique de Eustache de Caurroy.*" He died in the year preceding the date of the last publication.

CAVACCIO, GIOVANNI. A singer and composer, born at Bergamo in 1556. He spent some years of his youth in Bavaria. He composed much vocal music, published after his return to Italy between the years 1581 and 1615. He died at his native town in 1626.

CAVALIERE, EMILIO DEL. Born about 1550; a celebrated Roman nobleman and amateur composer. He set to music the first known oratorio which was performed at Rome, in the year 1600; it is called "*La Rappresentazione di Anima e di Corpo,*" and was represented in action on a stage in the church of La Vallicella, with scenes, decorations, and chorus, *à l'antique*, and analogous dances. Emilio del Cavaliere, as well as the rest of the early composers of dramatic music, imagined that he had recovered, in his recitative, that style of music which the ancient Greeks and Romans used in their theatres. And a singer of such music is required by Cavaliere to have a fine voice, per-

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fectly in tune, and free from all defects in his delivery, together with a pathetic expression, the power of swelling and diminishing the tones, and an equal respect for the composer and poet, in rendering them closely, and attending well to the articulation and expression of the words. It is recommended to place the instruments of accompaniment behind the scenes, which in the first oratorio were the following: —

Una lira doppia. A double lyre, perhaps a viol da gamba.
Un clavicembalo. A harpsichord.
Un chitarone. A large or double guitar.
Dui flauti, o vero dui Tibri all' antica. } Two common flutes.

No violin is mentioned here; but what excites the most surprise at present, in these instructions for the performance of an oratorio on a stage in a church, are the directions for the *dances.* There are, however, examples of religious dances in the sacred writings, as well as in the history of almost every ancient people, in which their religious ceremonies are mentioned. Most of these dances are performed to the music of choruses, which are singing at the same time, in the manner of those in the old French operas. On many occasions it is recommended for the actors to have instruments in their hands, as the playing or appearing to play upon them would assist illusion more than a visible orchestra.

CAVALIERI, GIROLAMO. An Italian priest and composer of some vocal music published at Milan and Louvain between the years 1600 and 1616.

CAVALLI, FRANCISCO. Chapel-master at Venice, and composer of thirty-five operas, between the years 1637 and 1667; several of these were frequently revived long after his decease. Dr. Burney says that the "grave recitative began first to be interrupted with that ornamented sort of stanza called *aria*, in the opera of '*Giasone*,' set by Cavalli in 1649." Born in Venice in 1610, and died there in 1674.

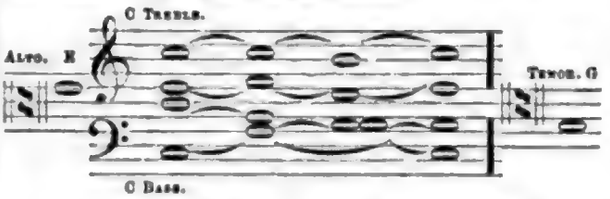
CAVALLO, TIBERIO. An author of a paper on musical instruments, in the "London Philosophical Transactions" for the year 1788.

CAVALLO, FORTUNATUS, born in the bishopric of Augsburg in 1738, made his first studies in the seminary of that city; learned composition of the cathedral chapel-master Julini; afterwards studied under Riepel at Ratisbon, where, in 1770, he became chapel-master at the cathedral. He died at this post in 1801. Cavallo composed more than twenty solemn masses, concertos for the clavichord, symphonies, cantatas, &c.; but, with the exception of two masses and some offertories, all his compositions fell a prey to the flames when a part of Ratisbon was burned, in 1809. He was a skilful organist, and played well on the violin.

CAVATINA. (I.) A short air without a return, or second part, and which is sometimes relieved with recitative.

CAZZATI, MAURITIO. A voluminous composer, born at Mantua. In the year 1678 he published his sixty-fifth musical work; his compositions chiefly consist of motets and masses.

C CLEF. The clef, so called because it gives to the notes placed on the same line with itself the letter C for their local name.



The staves, as here placed, embrace all the notes within the ordinary compass of all the varieties of voice. The best soprano voices rise a few notes above the treble staff — to B or C natural; which notes, occurring only occasionally, are provided for, without inconvenience, by means of leger lines above the staff. Scarcely a note is found in the best bassos below the staff, though, as an exception, some descend to D D, three notes below the staff. The extent of the interval between the notes in the bass and those in the treble is not often understood by beginners. From this diagram they will see that a single line inserted between the two staves makes the progression perfect, note by note. The single line referred to is that upon which the note C *(ut)* is placed. Treble voices, generally, can descend to this C, and bass voices reach it, though they seldom rise much above it; so that it may be considered as a sort of standard, being a note within the compass of all voices. But the generality of male voices can neither rise high into the treble staff, nor descend low into the bass. It follows, therefore, that neither the treble nor the bass staff is appropriate for representing the compass of these voices. In providing for these, which are called the mean voices, the C line before referred to, as being the middle of the vocal system, is adopted as a starting point from which to reckon upwards and downwards. The higher male voices, usually called countertones, (sometimes *contr' alti*, sometimes *alti,)* range about as high into the treble staff as they descend into the bass. For such voices, therefore, it is obviously convenient that — since fashion has limited the staff to five lines — the C line should be the middle line. Accordingly a staff is adopted for the alto or countertenor part, upon the middle line on which C is written, or — which is the same thing — the C clef is placed. Again: for that class of voices which are of a somewhat deeper pitch, a staff is more convenient with the C line placed higher up. Hence we have the tenor staff, with the second line (from the top) marked C, and three lines beneath it out of the bass staff. In like manner, for baritone voices, (of a still lower register,) the C line is the top line of the staff, and four lines are taken from the bass. The student will find his advantage from familiarizing himself with this diagram, until he has got the habit of assigning a staff, as soon as he looks at its clef, to its proper place in the system. Now, it must be obvious to all, by this time, that the tenor and countertenor parts cannot be written on the treble staff. When the "mean parts" are placed on a staff with the treble clef, that clef then loses its original effect, and represents notes an octave below its usual signification.

CEBELL. The name of a species of air frequently found in the compositions of the foreign masters of the violin, who lived in the time of

Charles II. By the examples still remaining of this kind of air, it appears to have been in duple time of four bars or measures, repeated in division at the pleasure of the performer. The most characteristic feature in this air is the alternate series of grave and acute notes which form its several strains.

CECCHI, DOMENICO, called also *Cortona*. An Italian singer at the commencement of the eighteenth century.

CECCHIELLI, DOMENICO. Chapel-master at Rome in 1649.

CECCHINI, ANGELO. An Italian musician and dramatic composer at Rome in 1641.

C DUR. (G.) The key of C major.

CELESTINO, ELIZIO, chapel-master to the Duke of Mecklenburg-Schwerin, was born at Rome in 1739. He was a celebrated violinist, and resided for some time in London; some of his compositions for his instrument were published in London previously to the year 1797.

CELLA, LUDWIG. A pianist and composer for his instrument at Erlangen in 1797.

CELONIAT, IGNAZIO. An Italian dramatic composer in the year 1768.

CEMBALO, or CEMB. The Italian name for a harpsichord.

CENCI, LUDOVICO. An Italian madrigal composer in 1650.

CEPHALICAS. The name of one of the musical characters of notation used in the middle ages.

CERCIA, DOMENICO. A Neapolitan dramatic composer in the present century.

CERO, LUIGI. An Italian composer, born at Genoa. His compositions are dated since the year 1785.

CERONE, D. PEDRO, born at Bergamo, was a singer at Naples, and author of a didactic work on singing in 1609. He published also a very ample musical treatise, written in the Spanish language, and entitled "*El Melopeo*," Naples, 1613. This is a scarce and curious book, consisting of nearly twelve hundred folio pages, among which, though many are bestowed upon obsolete science, there is a complete body of the speculative and practical musical knowledge of the times.

CERVALET. A short kind of bassoon, formerly much in use, which was blown through a reed resembling that of a hautboy. The instrument itself is not more than five inches in length, yet is capable of producing a sound equally deep with one of forty inches.

CERVETTO, JAMES, the elder. A violinist, born in Italy in 1682. He went to London in 1738, where he continued till 1783, and died at the great age of one hundred and one. He first brought the violoncello into favor in England, though his tone, in comparison to more modern performers, was raw and uninteresting.

CERVETTO, JAMES, the younger, son of the preceding, was born about the year 1740; he inherited a good fortune from his father. When quite a child, and hardly acquainted with the gamut, he had a better tone on the violoncello, and played what he was able to execute in a manner much more *chantante*, than his father; and when arrived at manhood, his tone and expression were equal to those of the best tenor voices. It was at the professional concerts in London that he established his reputation, till at length he was considered matchless on his instrument. He composed and published some instrumental music.

CES. (G.) C flat.

CESTI, PADRE MARC ANTOINE. An Italian composer. He was admitted as a tenor singer in the Pope's Chapel in 1660, but he had set an opera for Venice eleven years before this; it was called "*Orontea*," and was in such favor as to be produced in different towns of Italy during thirty-four years. The most celebrated, however, of all Cesti's operas was "*La Dori*;" this first appeared at Venice in 1663, and was frequently performed in other principal cities of Italy. Cesti was also one of the first writers of cantatas.

CHA. An instrument kindred to the kin, but having the chromatic scale, used in China.

CHABANON, MICHEL PAUL GUI DE, member of the French Academy, died at Paris in 1792. He was the author of several works on music; he also composed some music for the piano-forte. Chabanon wrote in favor of the music of his own country, and says, among other things, the French manner of singing is more placid and more mitigated than the Italian. We believe there are few judges of vocal music who will accede to this opinion.

CHABANON DE MAUGRIS, brother of the preceding, was a poet and dramatic composer. The piano-forte music which has been attributed by Forkel to his brother, is probably of his composition. He died in 1780.

CHABRAN. See CHIABRAND.

CHACONNE. (F.) CIACONNE. (I.) An air borrowed from the Arabians, the characteristic of which is a ground bass, consisting of four or eight measures of triple time of three crotchets, with its repetition to continually varied melodies. The *chaconne* somewhat resembles the saraband, but is rather more grave, has the first and last crotchet of every bar strongly accented, and was formerly used as an accompaniment to a certain dance, slow and graceful in its movement.

CHAGNIOT. An excellent artist in the manufacture of violins, at Paris. He is said to have greatly improved the instrument, and has changed its shape a little, making it rather resemble the guitar. If he has not obtained the liquid tone of those of Italy, at least he has already produced a tone both as powerful and of as fine quality, which successfully rivalled one made by Stradivarius, at a public competition.

CHALAMEAU, or CHALMEY. A wind instrument, so called from the Latin word *calamus*, a reed, through which it is blown. The chalameau has been long since improved by the French into the hautboy, and now forms, under that name, one of the most attractive and useful instruments in the orchestra.

CHALIL. An old Hebrew instrument. A

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pipe perforated and furnished with holes like the fife or flute of the present day.

CHALLONER, NEVILLE BUTLER, born in London in 1784, began the violin at a very early age under the tuition of Claude Joseph Duboeck, a native of Brussels, and performed a concerto on that instrument at nine years of age. At thirteen he was articled to General Ashley, and previously to receiving any instruction, was found competent to assist in the orchestra of the oratorios at Covent Garden Theatre, and at the public performances at Ranelagh. In 1799, being then fifteen, he was engaged to lead the band at the Richmond Theatre; the following year he held the same situation at the Birmingham Theatre. In 1803 and 1804 he studied the harp and piano-forte, and led the band at Sadler's Wells. In 1805 he entered the Royal Society of Musicians, and the next year published "Four Preceptors," for the piano-forte, violin, harp, &c. In 1807, he was appointed first tenor at the Harmonic City concerts, at which were the first performances of Mozart's "*Don Giovanni*," &c., in England. In 1809 he was engaged as harpist at the Opera House. In 1813 Challoner was engaged as principal second tenor at the Philharmonic concerts, being also an associate of that society. His Piano Preceptor sold to the extent of nearly nine thousand, and his Violin and Harp Preceptors to the number of between three thousand and four thousand each. He taught upwards of six hundred private pupils.

CHALON, F. An arranger of opera music for the flute and clarinet, at Paris, in the present century.

CHALONS, CHARLES. A composer of some instrumental music published at Amsterdam in 1762.

CHAMPEIN, STANISLAS, was born at Marseilles in 1753. When only thirteen years of age, he composed a mass and other sacred music. He went to Paris in 1776, after which time he was principally known as a dramatic composer. His operas have been very numerous, amounting nearly, if not quite, to the number of fifty, between the years 1780 and 1800. There were at the *Théâtre Feydeau*, at Paris, two rival schools, the first composed of the works of Monsigny, Gretry, Dalayrac, and Champein; the second, of those of Cherubini, Mehul, Kreutzer, Berton, Boieldieu, and their pupils.

CHANGES. Those alternations or variegated peals rung on bells.

CHANSON. (F.) A song.

CHANSONNETTE. (F.) A little song. The diminutive of *chanson*.

CHANSONS DE GESTE. (F.) A name given to the historical and heroical romances sung from town to town by the itinerant minstrels of the thirteenth century.

CHANTANT. (F.) A term applied to instrumental music composed in a smooth, melodious, and singing style.

CHANT. A species of cathedral melody, of a style between the characters of air and recitative, to which the psalms of the day are repeated. The first chant was that established by St. Ambrose, Bishop of Milan; the second was the Gregorian Chant, commonly called the Roman Chant, and which is still retained, under the appellation of *plain song*, or *canto fermo*. Chants are now used for the vocal music of churches, to some extent, throughout this country.

The use of chanting ascends to the most remote antiquity. The Greeks were aware of four different kinds, which formed, said they, the most perfect music, and might be called the oracles of the soul.

The Dorian Chant, imagined by Lamias, who lived before Homer, and with which the harp was sometimes associated, was adapted to grave and warlike measures.

The Phrygian Chant had the power of exciting the hearers to fury.

The Sub-Phrygian Chant appeased the furor excited by the former.

The Lydian Chant was sorrowful, and occasioned languor and melancholy.

Amongst the moderns, the *Gregorian Chant* was established by St. Gregory the Great, who lived in the reign of the Emperor Maurice. Charlemagne incorporated it with the Roman Liturgy in 789.

CHANTER. A male singer. Sometimes used to denote preeminence: as *the chanter* signifies the leader of the choir.

CHANTERELLE. The highest or most acute of the four strings of a violin, tuned to E above the treble clef note.

CHANTEUR. (F.) A male singer.

CHANTEUSE, (F.) or CHANTRESS. A female singer.

CHANTING. In all cathedrals, and in many churches, chapels, and other places of worship, the psalms in prose are sung, or rather recited, to certain plain and simple melodies called chants. The effect of this peculiar mode of delivering them, when well executed, is very striking and sublime, and must be familiar to all who habitually attend places of worship.

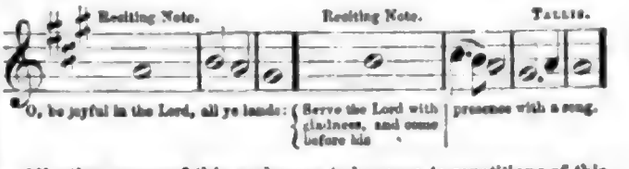
A chant is an extremely short and simple kind of melody, divided into two parts by double bars.

In our prayer books and psalters each verse of the psalms is divided into two parts, or members, by means of a colon: as, —

"*O, be joyful in the Lord, all ye lands: serve the Lord with gladness, and come before his presence with a song.*"

The first half, or member, of each verse must be sung to the incipient note of the chant, all but the two, three, or four last syllables, which must be applied to the last three notes of the first part of the chant. Similarly, the second half of each verse of the psalm must be recited to the incipient or reciting note of the second half of the chant, except the last four, five, or six syllables of the sentence, according as the accents may allow of their being given to the concluding notes of the chants.

For example, the words and chant given here will be sung as follows: —

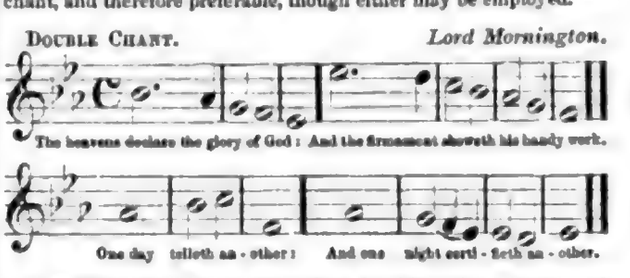


All other verses of this psalm are to be sung to repetitions of this same melody.

To such a melody as this, any of the psalms in prose may be sung or recited.

A chant of this sort is called a *single* chant.

There is another kind which is called a *double* chant. In these the melody is divided into four parts, or members, by double bars, and these take in two verses of each psalm, in exactly the same manner as just explained. Where the number of verses in any psalm is great, the double chant is less monotonous than the single chant, and therefore preferable, though either may be employed.



In applying the words of the psalms, the chief rule to be observed is, that every accented note must be sung to an accented syllable. For this reason we are frequently obliged to sing two, or even three syllables to one accented note, or occasionally even to an unaccented note: In such cases these notes become partial or temporary reciting notes.

Every word of two or more syllables has one accented syllable, which must fall to an accented note in the chant. With regard to monosyllables the case is different; they may be accented or not, according as we choose to consider them. And here lies the chief difficulty of arranging the words to the notes. Perhaps no two persons would be found to agree in this respect; and all that we can recommend is, that, to avoid confusion, as few syllables as possible should be employed for the few last bars of each member of the chant.

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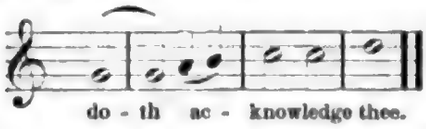
The last syllable of a sentence, or member, though not naturally accented, may, for convenience, be placed under the last note of either member of the chant: and in many cases, a single syllable may occupy a whole bar, or even extend to the half or the whole of the next bar.

To assist the student in applying the words to the notes, we have marked the places of the single bars and double bars of the chants by the characters | and ‖.

Where a syllable is to be held out into the first half of the next bar, or to occupy the whole of that bar, we have made use of the character —.

Thus the portion of the verse ending with *doth* | — *ac* | *knowledge* | *thee*, will be adapted to the chant thus:—



do - th ac - knowledge thee.

the reciting note being continued so as to occupy the accented half of the succeeding bar.

In present collections all the chants are harmonized for one, two, three, or four classes of voices, with an accompaniment for the pianoforte, organ, or seraphine.

"Enough of earth! Lo, round the sapphire throne,
Range seraphs, front to front, with rushing wing,
In number numberless, in glory one:
From lip to lip their lauds alternate ring:
Hark! how with angel touch they sweep the string,
And joyous chant as on creation's morn.
Holy, thrice holy Lord, of kings the King!
Crowned be that head, once wreathed with pointed thorn!—
Strange, that a seraph's song should wake a mortal's scorn!"

The chant may be denominated the simplest form of musical expression. It has neither the complex involutions of the anthem, nor the ever-changing harmonies of the chorale. Its present character, which has not substantially varied from its original construction, is manifested either in a rapid and uniform intonation, resembling "the musical pronouncing," spoken of by St. Augustine, as in use in the churches of Alexandria; or in the distinct articulation of a part of a sentence upon one note, terminating with a few varied and deliberate chords.

The antiquity of the chant is universally admitted, although the author and time of its invention have been controverted. About the middle of the fourth century, St. Ambrose introduced chanting into the services at Milan, whence the practice extended itself throughout the western branch of the Christian church. He derived it, as St. Augustine informs us, from the Greek fathers — a testimony confirmed by Eusebius.

It is probable that the style thus traced to the first ages of the church was in effect but an adaptation of the mode of chanting the Hebrew ritual in the Temple service; embracing such improvements as the progress of knowledge and acquaintance with the music of pagan countries might suggest. Thus Calvin admits his conviction, "that, from the beginning, the Christians followed the Jewish use in singing of psalms, and that in his admonitions to the Ephesians and Colossians, the apostle evidently recommends this duty, which was so much practised by the Jews." The latter, as we have already observed, confined their music almost exclusively to the temple; and many parts of the Old Testament lead to the conclusion that they were not unacquainted with responsive singing. The fact that women assisted in musical divisions, as well as the structure of many psalms and prophetical hymns, favors this opinion. Thus Psalm civ. is plainly formed on this model; in which, as Bishop Lowth observes, "the parts are easily distinguished: inasmuch as while one semichorus always speaks of God in the third person, the other addresses him in the second." Psalm cxxxvi. presents another specimen, the burden or closing couplet of which is expressly quoted by Ezra as an antiphon. "And they sang together *by course* in praising and giving thanks unto the Lord; because he is good, for his mercy endureth forever towards Israel."

It is difficult to conceive stronger authority for the admission of any of the circumstantials of Christian faith than can be produced in support of the neglected chant. We can trace the chant back to within a few centuries of the flood, through all the gradations of religious worship under the present and former dispensation, whether Christian or Jewish, church, temple, or tabernacle; we ask, therefore, some slight caution before an unlimited condemnation. "For," as Hooker observes, "whosoever were the author, whatsoever the time, whensoever the example of beginning this custom in the church of Christ: with we are wont to suspect things only before trial, and afterwards either to approve them as good, or if we find them evil accordingly to judge of them; their counsel must needs seem unseasonable, who advise men now to suspect that wherewith the world hath had, by their own account, twelve hundred years' acquaintance and upwards, enough to take away suspicion and jealousy. Men know by this time, if ever they will know, whether it be good or evil which hath been so long retained."

The progress of chanting is so nearly connected with the general history of church music, that few observations need be added to bring it down to our own time. Before the invention of counterpoint, and the consequent introduction of more varied and intricate harmonies, ecclesiastical music consisted almost exclusively of the chant. The newly-imported melody of St. Ambrose was a chant; the Canto Fermo of Gregory was a chant; and it was not till the adoption of elaborate harmonies, that it yielded precedence to the fuller chorale or bolder anthem. Indeed, as we have already seen, it was long after the invention of counterpoint that music ventured to step beyond the grave and solemn descant which custom had familiarized and antiquity rendered venerable. So long, however, as it was left mainly to the management of the priests and immediate officers of the church, it retained its hold upon the ecclesiastical services.

By a comparison of the specimens of the alternate chant, which abound in our Liturgy, with the choral practices of the Jews and early Christians, the mind is struck with numerous coincidences existing between them, all demonstrative of the high regard paid to antiquity, and the care with which its monuments have been preserved. The cathedral chanting of the church of England possesses almost every characteristic of the Jewish music, and varies only in its enriching the meagre simplicity of the ancient mode from the abounding stores of modern harmonies. It may not be uninteresting to enumerate a few instances of general resemblance.

1. In the temple service there were two precentors, one for each band of singers, who were appointed to commence and direct the others.

2. They seem to have had not only singing men, but singing boys.

3. "The singers were generally Levites, and stood in the desks while they sang; and the singing boys," as Bedford supposes, "stood directly under them."

4. The singers and boys were divided into two bands, standing opposite each other. Their places were determined by lot; "ward against ward, as well the small as the great, the teacher as the scholar."

5. They answered one another; "and therefore," as Bedford says, "it is very probable that one side sung one verse of a psalm, and the other side sung the other."

6. It may be added, that the singers divided each psalm into three parts, making long pauses, during which the trumpets sounded and the people worshipped; to which the symphonies and other instrumental movements in our anthems may bear some analogy.

CHANTERRES. (F.) Certain Provencal singers of songs and ballads.

CHANTOR, or CHAUNTOR. A person who sings in the choir of a cathedral. St. Gregory first instituted the office of chantors, erecting them into a body, called *Schola Cantorum*, though Anastasius seems to attribute their rise to Pope Hilary, who lived a hundred years before Gregory. But the word is obsolete in this sense, and instead thereof we use the word *chorister* or *leader*.

CHANTRIES. Certain religious institutions of the Romish church, endowed for the particular purpose of singing masses for the souls of the founders. These superstitious establishments, together with those of free chapels, were granted to Henry VIII., by the Parliament, in 1545, and were dissolved by a statute of Edward VI.

CHANTS ROYAL. Certain lyrics written on lofty subjects, and much used in the early times of French poesy.

CHANTRY PRIESTS. Those stipendiary priests, whose particular office it was to sing the mass in the chantries.

CHANT EN ISON. (F.) The name formerly given to a species of chant, or psalmody, consisting only of two sounds. Many religious orders adopted this chant, and some had no other.

CHANT SUR LE LIVRE. An expression by which the French mean something more than *singing at sight*. It implies the composing a part upon seeing only the chant, or *canto fermo*, on which it is to be founded.

CHAOS. A rude and shapeless mass of matter, and confused assemblage of inactive elements, which, as the poets suppose, preexisted the formation of the world, and from which the universe was formed by the hand and power of a superior being. Chaos was deemed by some as one of the oldest of the gods, and invoked as one of the infernal deities. A good representation of Chaos may be found in the orchestral introduction to Haydn's "Creation."

CHARACTER. A general name for any musical sign. The note, the brace, the bar, and the marks of time, as well as those which denote the sharp, the flat, the natural, the shake, the turn, the beat, the crescendo, and the diminuendo, &c., &c., are all characters. The ancient Greeks used letters instead of notes for their characters of pitch; and the Latins, after them, adopted the same method.

CHARACTERS. The defect of Guido's notation was first remedied by John de Muris, an advocate of the parliament of Paris, in the fourteenth century, by the invention of certain characters, or notes, by which the different times might be commodiously expressed.

These characters consisted of the *Maxima*, or *Large*, equal in duration to four breves;

The *Long*, equal to four semibreves;

The *Breve*, equal to four minims;

The *Semibreve*, equal to two minims;

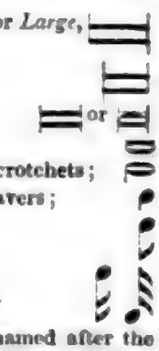
The *Minim*, equal to two semi-minims, or crotchets;

The *Crotchet*, equal to two chromas, or quavers;

The *Quaver*;

and, in process of time,

The *Semiquaver* and *Demisemiquaver*, diminishing in value by the same proportion.



In England and Germany the notes are named after the seven letters, A, B, C, D, E, F, G. The only difference is that the Germans apply the letter B to B flat only, and call our B natural, H.

In Italy and France the notes are named la, si, do, re, mi, fa, sol, corresponding to our A, B, C, D, E, F, G.

These notes may be natural, sharp, or flat, and occasionally even double sharp, or double flat. Thus we have C natural, C sharp, C flat, and, at times, C double sharp, and C double flat. In France and Italy these notes would respectively be called *do naturelle*, *do dieze*, *do bemol*, *do double dieze*, *do double bemol*, &c. The Germans add to the letter

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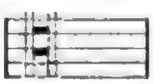
which is used to denominate the note in its natural state, *is*, when it is to be made *sharp*, and *es*, when *flat*; thus,

C sharp is called *cis*.
C flat " *ces*.
C double sharp " *ciseis*.
C double flat " *cesces*.

The Staff, on which the notes are written; with Leger-lines, drawn above or below the staff, to supply additional places for the notes.

CLEFS.

Treble or G clef.



C clef, which admits of four situations.

F or Bass clef.

Each note has its corresponding *rest*; as,

Breve rest, or two bars in any time.

Semibreve rest, or generally a single bar rest.

Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.

Rests may be dotted or doubly dotted, like the notes which they represent.

Notes are sometimes divided into 3, 5, 7, 9, &c. equal parts, instead of 2, 4, or 8, as is usual; in this case, the number of parts is expressed by a figure, and a curved line is drawn over it, thus: 3 5 7 9 &c.

Marks of Transposition or Alteration of the pitch of the Natural Notes.

♯ The sharp. ♭ The flat. ♮ The natural. 𝄪 Double sharp.
♭♭ Double flat. ♯♯♯ Single sharp after a double sharp. ♭♭♭ Single flat after a double flat.

Table of Characters denoting the different species of Time.

Bar lines, dividing a movement into small equal portions of duration.

𝄴 or 𝄵 indicates two minims or four crotchets in each bar.

2/4	two crotchets in each bar.	12/8	twelve quavers "
3/2	three minims "	12/16	twelve semiquavers "
3/4	three crotchets "	9/4	nine crotchets "
3/8	three quavers "	9/8	nine quavers "
6/4	six crotchets "	9/16	nine semiquavers "
6/8	six quavers "		

Other Characters affecting the duration of the Notes.

A *bind* or *tie*, which connects two or more notes of the same name into one longer note.

A *pause*, which lengthens at will the duration of a note or rest.

Characters indicating the various degrees of Loud and Soft.

m signifies *mezzo*, a medium or middle sound.
p " *piano*, a soft sound.
f " *forte*, a loud or strong sound.
pp " *pianissimo*, softer than *piano*, yet a good audible sound.
ff " *fortissimo*, stronger than *forte*, but not so loud as to degenerate into a scream.

< indicates a *crescendo*, or gradual increase of tone.
> indicates a *decrescendo*, or gradual decrease.
<> indicates first a crescendo, and then a decrescendo.
>< indicates first a decrescendo, and then a crescendo.

Marks of Accent and Expression.

> ∨ ∧ ÷ ‡ indicate a stress or marked accent on any single note or chord. The abbreviations *rf*, *sf*, *rfz*, *sfz*, *fp*, or even *f* over a single note, are also used for the same purpose.

‥‥ Dashes, indicate notes struck very short, or *staccato*; that is, not held their full value.

‥‥ Dots, notes struck short, but not in so marked a way as the preceding.

‥‥ Curves and dots. Notes still less staccato

Slur, or legato mark.

Graces.

♪ or ♪ indicates the appoggiatura, whether superior or inferior.
∽ Turn. ∽ Inverted turn.

♭ Turn with the note above made flat. ♯ Turn with the note below made sharp.

tr, or *tr*∼∼∼ A shake. >>> or ∼∼∼ Vibration or close shake.

{ Indicates that the chord before which it is placed must be sprinkled or arpeggio-ed.

Characters used to separate a Movement into its component parts or strains, Marks of Repetition, &c.

Double bar. Double bar, with a repetition of the preceding strain. Double bar, with a repetition of the following strain.

Double bar, with a repetition of the strain on each side. Indicates the strain which is to conclude the piece.

Marks of Punctuation, or Rhythm.

△ Indicates a *phrase*, or incomplete musical idea.

Indicates a *section*, or complete but not independent idea.

○ Indicates a *period*, or complete and independent musical sentence.

The ordinary marks of punctuation , ; : . are employed by some composers for a similar purpose.

Miscellaneous Characters.

{ A *brace*, used to connect two or more staffs together in piano-forte, harp and organ music, or in scores.

♩=120 ♩=80 &c., mark the application of Maelzel's Metronome.

Ped. Are met with in piano-forte music, to indicate the use of the pedals.

∼ The *direct*; it is placed upon the same line or space as the note which begins the next staff.

⊓ ∧ Are often met with in violin music, the former to indicate a *down*, and the latter an *up*, bow.

CHARACTER OF KEYS. Most of those writers who have brought forward *irregular systems* of temperament, or such wherein an invariable law is not observed in the temperament of the different concords, as far as the scale or the number of notes in an octave will admit, have insisted much on the advantages of what they call the peculiar character of certain keys, arising from the varied and very considerable degrees of imperfection in the principal concords of such keys. From all we have read or heard, we are disposed entirely to disregard the character of keys derived from their imperfections, and to contend that nothing seems wanting to heighten the pleasure of hearing modulation, skilfully conducted, on regular tempered scales, and where the different keys are *exactly alike tempered*, as on D. Loeschman's instruments with twenty-four strings or pipes in each octave, or by able singers or violin players, who use no tempered harmonies whatever; this opinion will be confirmed by such as hear organs, where every harmony is given absolutely *perfect*, and yet nothing seems wanting in the effect of its modulations, or of the pieces performed in different keys. See EUHARMONIC ORGAN.

CHATZOZERAH. The straight trumpet, and in this differing from the shophar. These instruments were made of pure beaten silver, by order of Moses, who had been directed by God how to make them.

CHANDOSCHKIN. A Russian violinist and composer for his instrument; some of his works were published at Petersburg in 1795 and 1796.

CHAPELLE, PIERRE DAVID AUGUSTIN. A French violinist and dramatic composer, between the years 1785 and 1795. He was born at Rouen in 1756.

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CHAPPLE, SAMUEL, was born at Crediton, in Devonshire, in 1775. At the age of fifteen months he was attacked with the natural small pox, which deprived him of sight. As soon as he could reach the distances on a violin, he began to take lessons on that instrument. At about fifteen years of age he commenced the piano-forte, under Eames of Crediton, who learned of Thomas, a pupil of Stanley; all these three organists were blind. Chapple had also with him two young men as pupils, who were blind. He was appointed organist of Ashburton in the year 1795. His publications consist of "Sonatas for the Piano-Forte with Violin, Songs, Anthems, &c."

CHARDE, JOANNES. Professor of music at Oxford in 1518.

CHARDINI, or CHARDIN, was born at Rouen, and entered as tenor singer at the Grand Opera at Paris, about the year 1780. Chardini composed also an oratorio, called "*Le Retour de Tobie*," and several operas. He died young, in 1790.

CHARLES V. was entertained at his meals with music; and even in the sixteenth century, music was considered the best regale that could be given to any distinguished individual. After his abdication he often retired to an apartment near the high altar, where he sung and beat the time during the performance of mass. If any of his singers sung out of time or tune, he could be overheard calling them names, as "red-headed blockhead," &c. A composer of Seville presented him a book of motets and masses, and upon one of them being performed as a specimen, he called to his confessor, and said, "See what a thief, what a plagiarist, is this scoundrel! Why, this passage is taken from one composer, and that from another," naming the composers as he went on. The astonishment of the singers, who had not before observed the plagiarism of the pretended composer, may be imagined. He selected about fifteen friars, who were good singers, for his choir, and if one ever sang wrong, he would cry out and mark him. He would allow no singers but those of some religious order in his choir. One day, a layman with a contralto voice sang a part well, but all the thanks he got for his pains was an order from Charles to leave, or to hold his tongue.

CHARPENTIER, MARC ANTOINE, was superintendent of the music of the Duke of Orleans, and his instructor in the art of musical composition. He has left several operas, one of which, viz., his "*Médée*," was in its time highly celebrated. He composed another, called "*Philomèle*," which was thrice represented in the Palais Royal. The Duke of Orleans, who had composed part of it, would not suffer it to be published. Charpentier died at Paris in 1704.

CHARPENTIER, J. J. BEAUVARLET, was born at Abbeville in 1730. He was an organist at Paris, and published much sacred music up to the time of the French revolution. He died in 1774.

CHARPENTIER, J. M. BEAUVARLET, son of the preceding, was born at Lyons in 1766. In the year 1789, he was organist of St. Paul's Church at Paris. He published some masses arranged for the piano-forte, also a work entitled "*Théorie d'Orgue*," between the years 1796 and 1800.

CHARTRAIN. A French violinist and composer for his instrument at Paris, about the year 1780.

CHASSIRON, PIERRE MATTHIEU MARTIN DE. Author of a work on dramatic music, published at Paris in 1751.

CHASSE. (F.) The name applied to any instrumental composition written in imitation of hunting music.

CHASTELLUX, LE MARQUIS. A French writer on the subject of music. He died at Paris in 1788. He wrote "*Essai sur l'Union de la Poésie et de la Musique*," Paris, 1765.

CHAUVET, F., a blind organist at Paris, composed some songs, &c., about the year 1798.

CHAUVET, LE JEUNE, C. R., probably the son of the preceding, published some piano-forte music at Paris in 1803.

CHECCI, RENE, published some flute music at Augsburg in 1798.

CHE. An Italian preposition, signifying *than*; as, *Poco piu* CHE *allegretto*. A little quicker *than* allegretto.

CHELYS. An ancient stringed instrument, resembling the harp. By some authors it has been described as originally formed of a shell found in the Nile at low water; and its invention is ascribed to Mercury.

CHELLERI, FORTUNATO, was born at Parma in 1668. He was a celebrated dramatic composer; his first opera met with much success at Placenza, in 1707. After this he travelled for three years in Spain, and, on his return to Italy, composed many operas; he was then invited by the Bishop of Wurtzburg to go into Germany, where he remained till the year 1726, which he spent in England, publishing there a set of cantatas, and being received a member of the Royal Academy of Music. His next journey was to Sweden, where he remained four or five years, afterwards retiring to Cassel, where he died in the year 1757.

CHENARD, N. A celebrated singer at the *Théâtre Feydeau* at Paris. He was also a violoncello pupil of Duport, and an excellent performer on that instrument.

CHENIE, MARIE PIERRE, was born at Paris in 1773; he was professor of the double bass at the Grand Opera, and has composed several masses, also several romances.

CHERON. A French composer for the flute about the year 1720; he also composed some motets.

CHERUBINI, MARIA LUIGI ZENOBIO SALVATOR, was born at Florence, September 8, 1760, and commenced the study of composition in 1769. His first masters were Bartolomeo and Alessandro Felice, father and son. At the age of thirteen he wrote a mass, which gave promise of the fine musical endowments he subsequently realized. From that time till 1778, he produced a great number and variety of pieces for the theatre and the church, which continually met with high approval, and extended his reputation. Meanwhile the young artist, thirsting for knowledge, and ambitious of higher

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attempts than he had yet found opportunity for, grew weary of the limits of his native town, and during four years studied under Sarti, at Bologna. It was to this course of study that he owed his scientific acquirement and surpassing knowledge of counterpoint, and the simple purity of style, which form the distinctive seal of his admirable talent. Cherubini was not rich, and found but one way of paying for the excellent lessons he received: this was, to make his master profit by the science he imparted. Sarti was at that period so much in request throughout Italy, that he found it impracticable to supply the numerous and valuable demands made upon his talent; he was therefore fortunate in meeting with a disciple of Cherubini's genius, who, careless of all but the perfection of his art, was willing to devote his own budding excellence to the glory of his master. Some of Sarti's most celebrated operas, produced during the sojourn of Cherubini in Bologna, were afterwards acknowledged by the master to have been almost entirely the progeny of the pupil. Two of these are recorded: "*Achille in Sciro*," and "*Giulio Sabino;*" the latter of which Cherubini afterwards recomposed in London. In 1784, Cherubini was engaged by the manager of the Italian Opera in London, where he produced two very successful works, "*La Finta Principessa*," and "*Giulio Sabino*." From London he went to Paris, with the intention to fix himself. In 1788, he made a short tour in his native country, which he never revisited. During this visit, he produced an opera on the subject of "*Iphigenia in Aulida*," at the theatre of Turin. His first opera given to France was produced at the Grand Opera, and met but a cool reception, in consequence of the expectations raised by an announced posthumous work of Vogel on the same subject, "*Demophoon*," which, however, proved a failure, and Cherubini's opera was admitted, though then too late, to have merited the preference; the overture of Vogel alone survives. During the following years, Cherubini contented himself with composing a vast number of *morceaux*, which were introduced into the operas given by an excellent Italian company in Paris, whose rehearsals he superintended, and whose performances he directed, with indefatigable care and success. An opera entitled "*Koucourgi*," which was on the point of being represented at the Feydeau Theatre, (Opera Comique,) was interrupted by the troubles which succeeded the memorable 10th of August. He produced at the same theatre, in 1791, his "*Lodoiska*," the success of which was eclipsed by Kreutzer's more popular opera of the same name, performed at the theatre of the Italian Comedy. In 1794, he brought out "*Elisa*," of which the beautiful introduction is well remembered; in 1797, his "*Médée*," the style of which is noble and severe; in this opera, Madame Scio attained a just celebrity, and we find it abounding in beauties of the very highest order. In 1798, he produced "*L'Hotellerie Portugaise*," of which the overture, (a *chef d'œuvre*,) and an exquisite trio, retain their popularity undiminished. It was in 1800 that "*Les Deux Journées*," appeared, with a success perfectly colossal; this charming opera is too well known to every amateur to need the indexing of a single *morceau*. In 1801 he was deputed by the *Académie des Beaux Arts* to present to Haydn the medal which they had ordered to be struck in his honor, immediately after the first performance of the "Seasons." In 1803 "*Anacreon*" was produced at the Grand Opera, and is replete with well-known delicious pieces; and at the same theatre, in 1804, the celebrated ballet "*Achille à Scyros*." Cherubini's success in Paris now resounded in Germany, whither he was invited in 1805, and where he produced his opera of "*Faniska*," at the Imperial Theatre at Vienna; several pieces from the "*Koucourgi*," which had not hitherto been heard, being successfully readapted in this opera. During this sojourn, all his most favorite works became popularized in Germany. In 1809 his opera of "*Pygmalion*" was produced at the *Théâtre des Tuileries;* in 1810 "*Le Crescendo*" at the *Théâtre Feydeau;* this was a one-act operetta, of which one air and a duet are alone remembered. In 1813 his opera "*Les Abencerrages*" was triumphantly given at *L'Académie;* but its promising career was interrupted by the news of the fatal disasters at Moscow. Up to this moment, despite his immense reputation, Cherubini had enjoyed no public distinction; he was not in esteem with Napoleon, who could not pardon the countryman of Cimarosa (with whose music the emperor was delighted even to intoxication) for what seemed to him the heresy of writing in the German school; the honors and emoluments lavished upon Paisiello and Paer were an indirect reproach on Cherubini, who disdained to make his talent subservient to any master. With the exception of "*Les deux Journées*," the works of Cherubini were far more popularly known throughout Germany than in France; and though the imperial domination was inflexible, yet no steps were taken to remunerate Cherubini for the frequent execution of his works in Vienna and Berlin. Cherubini had no other resource but the emoluments of his office of inspector of the *Conservatoire*, which he held from its establishment in 1795; but his glory consoled him for the rigors of his fortune, until the Bourbon restoration opened a richer prospect before him. In 1815 he revisited London by the invitation of the Philharmonic Society, and produced a symphony and other successful pieces at their concerts of that season. Named superintendent of music to the king, a station last enjoyed by Martini, he ardently gave himself up to the perfection of a style of composition to which he had long been affectionately devoted, and in which he had already signalized himself by the publication of his beautiful mass for three voices, his "Grand Requiem," his "*Messe du sacre;*" and a crowd of works of the same character, too numerous to mention here, now followed in rapid succession. The Institute now opened its doors; the Legion of Honor enrolled him among its members; he was invested with the order of St. Michael; in fine, justice was at length accorded to him. In 1821 he coöperated with Boieldieu, Berton, and Kreutzer in the production of a "*Pièce de Circonstance*," on occasion of the birth of the Duke de Bourdeaux, one of his choruses in which, "*Dors noble enfant*," will never be forgotten. In 1822 he was appointed director of the *Conservatoire*, a function which he continued to discharge till the 3d of February 1842. The revolution of July deprived Cherubini of his office of director of the King's Chapel, and did a fatal injury to the art, by destroying one of the finest schools that had ever existed for the com-

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position and execution of sacred music. Cherubini now recommenced his dramatic career, in 1832, in an opera called "*La Marquise de Brinvilliers.*" The introduction is remarkable for a vigor and sprightliness perfectly juvenile. In 1833 he produced his "*Ali Baba,*" in four acts, in which he incorporated a few of the pieces from the unacted "*Koucourgi*" which had not found a place in "*Faniska;*" there is an admirable *trio de dormeurs* in this opera, and several other charming *morceaux*, the merits of which were neutralized by the ineffectiveness of the *libretto*. At the age of seventy-three, Cherubini had put forth all the nerve of his youth, the polish of his prime, and the maturity of his age, gathered into one bouquet; and it was but too truly said of the French at the time, and has been but too justly repeated, "*Ingrat Public.*" Germany, however, retributed Cherubini for the coldness of France; "*Ali Baba*" had a vast success, and is yet a stock piece in all the principal operatic theatres on the other side of the Rhine. In 1835, some impediment having arisen to the execution of Cherubini's Grand Requiem at the funeral of Boieldieu, in consequence of the ecclesiastical authorities having forbidden the employment of female voices in the service of the church, Cherubini undertook to compose a Requiem for male voices only, which he published in 1836, being then at the advanced age of seventy-six. This was his last composition, and though perhaps, as a whole, inferior to his first Requiem, it contains several very remarkable portions; it has been frequently repeated, and received its final glory from being chosen to form the musical rite of its distinguished author. In this brief notice it has been impossible to detail more than the titles of his most celebrated works; it would occupy far more space, and require far more consideration, to attempt to do justice to this extraordinary man by any analysis of his merits as a dramatic and sacred composer; be it sufficient to awaken the gratitude of musicians and of the public for the incessant and lasting service he rendered by his lessons as a professor of composition, from 1795 to 1822, and as director of the *Conservatoire* from that time till nearly the day of his death. Amongst his numerous pupils, the names of Boieldieu, Auber, Carafa, Halévy, Leborne, Batton, Zimmerman, and Kuhn may be cited as forming the most triumphant eulogy of his talent as a great master of his art. Finally, a month previous to his demise, the king invested him with the grand cross of the Legion of Honor, it being the only time that badge of distinction had ever been worn by a musician. He died March 15, 1842. Cherubini's character as a man has been differently, and more than once unjustly, appreciated; extremely nervous, abrupt, irritable, and of an absolute independence, his first interviews were almost always unfavorable; but he readily gave way to the excellence of his nature, which forced him to burst through the less flattering appearances which circumstances compelled him to assume; thus, notwithstanding the inequality of his humor, (which some have said to be always equal, because always choleric,) he was adored by those who surrounded him; the veneration of his pupils almost amounted to fanaticism. MM. Halevy and Batton attended his last moments with a prodigal tenderness, even more than filial; and Boieldieu never spoke to him but in terms of affectionate adoration. Cherubini returned with no less warmth and constancy the love of his scholars; above all, he was attached to M. Halévy, whom he considered as a son. The sensations one experienced on approaching Cherubini were difficult to describe, and even to comprehend; the veneration inspired by his great age and eminent talents was at once neutralized by his peculiar demeanor, and the apparent egotism of his opinions; but at every instant, as one grew familiar with his singular characteristics, one beheld more and more the great and good man; his countenance uncurtained itself, his fine spiritual smile shone forth, and the perfect contour of his head became a model of aged beauty; his conversation grew sweet as rich, his native good nature stole upon you little by little, he became companionable in spite of himself, his heart claimed relationship with yours, you quitted him enchanted, and wondering at the sudden and different emotions you had experienced, you felt that your awe had softened into admiration, that your almost aversion had melted into love. Though the style of Cherubini belongs more to the German than the Italian school, still he cannot properly be placed amongst the artists of the former; yet his manner is less Italian than that of Mozart; it is purer than that of Beethoven; it is, in fact, the chaste ancient style of Italy, refreshed and decorated with the harmony of modern times. One cannot help thinking, that, if Palestrina had survived to these days, he would have been another Cherubini; here are the same purity, the same sobriety of proceeding, the same results, obtained by the same (so to speak) mysterious means; for, to the eye, their music presents combinations of which it is impossible to divine the effect, until the execution of it reveals the same to the ear. Cherubini is not to be ranked with those musicians whose labors have effected revolutions in the art by an entire transformation of style. Contemporary of Haydn, of Mozart, of Beethoven, and of Rossini, Cherubini seems to have been placed by nature amongst those great geniuses as a moderator whose wisdom and firmness was destined to counteract the ideality of the satellites of those luminous planets; as Reason, by the side of Imagination, corrects her in her eccentric orbit, and focuses her scattered rays. The works of this master will always serve as models, because, written on a system of exactitude almost mathematical, and consequently exempt from the changeable affectations of time and fashion, they will survive many a composition of more startling pretensions, and which may have reached a wider renown on its first appearance. If we compare the early works of Mozart with those of Cherubini, which were written at the same epoch, there being but four years' difference between the period of their respective births, we cannot but remark in the compositions of the former certain passages in accordance with the prevalent taste of the day, while in the latter we find nothing to indicate the era in which they were written. Cherubini very rarely attained to much popularity; his works are generally of too grand and mental a conception to meet with simultaneous appreciation, and it will be for posterity to enjoy and reward what the living world have yet scarcely learned to comprehend.

[The above is abridged from an article written

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a week after Cherubini's death by the composer, Adolphe Adam.]

CHERUBICAL HYMN. A hymn of great note in the early Christian church. It was likewise called *trisagium*, or thrice holy; because its form was in these words: "Holy, holy, holy, Lord God of hosts," &c.

CHERUBINO, NICOLO. An Italian composer of sacred music in the seventeenth century.

CHEST OF VIOLS. A *chest of viols* is an old expression, applied to a concert or *set* of viols, consisting of six, which were generally two basses, two tenors, and two trebles, each with six strings. The particular use of a chest of viols was to play fantasias in six parts. They were, however, variously employed; and together with a harpsichord, or organ, formed an ordinary band.

CHEVALET. (F.) The bridge of a violin, tenor, or violoncello, &c.

CHEVALIER. A composer of small dramatic pieces, and actor at the French Theatre in Hamburg, in 1796, 1797, and 1798.

CHEVALIER, MADAME. Niece to the foregoing, and actress at the French Theatre in Hamburg, in 1796, 1797, and 1798. She was a beautiful woman, an excellent actress, and a very pleasing singer. From Hamburg she went to St. Petersburg, where she was patronized by the Emperor Paul, and realized a considerable fortune. On the death of Paul, she was sent out of Russia by the government.

CHEVILLE. (F.) The peg of a violin, tenor, &c.

CHEVRIER, FRANCOIS ANTOINE. A writer on dramatic music at Paris in 1755. He died in Holland in 1760.

CHIARINI, P. A performer on the harpsichord, and composer of Italian operas, between the years 1739 and 1744.

CHIAVACCI, VINCENZO. A composer, born at Rome in 1760. Several of his vocal works were published at Vienna about the year 1799. In 1801, he produced an opera at Warsaw, where he first introduced the *opera buffa*. He died in 1815.

CHIAVE. (I.) A clef, or key. See CLEF.

CHIESA. (I.) A church, a word frequently used in conjunction with some other, to signify that the music to which it is prefixed is in the church style; as, *sonata di chiesa*, a church sonnet.

CHIFFRES. (F.) Ciphers, figures, in speaking of thorough bass.

CHILCOTT, THOMAS, organist of the abbey church at Bath, was composer of some concertos for the harpsichord. He was the first master of the celebrated Thomas Linley.

CHILD, DR. WILLIAM, was a native of Bristol, and a pupil of Elway Bevin. In 1631, being then of Christ Church College, Oxford, he took his degree of bachelor of music, and in 1636 was appointed one of the organists of St. George's Chapel, at Windsor, and soon after one of the organists of the Royal Chapel at Whitehall. After the restoration he was made chanter of the King's Chapel, and one of the chamber musicians to Charles II. In 1663 the University of Oxford conferred on him the degree of doctor in music. Dr. Child, after having been organist of Windsor Chapel sixty-five years, died in that town in 1697, at ninety years of age. His works are, "Psalms for three Voices, &c., with a continued Bass, either for the Organ or Theorbo, composed after the Italian way," London, 1639; "Catches, Rounds, and Canons," published in Hilton's "Catch that catch can," 1652; "Divine Anthems;" and compositions to several pieces of poetry, some of which were written by Dr. Thomas Pierce of Oxford. Some of his secular compositions likewise appeared in a book entitled "Court Ayres," printed in 1655. But his principal productions are his services and full anthems, printed in Dr. Boyce's collection. His style was so remarkably easy and natural, compared with that to which choirmen had been accustomed, that it was frequently treated by them with derision. Indeed, his modulation was so nearly modern as not to produce that solemn, and, seemingly, new effect on our ears, which we now experience from the productions of the sixteenth century.

CHILMEAD, EDMUND, a deeply-read mathematician, and well skilled both in the theory and practice of music, was the author of a tract, "*De Musicâ Antiquâ Græcâ*," printed at the end of the Oxford edition of "*Aratus*," in 1672. He was born at Stow in the Wold, in Gloucestershire, and became one of the clerks of Magdalen College, Oxford. About the year 1632, he was one of the petty canons or chaplains of Christ Church; but being ejected by the Parliament visitors, in 1648, he went to London, and took lodgings in the house of Thomas Est, the musician, in Aldersgate Street. In a large room of this house he held a weekly music meeting, from the profits of which his chief subsistence was derived. He was an excellent Greek scholar, and was employed to draw up a catalogue of the Greek manuscripts in the Bodleian library. Wood mentions a treatise of his, "*De Sonis*," which does not appear to have been published. The rest of his works seem chiefly to have been translations. He died in the year 1654, in the forty-third year of his age. His tract "*De Musicâ Antiquâ Græcâ*" contains a designation of the ancient genera, agreeable to the sentiments of Boethius, with a general enumeration of the modes, after which follow three odes of Dionysius, with the Greek musical characters adapted to the notes of Guido's scale.

CHILSTON. An old English musician in the commencement of the fifteenth century. He wrote some curious directions for the practice of extemporary descant.

CHIMES. A kind of periodical music, produced at equal intervals of time, by means of a particular apparatus added to a clock; of the parts of which apparatus, the principal are the bells, the chime barrel, and hammer. In order to calculate numbers for chimes, and adapt the chime barrel, it must be observed that the barrel must turn round in the same time that the tune it is to play requires in singing. As for the chime barrel, it may be made of certain bars that run athwart it, with a convenient number of holes punched in them, to put in the pins that are to draw each hammer; and these pins, in order to play the time of the tune rightly, must stand upright, or hang down from the bar some more, some less. To place the pins rightly, you may proceed by the way of changes on bells, viz., 1, 2, 3, 4; or rather make use of the musical

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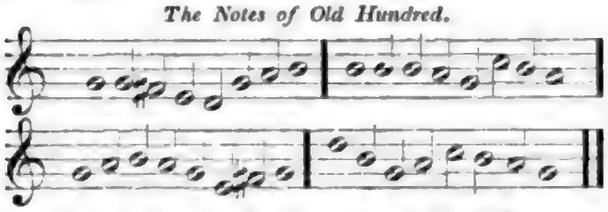
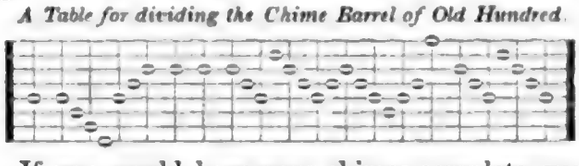
notes. Observe what is the compass of your tune, and divide the barrel accordingly from end to end. Thus, in the following example, the tune is eight notes in compass, and therefore the barrel is divided into eight parts; these divisions are struck round the barrel, opposite to which are the hammer tails; but when two notes of the same sound come together in the same tune, there must be two hammers to that bell to strike it. Then you are to divide it round about into as many divisions as there are musical bars, semibreves, minims, &c., in your tune. Thus the hundredth Psalm, Old Hundred, has twenty notes; the first note is a semibreve, and therefore on the chime barrel must be corresponding divisions. This may be better understood by conceiving the surface of a barrel to be represented in the second table below, as if the cylindrical superficies of the barrel was stretched out at length, or extended on a plane; and then such a table, so dotted or divided, if it was to be wrapped round the barrel, would show the places where all the pins are to stand in the barrel; for the dots running about the table are the places of the pins that play the tunes.

The Notes of Old Hundred.



A Table for dividing the Chime Barrel of Old Hundred.



If you would have your chimes complete, you ought to have a set of bells to the gamut notes, so that, each bell having the tune sound of *sol, la, mi, fa*, you may play any tune, with its flats and sharps, nay, even the bass and treble, with one barrel; and by setting the names of your bells at the head of any tune, you may transfer that tune to your chime barrel, without any skill in music; but observe that each line in the music is three notes distant, that is, there is a note between each line as well as upon it.

CHINELLI, GIOVANNI BAPTISTA. An Italian composer of vocal and instrumental music about the year 1630.

CHINESE MUSIC. The Chinese have had a system of music from the most remote period, and in its scale it seems to have more resemblance to the Grecian than any other to which it could be compared. From the time of Yao and Chun, which their chronology would carry back two and twenty centuries before Christ, they have had what they call eight species of sounds: 1st. The sound of dried skins, such as drums; 2d. The sound emanating from stone, called *king*; 3d. That of metal, as bells; 4th. That of baked earth, called *hiven*; 5th. That from silk, called *kin* and *che*; 6th. That from wood, called *ya* and *tihon*; 7th. That from bamboo, such as flutes, called *koan*; 8th. That from the gourd, called *cheng*. Their scale consists of fourteen notes, of which the seven middle notes correspond to our gamut from F upwards. They seem unacquainted with harmony. It is supposed that the Chinese were the earliest inventors of the musical scale and notation, having possessed them long before Pythagoras. Be this as it may, whatever expansions the Chinese mind ever had are now lifeless, and have long been so. Certain arts have been reserved for modern times, and for Europe and America; among them harmony, or the combination of musical sounds, which, as a science, was clearly unknown to the ancients: the Chinese at this day have no combinations of sounds, using only the links of melody. The Chinese claim that under their eight qualities of sound all can be classed. This division of metal, stone, silk, bamboo, gourd, earthenware, skins, and wood, they say, is not fictitious, but to be found in nature. They believe that, although all the different tones are to be found in each of the substances, each, however, contains a note belonging to it more than to all the others, and that nature, in combining the particles which produce it, made provision for universal concord. The Chinese say that *Hoang-ty*, who lived twenty-two centuries before the Christian era, employed *Lyng-lun*, a principal personage of his court, to undertake the regulating of the Chinese music. This worthy, in his travels, accidentally cut a beautiful bamboo in such a manner as to form a tube in the parts divided by the large knots; he cut out the marrow, blew in it, and a sound issued which exactly corresponded with the pitch of his voice, when he spoke unaffected by any passion. At another place he found a spring bubbling from the earth, which, to his great astonishment, produced a sound in unison with the one he had drawn from his tube. A bird accompanied by its mate, which he noticed perched on a tree, produced a sound, again, in unison with that of the tube and the stream: he then made a number of sounds, which formed among themselves six semitones; the female added to these six other semitones, and while the two alternately sang, *Lyng-lun* cut twelve tubes of different sizes, in unison with the twelve semitones furnished by the voices of the birds, and, delighted with his discovery, he carried his tubes to the emperor, who commanded that forthwith these twelve sounds, found in so marvellous a manner, should form the gamut of the Chinese music. Amiot, in his "*Mémoires concernant l'Histoire des Chinois*," (tom. vi. Paris, 1780,) which contains the first satisfactory account of the Chinese music, mentions sixty-nine theoretic works upon the subject, which the Chinese possess.

CHINESE FLUTE. This is made of bamboo, bound with silk between the apertures to preserve the wood from cracking, which helps, doubtless, to sweeten the sound.

CHIRON. An ancient teacher of music. One of the best antique paintings, dug from Herculaneum, represents Chiron teaching Achilles to play on the lyre.

CHIROPLAST. A guide for the hand in piano-forte playing.

CHITARA. (I.) A cithara, or guitar.

CHIUDENDO. (I.) Closing, ending. A word generally used in conjunction with some other; as, *chiudendo col. ritornello*, ending with the symphony; *chiudendo col. aria*, ending with the air.

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CHLADNI, ERNST FLORENS FRIEDRICH, LL. D., was born at Wittenburg in 1756. His father was first professor of law in that town. Dr. Chladni published, in 1787, a work entitled "Discoveries concerning the Theory of Sounds," and in 1802, "A Treatise on Acoustics," which was reprinted at Paris in 1809. This latter work contains many very valuable and novel experiments on the nature of the vibrations of sonorous bodies; prefixed to it is a biographical memoir of the author from his own pen, a translated abridgment of which we copy from the third volume of the Musical Review: "My father (first professor of law at Wittenburg, in Saxony) had given me a good education in my paternal mansion, and at length in the provincial school of Grimmé. My education left me very little liberty, so that, if others consider their youth as the most happy part of their lives, I cannot say as much of mine. This continual restraint, which would not have been necessary, because I was not disposed to abuse liberty, produced quite a contrary effect, by impressing me with an almost irresistible inclination to choose for myself my occupations, to travel, to strive against adverse circumstances, &c. Being returned to Wittenburg and to Leipsic, and after having fulfilled what was required, I obtained at Leipsic the employment of a professor of law; but after the death of my father I quitted jurisprudence, because it was not conformable to my inclinations, and I applied myself principally to the study of nature, which had always been my secondary occupation, and yet the most cherished. As a lover of music, of which I had begun to learn the first elements a little late, in my nineteenth year, I observed that the theory of sound had been more neglected than many other branches of physics, which inspired me with the wish to supply the want, and of being useful to this part of natural philosophy by some discoveries. In making (in the year 1785) a great many very imperfect experiments, I had observed that a plate of glass or metal gave different sounds when it was confined and struck at different places; but I found no part of the discovery on the nature of the manner of these vibrations. The journals had given in those times notices of a musical instrument, made in Italy by the Abbé Mazzochi, and consisting of bells, to which he applied one or more violin bows, which caused me to conceive the idea of making use of a violin bow in order to examine the vibrations of different sonorous bodies. When I applied the bow to a round plate of brass, fixed in the middle, it gave different sounds; which, compared with each other, were equal to the squares of 1, 2, 3, 4, 5, &c., &c.; but the nature of the movement to which the sounds corresponded, and the means of producing each of these movements at pleasure, were hitherto unknown to me. The experiments on electric figures, formed by a plate of resin covered with sand, discovered and published by Litchenburg, (in the Memoirs of the Royal Society of Gottingen,) made me presume that the different vibratory motions of a sonorous plate ought to offer different appearances, if a little sand or other similar matter was strewed on their surface; and employing these means, the first figure which presented itself to my eyes on the surface of a round plate, of which I have been speaking, resembled a star with ten or twelve rays, and a very acute sound was heard in the series mentioned above, such as agreed with the square of the number of the diametrical lines. Only guess my astonishment in seeing this phenomenon, which no other person had ever seen before After having reflected on the nature of these movements, I did not find it difficult to vary and multiply the experiments, whose results followed with rapid succession. My first memoir, which contains researches on the vibrations of a round plate, of a square plate, of a bell, of a ring, &c., appeared at Leipsic in 1787. The results of the researches which I have since made on longitudinal vibrations, and on other objects of acoustics, are to be found in certain German journals, and in the memoirs of different societies. Finally, after having made yet more experiments, I have united as much as possible the results in my 'Treatise on Acoustics,' which appeared in German at Leipsic, in which I have abridged, changed, and added a great deal, as appeared to me most convenient. The invention of the *euphon*, and of the *claircylindre*, and their execution, in very unfavorable circumstances, cost me much more time, more labor, and more expense, than my researches on the nature of sound, of which these two instruments are the practical applications. Those who have labored in a similar sphere, as, for example, those who have tried to perfect the harmonica, know full well the unforeseen difficulties which are met with in similar efforts. Too often, when we would apply to practice the ideas which appear conformable to theory, nature, consulted by experiments and trials, disavows our conjectures, and opposes to us insurmountable obstacles, which we could not foresee. Thus, after having labored in vain during a long space of time, we must sometimes destroy all we have done, and begin again. The euphon, invented in 1789, and finished in 1790, consists, externally, in small cylinders of glass, which are rubbed longitudinally with the fingers moistened with water. These cylinders, of the thickness of a pen, are all equal in length, and the difference of the sounds is produced by interior mechanism. The sound more resembles that of the harmonica than that of any other instrument. The claircylindre, begun about the year 1800, and since brought to perfection, contains a finger board, and behind this finger board a cylinder of glass, which is turned by means of a pedal and a leaden wheel. This cylinder is not itself the sonorous body, as the bells of the harmonica, but it produces the sound by its friction on the interior mechanism. The principal quality of this instrument is the power of *prolonging* the sounds at pleasure, with all the shades of *crescendo* and *diminuendo*, according as we augment or diminish the pressure of the keys. This instrument never gets out of tune. The reports of the Institute of France and the Conservatory of Music have judged very favorably of this instrument, which, if well made, will always be conformable to the theory. The best manner of producing the sounds will be to use a violin bow." Chladni died in 1827.

CHOICE NOTES are essential notes placed on different degrees in the same measure, either or all of which may be sung, thus: —

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CHOIR. At this day, by a *choir*, we comprehend four choruses; Trebles, Altos, Tenors, and Basses. When a sufficient number of persons to constitute a chorus on all of the parts unite, or are united together in song, they constitute a choir. By a choir, or chorus, is ordinarily meant a company of singers. The original word means to collect or bind; a choir accordingly signifies a company collected or bound together in their singing. The term *choir* also designates the place, or gallery, in a church, where the music is performed. The choir, in nunneries, is a large hall adjoining to the body of the church, separated by a grate, where the nuns sing the office. The *choir of a cathedral* is that part of the cathedral in which divine service is performed. The choir is separated from the chancel where the communion is celebrated, and also from the nave of the church, which latter division took place in the time of Constantine. In the twelfth century, they began to enclose it with walls; but on account of the beauty of the architecture, the ancient balustrades were soon restored.

CHOIRMAN. A term inelegantly applied to any vocal officiate of a choir.

CHOIR ORGAN. The smaller or softer-toned organ, used to accompany the principal singers in solos, duets, &c.

CHOPIN, FREDERIC, the most original, imaginative, and delicately spiritual of recent pianists, and composers for the piano, has been so fully and intelligently commemorated in a memoir from the pen of his surviving brother artist, Franz Liszt, that we borrow the following notices from him, and for the rest, refer the reader to a translation of the memoir in "Dwight's Journal of Music," (vol. i. nos. 3–11.)

"Chopin was born at Zelazowa-Wola, in Warsaw, in the year 1810. His own recollection of his boyhood related chiefly to a gift from the Catalani, a gold watch with the inscription — '1820. *Madame Catalani to Frederic Chopin, aged ten years.*'

"The years of his childhood offer nothing especially remarkable. He was frailly built by nature, and the anxious attention of his friends was directed above all to his health. He grew up among patterns of domestic virtues and religious observances, and had the example of simplicity, activity, piety, and refined culture before his eyes. In his ninth year he received instruction in music, and soon after he was placed under the charge of a passionate worshipper of Sebastian Bach, by the name of Ziwna, who for many years conducted the musical studies of the boy in the good old thorough manner. His parents, (his mother was a Pole, his father a Frenchman,) lived in limited circumstances, and indeed never thought of building hopes upon a brilliant *virtuosity* in their son, but kept him to the earnest and conscientious study of music, so that he might become a competent and skilful teacher.

"Through the magnanimous patronage of Prince Anton Radziwill, the same who has shown his artistic capacity by his compositions to Goethe's 'Faust,' Chopin was admitted rather early to one of the high schools of Warsaw. But the prince did not stop there; he provided for the complete education of the boy, in whom he had discerned a remarkable talent, and obviated, through the mediation of a friend of the family, Anton Korzuchowski, all the necessities involved in the education of an artist. At the school Chopin made the acquaintance of the sons of Prince Borsy Czetwertynski. Their mother, who loved and practised music with a true feeling for the art, conceived a great sympathy for the young artist, and in her saloons he had first an opportunity to know the select and brilliant circles of the higher society, in which Warsaw was at that time so rich. Soft, full of feeling, fine in every sense, the features of his face had in his sixteenth year an ideal beauty, of which it might have been said, that it belonged to no determined age or sex.

"Into this first period of his youth falls his attachment to a young maiden, who all her life has thought of him with loving devotion. The storm which tore him far away from his home severed this first love, and robbed the exile of a fond and faithful wife, as well as of his fatherland. Never in his after years was there for him the bliss of such a tie as he dreamed of then. His beloved kept his memory sacred, and clung with filial affection to his parents; nor would Chopin's father permit that the portrait of his Frederic, which she had drawn in their days of hope, should ever be replaced by another, however more artistically perfect.

"When he had finished his schooling, and had learned, through the study of harmony with Joseph Elsner, the difficult art of being severe with himself, his parents wished him to travel, in order to hear great performances of important musical works. With this view, Chopin visited some cities in Germany, in which, however, he never staid more than a short time. In the year 1830 he had just left Warsaw again with a similar purpose, when the revolution of the twenty-ninth of November broke out.

"He saw himself compelled to remain in Vienna, where he performed in some concerts, without, however, making the impression which he had a right to expect. He left Vienna with the intention of going to London; still he desired to stop some time in Paris; he had his passport *visé-ed* to England 'vià Paris,' and this word contained his whole future. Long years after, when he had become naturalized and settled down in France, he used often to say, laughingly, 'I am only here on my passage through.'

"Shortly after his arrival in Paris he gave several concerts, and was heard by the higher society and by the young artists equally with admiration. I still remember very well his first appearance in the saloon of M. Pleyel, where the ever-reiterated applause could not satisfy our surprise and enthusiasm at a talent which revealed a new phase in the poesy of musical art, and developed such felicitous innovations in form.

"Chopin did not allow himself to be dazzled nor intoxicated by his triumphs; he bore them off without pride, but at the same time without false modesty. All his countrymen who were then in Paris prepared the most hearty and appreciating reception for him; and from that time forward he was constantly welcome in the house of Prince Czartoryski, the Countess Plater, Lady Von Komar and her daughter, the Countess Delphine Potocka. This latter lady was in beauty, intellect, and grace one of the most admired queens of society; to her he has dedicated his second Concerto, with the beautiful Adagio. At a later time he associated especially with his

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countrymen, and this too had some influence on his musical occupations. He continued in fact by this means in a sort of musical correspondence with his fatherland; they brought him new songs and poems to Paris, and furnished with his melodies these flew home again, and quickly became generally known and loved, without any body knowing the composer's name. As the number of these melodies had increased considerably, he thought at last of collecting and publishing them. But he was not destined to realize this thought, and so his songs have remained lost and scattered flowers, whose fragrance only here and there salutes a wanderer, whom chance has led into the distant regions where they still grow. We have heard some songs in Poland which are ascribed to him, and which are worthy of him too; but who can venture to undertake an accurate separation of the productions of his muse from those of the spirit of the people?

"But evidently Chopin is a tone poet, who, by his compositions, has lent an individual expression to the poetic sense, the poetic way of feeling, of a people in a given period. His music does not fit either of the two great frames, which are distinguished by the names of German and Italian music. But that national coloring was with him by no means a thing purposely sought for: he did not make it *a priori* his ideal; perhaps he would himself have wondered, had you called him a national composer. As with the genuine national poets, so in his music the peculiar national spirit pervaded the creation without forethought and without the consciousness of the creator. And this spirit resides not merely in the form and rhythm of the Polonaises, Mazourkas, &c.; but one and the same feeling runs in a thousand ways through all his works, Concertos, Scherzos, Preludes, Etudes, and especially Notturnos. Thoroughly subjective, Chopin has breathed into all his tone creations one and the same life, his own inmost and most individual life, so that in all a unity of character prevails, an exclusive mode of feeling, out of which their beauties, and indeed their weaknesses and defects too, flow.

"He could not go outside of himself, and the greatest beauties and the greatest merit passed for nothing with him, if they contradicted one side or another of his æsthetic comprehension. As great an admiration as he cherished for Beethoven, yet certain portions of his works appeared to him too roughhewn; their build was for him too athletic; the passion in them seemed to him too sickly, the rage too impetuous and thundering; to him the lion's marrow in this giant's limbs was too coarse a stuff, and the seraphic, Raphael-like profiles, which emerge amid the violent creations of this spirit, became frequently almost painful through the cutting contrast.

"In some of the melodies of Franz Schubert he recognized the full charm; but unwillingly he listened to those whose outlines (to *his* ear at least) were too sharp, in which the feeling lies, as it were, bare and naked, and where you (so to speak) hear the limbs crack under the rack of pain. Every thing immoderate and rude repulsed him; every thing that approached the style of the new French melodrama was martyrdom to him. If he was partial to the romantic, yet he hated all insane excess, all startling and shudder-exciting effects.

"All the free and sparkling flow of the Italian music, as unsought as it is unlearned, pleased him quite as little as that which in the German bears the stamp of a power of which he recognized the strength, but not the elevation. Among the composers of the former period he valued and played Hummel most, and Mozart was to him the ideal type of musical poetry, since he more seldom than all others condescended to overstep the bounds which separate the excellent from the common. And yet his abhorrence of the commonplace and his pure nature found even in "Don Juan," that immortal masterpiece, passages whose presence he lamented; his reverence for Mozart was not thereby lessened, but, as it were, saddened; he could go so far as to forget what he did not like, but to become reconciled to it was to him impossible.

"How much Chopin regarded art as his most sacred calling, how proud he was that Heaven had appointed him to this vocation, and with what a religious piety he looked upon himself as a priest of the same, was proved in his dying hour by a provision of his last will. He who, among the first artists of his time, had given the fewest concerts, nevertheless ordered on his death bed that he should be buried in the dress he used to wear in his public concerts. As he associated his love for art and his faith in it with the thought of immortality, so he again testified, by a dumb symbol, when he laid himself down in the tomb, to the conviction that had elevated and made beautiful his life." . . .

Chopin was an invalid through all the best period of his artistic life. His frail *physique*, his melancholy, refined, and spiritual tone of character, unfitted him to be a popular composer or performer in the concert room; he shrank from large assemblies, and exerted the magic influence of his genius only in select and sympathetic private circles. In the year 1836 commenced his intimacy with the celebrated novelist Mme. Dudevant, *alias* "George Sand." We copy again from Liszt:—

"Chopin seemed at first to have a certain shrinking from this lady, who was so prominent above all others, and like a Delphic priestess uttered so much which others might not utter. He avoided, he postponed meeting her. George Sand knew not, suspected not this sylph-like fear; she approached him, and her look soon dissipated the prejudice which he till then had obstinately cherished against literary women.

"In the autumn of the year 1837 he became subject to attacks of a malady, which from that time left him scarcely more than half his vital energy. Alarming symptoms showed themselves, and compelled him to travel to the south, to escape the severe winter air. Madame Sand, who was always so watchful and sympathizing for the afflictions of her friends, would not allow him to travel alone, since his situation demanded so much care and nursing, and she resolved to accompany him. They selected the Isle of Majorca for their place of abode, because there the sea air, together with the mild climate, is very beneficial to weak lungs. Although he had so serious an attack, at his departure, that his friends hardly expected to see him again, yet he survived there a long and painful sickness, and his health became so far restored that it continued better for several years. . . . There, in solitude,

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washed on all sides by the blue waves of the Mediterranean, overshadowed by citron trees, he inhaled the air for which natures, that here below have no home, feel an eternal homesickness — the air of that dreamed-of land, so easily discovered in spite of all reality and of all hinderance if *two* seek it — the air of that home of the ideal, whither one would fain take with him all that is fair and dear to him.

"During the whole time of his sickness Madame Sand never for a moment left the bedside of the man who loved her until death, and with a fervor that did not lose its strength when its joy was departed.

"In fact Madame Sand had become a superearthly being for Chopin, who had chased away the shadows of death from his bed. She cherished him with that all-anticipating, fond care, which is oftentimes more healing than the remedies prescribed by the physician's art. All the while she knew nothing of fatigue, of exhaustion, of ennui; neither her powers nor her spirit surrendered before the task. At length the malady abated, and 'the presentiment of death, which gnawed at Chopin's heart, and undermined all tranquil satisfaction, gradually moved farther off; the cheerful, amiable spirit of his friend put to flight the gloomy thoughts, the dark foreboding, and rekindled his spiritual life.' Joy stepped into the place of cloudy anxieties.

"The recollection of the days which he had spent upon the Isle of Majorca remained in Chopin's heart like the memory of an ecstatic bliss, such as fate vouchsafes but once to its most favored one. In later years he always spoke of this period with deep emotion and thankfulness, as of a benefaction equivalent to the happiness of a lifetime, and without any hope that it could ever be possible to find a like blessedness on earth: 'The world had no joys more after this.'

"After 1840 his health declined by steady intermissions. The weeks which he spent every summer on the Nohant estate he counted, for several years, as his best moments. There he worked with satisfaction, and every year brought several compositions back with him; but the winter always increased his sufferings. It became difficult, and soon impossible, for him to move about. In the winter of 1846–7 he could scarcely walk any more, and he could not go up stairs without painful strictures in the chest; from this time forward he respited his life only by the greatest forethought and carefulness.

"In the opening of the spring of 1847 he grew worse from day to day, and he became so sick that they despaired of his recovery. He spoke during this sickness frequently and almost with exclusive partiality of the Sand, without bitterness and without reproach. Tears came into his eyes at the mention of her name, and the recollection of past days was to him a painful consolation.

"In spite of the diversions by which his friends sought to turn him from the subject, he always came back to it, as if he wanted to destroy life by the recollection of the feeling which had made life beautiful, and to stifle himself in this deadly aroma. In vain they tried to remove his thoughts from this object; he kept continually speaking of it, and when he *spoke* of it no longer, did he not continue to *think* of it? It was as if he would have sucked in this poison, that he might not have to breathe it too long.

"The winter of 1847–8 was only a painful alternation of reliefs and relapses. In spite of that, he resolved in the spring to execute his old purpose of going to London. When the February revolution broke out, he was still confined to his bed; it seemed as if a dark destiny drove him to a livelier sympathy in the events of the day, and he spoke more about them than was otherwise his habit.

"In April he felt himself better, and now seriously thought of visiting that island, to which he had set out to go when youth and life still offered him the brightest prospects. He travelled to England, where his works had already found an intelligent public, that knew them and admired them. He left France in that state of mind which the English call *low spirits*. The momentary sympathy which he had bestowed with a certain degree of exertion upon political events had quickly passed away. He had become more silent than ever. His affection towards the few persons whom he continued to see, took the color of that soul-pervading excitement which precedes the last farewell greeting. His indifference for all outward things still grew upon him. Art alone retained its unlimited power over him. In the shorter and shorter moments in which he was permitted to occupy himself with it, music claimed his whole being as earnestly as in the time when he was full of life and hope. Before he left Paris he gave yet one concert in the hall of M. Pleyel, a friend to whom he always stood in the most intimate relation, and who now too pays a worthy tribute to his memory and his friendship by the erection of a monument over his grave. In this concert his select and long-tried public in Paris heard him for the last time.

"In London he was received with extraordinary cordiality, and this reception drove away his melancholy, and scattered his gloomy and desponding humor. He fancied himself entirely master of it, when he flung all, even his former habits of life, into the stream of oblivion. He neglected the prescriptions of his physician, and the carefulness which his sickly condition required. He played twice in public, and innumerable times in private circles. He went much into company, staid longer than usual, defied all exhaustion, and let no consideration bind him to a regard for his health.

"At the Duchess of Sutherland's he was presented to the queen, and the selectest circles of society were emulous of his possession. He made a journey, too, to Edinburgh; but the air there was particularly injurious to him. After his return from Scotland he felt very feeble; the physicians urged him to leave England as soon as possible, but he delayed his departure a long time. Who can define the feeling which suffered him to linger? He played once more in a concert for the Poles; it was the last love token that he sent to his fatherland, the last look, the last longing sigh! All his friends crowded round him, and he received the most enthusiastic applause. He bade them all farewell, without their dreaming that it would be the last. What may the thought have been that moved his heart when he crossed the Channel to return to Paris? to that Paris, now so different to him from that which he had found, without seeking it, in the year 1831.

"This time a bitter and unexpected blow awaited

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him on his arrival. Dr. Molin, whose advice and skilful attendance had saved his life, to whom alone, as he was convinced, he owed the prolongation of his days, lay on his death bed. He felt this loss severely; it had a dispiriting influence on him. He cherished the firm belief that no one could supply that man's place to him, and had confidence in no physician more. He kept continually changing his physicians; none would suit him, and he placed no further hope in their art. A sort of superstitious despondency got possession of him.

"After the winter of 1848 he had ceased to be in a condition to work continuously. Here and there he took in hand some leaves containing hastily-sketched thoughts, but the strength failed him to arrange them into an orderly whole.

"In his latter days he designed to write a Piano-Forte School, in which he wished to embody his thoughts about the theory and practice of his art, the fruit of his long labor, of his happy innovations and his artistic experience.

"But Chopin's powers sufficed no longer for such purposes. He traced in thought, to be sure, the outline of his plan, and spoke of it repeatedly; but the execution was to him impossible. He only wrote out a few pages of it; the fire has consumed them with the other papers.

"At length his illness increased so visibly that further hope was out of the question. Soon he could no more leave his bed, and he could hardly speak. His sister, at this sad news, hastened from Warsaw, and never left his sick bed. He saw the anxiety, the forebodings, the mourning around him, without betraying any signs of the impression it all made upon him. He spoke of his end with entire Christian peace and composure, and yet he hoped for a coming morrow. The singular passion which he always had for changing his habitation came once more to light; he had hired other quarters, ordered them to be fitted up, and busied himself with arrangements, often relating to the smallest particulars. As these directions were not taken back, they were all strictly executed, and some articles of furniture were carried to the new dwelling on the very day of his death.

"From week to week, soon day by day, the shadow of death stepped closer and closer to him. The sickness reached its goal, the suffering became more and more painful, the decisive moment drew near. In the intermissions of the more and more frequent crises, Chopin preserved to the last his presence of mind and force of will. The wishes he expressed in these painless moments showed with what solemn tranquillity he looked death in the face. He wished to be buried next to Bellini, with whom he had lived in very friendly relations during his abode in Paris. Bellini's grave is in the churchyard of *Père la Chaise*, next to that of Cherubini; the desire to become acquainted with this great master, in the admiration of whom he had been educated, was one of the motives which induced him to touch at Paris on his route from Vienna to London in 1831. His earthly resting-place is now between Bellini and Cherubini, those two so different spirits, whom Chopin, however, approached in equal degrees, since he had as high an esteem for the science of the one, as he had attraction towards the other. He shared the melodic feeling with the composer of '*Norma*,' and at the same time aspired after the inward substance and the harmonic depth of the old master.

"To his very end he maintained the reserve that was peculiar to him in his relations with his friends; he desired to see no one for the last time; but his thanks to the friends who visited him he embroidered round with the pure gold of a touching acknowledgment. The first days of October left no further room for doubt or hope. The fatal moment was to be feared each day, each hour; his sister and Gutmann never left him for a minute. The Countess Delphine Potocka hastened back to Paris, when she heard of his dangerous condition. All who came to the dying man found it impossible to tear themselves away from the sight of this beautiful, great soul in its departure from this life.

"On Saturday, the 15th of October, a crisis, still more painful than any that had preceded, lasted several hours. He bore it with patience and strength of spirit. The Countess Delphine was there; her soul was penetrated, her tears flowed. He opened his eyes, and saw her standing at the foot of his bed, the tall, slender figure, clad in white, the image of an angel beautiful as ever painter's fancy had created. Surely she seemed to him a heavenly apparition; he revived an instant, and breathed out a prayer to her to sing. All believed that he was talking wild; but he repeated his request with a tone of earnestness which no one could resist. They pushed the piano in the hall close to the door of his chamber, and the countess sang with sobbing voice; tears ran down her cheeks, and never had her fine talent and her wonderful singing a more touching expression. Chopin listened, and seemed to forget his sufferings; she sang the hymn to the Holy Virgin, which, it is said, saved Stradella his life. 'How beautiful! O my God, how beautiful!' said he—'once more, once more!' The countess pressed down the overflowing fountain of her feeling, seated herself again at the piano, and sang a psalm of Marcello. But within the chamber a piercing pain suddenly seized the sick man; all the bystanders were terrified, and involuntarily sank in silence on their knees; only the voice of the countess floated like a heavenly melody above the sighs of the others. The night came on; a twilight spread its shadow over the mournful scene; Chopin's sister kneeled against his bed, and wept and prayed.

"In the night he grew worse; yet on Monday morning he became somewhat better, and asked for the holy sacrament. In the absence of the Reverend ——, with whom he had been on very friendly terms in their common exile, he sent for the Reverend Alexander Jelowicki, one of the most distinguished men of the Polish emigration. He saw him twice, and received from him the holy supper with devotion, in the presence of his friends. Thereupon he let these approach singly to his bedside, gave them a last farewell, and invoked God's blessing on them and on what they loved and hoped. The remainder of the day passed off amid increasing pains; he spoke no word more. Only towards eleven o'clock in the evening did he feel himself slightly relieved. The clergyman had not left him, and Chopin expressed a desire, so soon as he found his speech again, to pray with him. He pronounced the prayer of the dying, in Latin, with a clear, intelligible voice, leaning his head steadily on Gut-

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mann's shoulder. A cataleptic sleep lasted till the 17th of October, 1849. About two o'clock began the death struggle; a cold sweat ran from his brow. After a brief slumber, he asked, with scarcely audible sound, 'Who is with me?' He inclined his head to press his lips once more gratefully upon the hand of Gutmann, who held him in his arm, and in this moment he breathed forth his soul. He died as he had lived, in love."

As to the form and quality of Chopin's compositions, we glean from the same source the following appreciative sentences: —

"By confining himself exclusively to the piano-forte, Chopin has proved himself, in our opinion, to possess one of the most essential properties of a writer or a composer; namely, a correct appreciation of the *form* in which his mission was to be achieved, and his designs executed.

"How admirable this well-considered feeling of the beautiful for its own sake! On the one hand, he restrains his talent from the common tendency to distribute every shred of melody over a hundred music desks; and on the other, he enriches the auxiliary sources of the art, in teaching us how to concentrate them upon a given space.

"Far from seeking his renown in the noise of the orchestra, Chopin contented himself with seeing his thoughts fully quickened into life upon the key board of the piano. He always reached his end, which was no other than to secure to the musical essence of his idea the full expression of its power; but he despised the mere *effect* of masses and the coarse pencil of the scene painter.

"It is impossible to subject Chopin's labors to an intelligent analysis without finding in them beauties of the first magnitude, an expression perfectly new, and a harmonic texture as original as it is complete. With him the boldness always justifies itself; the richness, even to exuberance, does not exclude clearness; the strangeness does not degenerate into *baroque* affectation. The embellishment begets no blur; the luxury of ornaments does not smother the beauty of the main lines. His best works are rich in combinations which may be said to make epochs in the treatment of musical style. Audacious, shining, seductive, they clothe their profundity with so much grace, their art with so much charm, that one has difficulty to disintwine himself from their transporting, magic clasp, so as to judge them in cold blood from the standpoint of their theoretic worth. This worth has been already *felt*; but it will be more and more appreciated when the time shall come for an exact examination of the services that have been rendered to the art of music in the period in which Chopin lived.

"To him we owe that expansion of the chord, both when struck full, and when broken into *arpeggio* and through several octaves; those chromatic and enharmonic windings, of which his *Etudes* contain such astonishing examples; those minute groups of interpolated notes, which fall down like a colored dew upon the melodic figure, and for which, until he came, only the *fioriture* of the older Italian song school had been taken for a model. While he enlarged the boundaries within which it had hitherto kept, he lent to this kind of ornament that unexpectedness and that multiformity, which lay beyond the compass of the human voice, heretofore always slavishly copied in the (so called) *embellishments* for the piano, that had become so stereotyped and monotonous. He invented those wonderful harmonic progressions which lent a serious character even to those pages which with their light material could scarcely lay claim to such meaning. But what of the *material?* (the subject matter.) The idea which he charms out of it, the inspiration which he breathes into it, exalts, ennobles, magnifies it. What melancholy there is, what subtilty, what fine perception, and above all, what art, in those masterpieces of Lafontaine, whose matter is so commonplace, and whose title so modest! *Etudes* and *Preludes* are titles quite as modest; nevertheless, the musical pieces of Chopin which bear them remain forever perfect types of a species which *he* has created, and which, like all his works, sprang from the character of his poetic genius.

"Almost the earliest of his works, they bear the stamp of a young creative power, which in some of his following productions, that are more labored, more filed, more learnedly written, gradually disappears, to become lost entirely in his latest; for these are the offspring of a morbid sentimentality, which might be called the painful fruit of an exhausted vital energy.

"Had we here to talk the language of the school about the development of piano-forte music, we should proceed to analyze the contents of those noble pages which present so rich a harvest of observations. We should in the first line examine those *Notturnos*, *Ballads*, *Impromptus*, *Scherzos*, which are all full of unexpected and unheard-of subtilties of harmony. We should then seek these same refinements in his *Polonaises*, *Mazourkas*, *Waltzes*, and *Boleros*. But such a work would only be of interest to those initiated into counterpoint and thorough bass.

"Through the feeling that flows forth in all of them, these works have spread and become much loved in large circles; and this feeling is in the highest degree romantic, individual, peculiar, and yet related not only to that people which has to thank him for one more celebrity, but also to all hearts that were ever touched by the misery of exile and by the sentiment of love.

"Meanwhile Chopin was not always contented with those frames within which he sketched his happily-chosen figures; he would also bring his thoughts into the limits of the classic form. He has written fine *Concertos*, and fine *Sonatas*; but it is not difficult to discern in these productions rather the will, the purpose, than the inspiration. This last with him was capricious, arbitrary, fantastical, bound to no reflection; he had to give it free play, and he did violence to his genius, as we think, as often as he thought to chain it to traditional rule. Chopin could not imprison the wavering, never sharply defined outlines, which lend his thoughts their highest charm, within the stiff, angular framework of a precise pattern.

"Nevertheless, these efforts are decidedly distinguished by a rare nobility of style, and contain passages of high interest and movements of surprising grandeur of thought. We may mention, for example, the *adagio* of the second concerto, to which he was particularly partial, and which he was very fond of playing. The embellishments in this belong to the finest manner of the composer, and the leading thought is kept up with a wonderful breadth. The entire movement is

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ideally perfect, and the expression of the feeling now bright and gleaming, now touching and penetrating.

"How can we omit to mention the 'Funeral March' in his first sonata, which, for the first time arranged for orchestra, was played at his own burial? No other tones could have expressed, in a language which so goes through the soul, the anguish and the tears which must have accompanied that man to his last resting-place, who had so sublimely conceived the manner in which a great loss should be wept. One of his young countrymen said once to me, 'Only a Pole could have written this.' And in fact, all that there is solemn and heart-rending in the funeral procession of a whole nation, weeping its own death, resounds in this funeral strain.

"His *Polonaises* belong among the finest products of his inspirations. They have nothing in common with the painted primness of ball room, virtuoso, and saloon *polonaises*. Their powerful rhythm electrifies the slack nerves of our *blasé* indifference. The noblest traditions of the Polish national character are preserved in them.

"In listening to many of Chopin's *polonaises*, you fancy that you hear the firm and heavy tread of men, advancing with the consciousness of courage against every turn of fate. In some of the others this broad manner disappears. Especially in the *polonaise-fantasie*, which belongs to the last period of his works, you perceive no more those bold and brilliant portraits; no more the lively step of that cavalry so used to victory; an elegiac mood predominates, which at the most is interrupted only by a melancholy smile.

"The celebrated *mazourkas* of Chopin wear an entirely different character from the *Polonaises*. Upon a wholly different ground play tender, pale, and opaline *nuances*, instead of the juicy and strong coloring. The feminine and even effeminate element is no longer placed in a certain mysterious twilight, but advances into the foreground with such decided significance, that the other elements vanish before it, or are banished into its train. Woman here appears the queen of life. Man, to be sure, is still spirited and proud, but lost in the dizziness of pleasure. In spite of this, there is a sad vein running through it. The national songs, in their melody and in their words, strike both these tones, and both bring out the singularly effective contrast, which results in real life from that necessity of cheering sorrow, which finds a magical narcotic in the grace and stolen charm of the *mazourka*. The words sung in Poland to these melodies give them, moreover, the right to cling closer to the life of memory than any other dance music.

"Chopin has happily appropriated to himself the popular melodies, and transferred into them the whole merit of his labor and his style. In polishing these diamonds to a thousand facets, he discovered all their hidden fire, and, even gathering up their dust, he set them in a pearly ornament. Could there be a better frame in which to enclose his personal recollections, poesy of all sorts, attractive scenes, episodes, and romances? These now owe to him a circulation far outreaching their own native soil, and they belong at present to the ideal types which art surrounds with the glory of its sanction.

"Chopin has set free from its bondage the secret essence of poesy, which is only indicated in the original themes of the Polish *mazourkas*. While he has adhered to their rhythm, he has ennobled their melody, enlarged their outline, and magically introduced into many passages a harmonic *chiaroscuro*, which gives back that world of excitements and emotions wherewith hearts are moved in the dance of the *mazourka*. Coquetry, vanity, fantastical humors, inclination, sadness, passion, the outgush of feelings, all are in it. To comprehend how admirably this frame suits these soul pictures, which Chopin executes within it as with a pencil dipped in the colors of the rainbow, one must have seen the *mazourka* danced in Poland; there only can one learn the whole that lies in this national dance.

"Indeed, one must perhaps have been in Chopin's fatherland fully to understand and appreciate the character not only of his *mazourkas*, but also of many of his other compositions. They almost all breathe that aroma of love and longing which surround his preludes, his notturnos, his impromptus, like an atmosphere, in which all the phases of passion move by in succession. In all these compositions, as in every ballad, every waltz, every Etude of Chopin, lies the memory of a fleeting moment of life full of poetry, which he often so idealizes, and spins his web out of such fine, ethereal threads, that they seem no longer to belong to our nature, but to the fairy world, and sound like the chattering, confidential whisper of a Peri, a Titania, an Ariel, or of those elemental spirits which likewise are subject to the bitterest illusions and to unendurable ennui.

"Amongst the great number of his *mazourkas*, too, there reigns a striking diversity of subjects, and of the impressions they call forth. In many you hear the clink of spurs, but in the most, above all, the scarcely distinguishable rustling of crape and gauze in the light breeze of the dance, amid the flutter of fans and the jingling of gold and diamonds. Some seem to describe the lively enjoyment of a ball, which, on the eve of a storming of the castle, is, as it were, undermined with heaviness; you hear the sighs throughout the dance rhythm, and the dying away of the farewell whose tears it veils. Through others glimmers the anguish, the secret sorrow, which one has carried with him to the festival, whose stir cannot drown the voice of the heart. There it is a murmuring whirlwind, a delirium, through which a breathless and spasmodic melody is hurrying to and fro, like the impetuous beating of a heart that breaks and perishes in love and passion. There again resound from afar bold *fanfara*, like distant reminiscences of glory and of victory. Some there are whose rhythm is as vague and evanescent as the feeling with which two lovers contemplate the rising of a star in the firmament."

CHOR. (G.) Choir, chorus; as, *aria und chor*, air and chorus.

CHORALMASSIG. (G.) In the style of a chorale, or psalm tune.

CHORAL, or CHORISTIC. An adjective, derived from the word *chorus*, and not only applied to vocal music consisting of a combination of different melodies, and intended to be performed by a plurality of singers to each *part*, as when we speak of a *choral anthem*, a *choral service*, &c., but which is also used in a collective sense, to distinguish the performers of choruses,

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when assembled for performance, who are then called a *choral* band.

CHORAL, (as a substantive.) A plain and simple sacred tune, like "Old Hundred," Luther's "Judgment Hymn," &c. What we call a *psalm tune* the Germans call a *choral*.

CHORD. The word *chord*, before the introduction of simultaneous sounds, was solely applicable to a distended sonorous string; but when *counterpoint* was discovered, and various combinations formed and established, a general term became necessary to express those combinations; and that which before applied only to a single string, was now borrowed, and its sense extended to a union of the sounds of several strings, pipes, or voices. In practical music, there are various species of chords. The *fundamental chord*, which consists of the three fundamental consonances; *i. e.* the third, the fifth, and the eighth of the fundamental bass, or their inversions. The *accidental chord*, which is produced either by anticipation or retardation; by *anticipation*, when, in a preceding chord, one or more notes are taken of a succeeding chord to which they do not belong; by *retardation*, when one or more notes of a preceding chord are by *suspension* carried into the composition of the succeeding chord. The *anomalous* or *equivocal chord*, in which some interval, or intervals, are greater or less than those of the fundamental chord. The *transient chord*, in which, in order to smooth the transition from one chord to another, some intermediate notes are introduced, which do not form any component parts of the fundamental harmony, nor can justly be called either anticipations or suspensions. For examples of chords, see SCALES.

CHORDS. Strings by the vibration of which the sensation of sound is excited.

CHORION. A Greek composition, consisting of a hymn sung in honor of Cybele, the mother of the gods; said to have been invented by Olympus of Phrygia.

CHORISTER. The general name for a vocal officiate in a choir; formerly much used.

CHORON, ALEXANDRE ETIENNE, was born 21st October, 1772, at Caen, where his father was overseer of farms. His studies, which he terminated at the age of fifteen years, at the College of Juilly, were brilliant and solid; but he considered them only as preliminaries of a more extended instruction, of which he felt the want, and which, during all his life, was the object of his labors. Few persons knew as well as he the Latin tongue; he spoke and wrote it with ease. His memory was wonderful, and he often recited long passages from Virgil, Horace, Martial, or Catullus, whose works he had not read for a long time. The pleasure of reciting became such a habit, that he rarely conversed with his friends without introducing some Latin verse, some phrase of Cicero, and even some Bible passage, or from the fathers of the church, his favorite reading. Greek literature was not less familiar to him; and such was his inclination for it, that in the latter part of his life, he delivered himself up to the reading of philosophers, historians, and Greek poets, with all the ardor of youth. While young he devoted himself to the study of Hebrew, and his progress was so rapid, that in the absence of the professor, he took his place sometimes in the College of France.

From his infancy, Choron had a passionate love for music; but destined by his father to a profession entirely opposite to the culture of arts, he was not permitted to devote his time to this most enticing study. The masters whom he eagerly demanded were refused him; and it was several years after he had left college before he could, with no other help than the books of Rameau, D'Alembert, J. J. Rousseau, and of the Abbé Roussier, acquire any notions of theoretical music, as then understood in France. As to the exercises relative to the practice of the art, he could do nothing, having no masters. Perhaps they would have been only a moderate help, for he had nearly reached his twentieth year, and musical studies commenced at that age seldom lead to skill in reading or execution. Choron felt the insufficiency of his first musical education, and although nature had endowed him with an exquisite sense of the beauties of music, he could never seize at the first glance the character of a composition.

The calculations with which the theoretical books of the school of Rameau are filled led Choron to study mathematics: at first he considered them as only accessory to musical science, but he soon liked them for themselves, and devoted much time to them. His progress was rapid, and was remarked at the school of the *Ponts des Chaussées*. Monge judged him capable of receiving his advice, adopted him as a pupil, and made him fulfil, in this quality, the duties of tutor of descriptive geometry in the normal school, in 1795; a short time after, he was chosen chief in the polytechnic school, which had just been instituted. As he progressed in the science of mathematics, he felt there was much less relation between them and music than was generally believed. He perceived the entirely metaphysical action of the latter upon the human organization, and was persuaded it could be studied only in itself. Convinced of this truth, he began to devote himself exclusively to the study of the practical art, and Bonesi, author of a "Treatise on Measure," which was not without merit, taught him the principles of this art. Choron was then twenty-five; Grétry, who had become a friend of his, advised him to take some lessons in harmony of the Abbé Roze, who then passed for a learned musician, although his science was but small.

Bonesi taught him the Italian literature of music; he began to read the works of P. Martini, Eximeno, Sabbatini, and then those of ancient authors, such as Gafori, Aaron, Zarlino, Berardi. The necessity of knowing all the schools, to compare the systems, led him to learn the German language, in order to read the writings of Kirnberger, Marpurg, Koch, and Albrechtsberger. Of all these authors, the last and Marpurg were those whose method and ideas he liked the best. After some years employed in these serious studies, he gained more knowledge of the theory and practice of music than any Frenchman at that period possessed. He associated himself with M. Fiocchi, composer and professor of singing; and the fruit of their union was the publication of a book, entitled "Principles of Accompaniment of the Italian Schools," Paris, 1804, in folio. This title was not justified by the

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nature of the work, which was a sort of eclectic combination, in which very different doctrines were reconciled with more address than reason. The object which the authors proposed was not perceived.

At the time this work appeared, Choron was known through a publication of a different character. His thoughts upon the necessity of perfecting the instruction in primary schools had caused him to discover more simple and rational means of teaching the art of reading and writing. He published the result of his researches in 1800, under the title of "Method of Primary Instruction in the Art of Reading and Writing."

Desirous of increasing the taste for good music, and of diffusing the taste for instruction in the history and theory of this art, Choron associated himself, in 1805, in a musical commercial house in Paris, and carried into it all his fortune, to employ it in the publication of ancient classical works, forgetting there were then in France no readers of those productions. He bought, at a great expense, the cantatas of Porpora, solfeggios for several voices, of Caresana, those of Sabbatini, pieces which were executed in the Sistine Chapel during holy week, a mass in double canon, and the Stabat of Pierluigi, of Palestrina, of Josquin Desprès, the Requiem and the Miserere of Jomelli, the Miserere for two choirs of Leo, and many other compositions of the same sort.

At the same time he was occupied with the publication of a voluminous compilation under the title of "Principles of Composition of the Italian Schools." The exercises of counterpoint and fugue composed by Sala, and engraved upon copper plates at the expense of the King of Naples, formed the foundation of this collection.

After immense labor and enormous expense, this work appeared in 1808, in three great volumes in folio, of more than eighteen hundred pages, which, since then, have been divided into six volumes under new titles. Their publication annihilated Choron's fortune. But, endowed with rare activity, his mind was occupied with many works at once, and the "Principles of Composition" yet being unpublished, from reading the "Historical Dictionary of Musicians," written in German, by E. L. Gerber, he conceived the idea of publishing a work of the same kind in French. Unfortunately, the plan was made hastily, and the book of Gerber, which served as its base, was badly translated by a German who knew but little of French, and did not understand music. Choron, whose health was disordered, took M. Fayolle for a partner in this work, and it was the latter who did most of the labor; as Choron could give but little care to it, only a few articles were furnished by him. The most considerable piece which he put in the book was the historical introduction, a valuable summary, which had already appeared in the "Principles of Composition." The "Dictionary of Musicians" was published in the years 1810 and 1811. At the same time he wrote many remarkable reports upon matters of art and literature. That which he wrote upon the "Principles of Versification," by Scoppa, may be considered as a masterpiece.

Until then his life had been one of study; but in 1812 he became devoted to institutions of public utility. Occupied in this year in the compiling of the Bulletin of the Society for the Encouragement of National Industry, he was charged by M. Bigot de Préameneu with a plan of reorganizing the masterships and the choirs of the cathedrals, as well as the direction of the music at *fêtes* and religious ceremonies. Some writing upon the objects of his new duties made him known, to his advantage, in relation to his ideas concerning the instruction of music; but he did wrong to call in question the utility of the Conservatoire, whose direction did not conform with his views. He conceived unjust prejudices against an establishment which for many years had produced fine talents of all kinds.

The restoration was at first fatal to the existence of the Conservatoire of music. Born of the revolution, this establishment had in the eyes of the partisans of the ancient monarchy an original stain, so that it was maintained with reluctance in 1814, and closed in the following year. This blow, given to the school towards which Choron had shown himself such a warm antagonist, seemed to be a triumph for him; but he had too much justice in his mind, and too much love for the art, to think of triumphing. Choron was director of the Opera in January, 1816. He was scarcely installed, than he acquired the conviction of the necessity of establishing, between the Conservatoire of music and the theatre which was trusted to him, intimate relations; he proposed a reorganization of this same establishment, under the name of the Royal School of Singing and Declamation. He was charged with the digesting of the scheme; and was often reproached afterwards for the mean combinations of the plan.

The administration of the Opera under the direction of Choron was not exempt from blame; but whatever may be said, it cannot be denied that it was the least expensive and the most productive. Struck by the difficulty that young composers met with in making themselves known, Choron desired to open an entrance to their career, and decided that a certain quantity of pieces in an act should be intrusted to them, that they might write the music. His benevolence for the artists made him forget that the Opera was organized for great things, and that it was not a theatre of experiment. Choron had too many enemies to be able to remain long at the head of the administration of the Opera. In the first month of the year 1817, he received his dismissal without any compensation: no one recollected that a man who had made so great sacrifices for music merited some reward from the government. Happily, he had energy in his soul, and ideas in his head; he lost no time in complaining of the ingratitude with which his services were paid, but employed himself for a long time upon works on music. He then undertook the editing of a sort of encyclopædia of musical sciences, by the title of "Introduction to the general and analytical Study of Music." Brilliant with new ideas, and strong in the fruitful principles of truth, this work was destined to place Choron in the rank of the most distinguished men, among men of letters and historians of music. No doubt, had he finished it, he would have introduced many new ideas in the theory of this art, and would have drawn upon himself the attention of musicians of all countries; but such was the activity of his mind, that he could not occupy himself a long time with the same object. At the end of a few months he was fatigued with his labor — lost his faith in his first conceptions.

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Many times after he had read me passages from it, I have said, "How beautiful and new! Publish it, and your name will live in the history of art." He promised to work again. Eight days after, a new idea seized him, and he would be entirely indifferent for this work.

Next to the inconstancy of his views, the greatest obstacle that Choron met with, in the accomplishment of his projects upon musical books, consisted in the facility with which he surrendered himself to the objections made to him. Once, as an absurd observation was made to him against the fundamental principle of a "Treatise on Harmony and Accompaniment," which he had just finished, he stopped the printing of it, paid the printer, and condemned the book to forgetfulness.

In the first month which followed his expulsion from the opera, Choron conceived the project of a mode of instruction of music by a simultaneous method, which he called *concertante*. The idea had scarcely struck him than he rushed to M. de Pradel, superintendent general of the royal household, who had taken him under his protection, and obtained a slight sum in aid of the school he was about to establish. He began the work with his usual ardor. He multiplied his endeavors to bring his method to the perfection of which he believed it susceptible. He at length conquered all the difficulties, and published in 1818 his "Concertante Method of Music in four Parts." It was harshly criticized on account of some want of correctness in harmony; but it was no less one of those happy ideas that one would have put in practice for the simultaneous instruction of music. The new career in which Choron was placed gave him an occasion to employ those faculties no one knew he possessed. It was not only by an uncommon activity that he distinguished himself as chief of a musical institution, but his ardent soul communicated to his pupils a love for the art, and a sentiment which does not exist to so great a degree in pupils of any other school.

At first unperceived, the school of Choron excited attention, by exercises in which slight defects of exactness and completeness were redeemed by a deep sentiment of the character of music. There, for the first time, was heard in Paris the sublime compositions of Bach, Handel, Palestrina, and other great masters of the German and Italian schools.

If Choron had been able to realize his projects, if he had found all the protection that was due to him, we should congratulate ourselves upon the course he took after his administration of the Opera. But after the annihilation of the fruit of his efforts, we can but regret that he abandoned his labors as a literary musician for those of a professor. He composed a multitude of hymns and anthems for two, three, and four voices; he wrote chorals in church music for three voices; a method of church music; a collection of choral chants used in the churches of Germany, arranged for four parts, with organ; a complete selection of church music for one or more voices; and many other things of the same kind. As to the other works, which he announced by different prospectuses, the greater part were only projected, for he had not time to write them. It is in this category that are ranged "The Abridged Exposition of the Principles of Music;" "The Encyclopædic Manual of Music," which made a part of the collection of the manual of M. Roret; the translation of the "Treatise on Modern Composition," of Preindl, a work of which Choron had too favorable an opinion; the "Repertory of Contrapuntists;" last, "The Introduction to the general and analytical Study of Music," of which he unfortunately has finished but a part.

The chronological list of works composed or published by Choron are, 1. Collection of romances, songs, and poetry, set to music, Paris, Le Duc, 1806, 8vo. Among these romances are "The Sentinel," whose success has been great. 2. "Musical Bulletin of Augustus Le Duc, and Company," Paris, 1807 and 1808, 8vo., twenty-four numbers, of four pages each. 3. French and Italian notices upon Leo, Jomelli, Pierluigi, Palestrina, and Josquin Despres. These notices are put at the commencement of each number of the "General Collection of the Classical Works of Music," Paris, Le Duc. 4. "Principles of Accompaniment of the Italian School," by Choron and Fiocchi, Paris, Imbault, 1804, one vol. in fol. 5. "Principles of Composition of the Italian Schools," Paris, Auguste Le Duc, 1808, three vols., fol. This work was divided into six volumes, with new titles, in 1816. The first volume contains a preface of 17 pages; the first book, which treats of harmony and accompaniment, in 102 pages, and a selection of *Partimenti* for the accompaniment, taken from the works of Durante, Cotumacci, Fenaroli, and Sala, in 142 pages. The second volume contains a treatise on simple counterpoint, in 42 pages; the models of Sala for this counterpoint; the trios of Caresana, in 34 pages; a new French translation of the double and conditional counterpoint of Marpurg, in 52 pages; the models of Sala for double counterpoint, in 71 pages. The third volume contains the treatise on imitation and fugue, translated from Marpurg, in 73 pages; and the models of Sala to the fugue in four parts, in 181 pages. The fourth volume contains the second collection of fugues by Sala, in 138 pages; the treatise of canons, translated by Marpurg, in 60 pages; and the models of the canons of Sala, in 68 pages. At the commencement of the fifth volume is a treatise upon the style of each kind of music, under the title of Musical Rhetoric, in 39 pages, followed by models of the *osservato* style of church music, extracts from the *esemplare* of P. Martini, and models of the concert style in Jomelli; these models are contained in 202 pages. The sixth volume contains models of madrigals without accompaniment, taken from works of Martini and Paolucci; models of duets, trios, and cantatas, taken from the works of Marcello, Lotti, Alexander Scarlatti, and Pergolese; models of vocal music of different kinds, as well as some models of instrumental style. The work finishes with elementary notions of acoustics, by an historical sketch of the progress of composition, and by the table of subjects. 6. "Historical Dictionary of Musicians," by Choron and Fayolle, Paris, Vallade, 1810 and 1811, two vols. in 8vo. This work reappeared with a new title in 1817, Paris, Chimot. Choron did not expect to take Fayolle as a partner when he undertook this work. He announced it in 1809, in a prospectus under the title of "Historical Dictionary of Music." 7. "Considerations upon the necessity of rectablishing the Chants of the Church of Rome in all the Churches of the French Empire,"

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Paris, Courcier, 1811, in 8vo., of 15 pages. 8. "Elementary Method of Music and Church Music, for the use of Seminaries and Masterships of Cathedrals." Paris, Courcier, 1811. 9. "Report made to the Class of Fine Arts of the Imperial Institute of France upon the work of M. Scoppa, entitled, 'True Principles of Versification,'" Paris, Baudouin, 1812, one vol. in 4to. In this work, Choron has particularly examined the musical rhythm. 10. "Report made to the Class of Fine Arts of the Imperial Institute of France upon a Manuscript which contains the Collection of the Treatises of Music, by J. Le Teinturier," Paris, 1813, 8 pages in 8vo. 11. "General Treatise on the Voice and Orchestral Instruments, and principally Wind Instruments, as used by Composers, by J. L. Francœur; new edition, reviewed and augmented by Modern Instruments, by M. Choron," Paris, 1813; "Encyclopedical Library of Music, containing Notes, Researches, and Dissertations upon Theoretical and Practical Music," Paris, 1814. 13. "Elementary Method of Composition, by J. G. Albrechtsberger, translated from the German by A. Choron," Paris, 1814. 14. "Method of Accompaniment according to the Principles of the Schools of Germany, translated from the German of Albrechtsberger," Paris, 1815. These two works have been reunited by Choron, with some additions, from the edition of the complete works of theory by Albrechtsberger. This complete translation has appeared under this title: "Methods of Harmony and Composition, by the Aid of which one can teach himself, to accompany a figured bass, and to compose all Kinds of Music, by J. G. Albrechtsberger," Paris, 1830, two vols. 15. "The Practical Musician, or Gradual Lessons which lead the Pupils into the Study of Harmony, Accompaniment, and the Art of Counterpoint, teaching them the Manner of composing all Kinds of Music, by Fr. Azopardi, Master of the Chapel of Malta, translated from the Italian by the late M. De Framery, new edition, revised, corrected, and put into a better order, by A. Choron," Paris, 1816. 17. "Choral Book of Paris containing the Chant of the Diocese of Paris, written in Counterpoint, in four Parts," 1817. This work is only a little book, which contains the annual masses and great solemnities. 18. "Concertante Method of Music in many Parts, of a Gradual Difficulty," Paris, 1817. 19. "Method of Church Music, otherwise called Ecclesiastical or Gregorian Chant, containing Lessons and Exercises necessary to attain to a perfect Knowledge of this Chant." Paris, 1818, 28 pages. 20. "Exposition of the Concertante Method of Music," Paris, 1818, a half folio in two columns. 21. "Salvation of the Holy Sacrament, containing Stanzas and Anthems in Honor of the Holy Sacrament and Holy Virgin, put to Music to three equal Voices, by Choron," Paris, 1818, one vol. in 8vo. 22. "Concertante Method of Church Music and Ecclesiastical Counterpoint," Paris, 1819. 23. "Harmonic Solfeggio, offering a Methodical Series of Exercises in Harmony for four Voices, for a Master and his Pupils," one vol. The prospectus of this work has only appeared. 24. "Abridged Instruction upon the Organization and Direction of a School of Music, Solfeggio, and Singing," Paris, 1819. 25. "Elementary Exposition of the Principles of Music, serving as a Complement to the Concertante Method," Paris, 1819. The prospectus of this work alone has appeared. 26. "Elementary Solfeggios, containing the First Lessons of Musical Reading, for the Use of Beginners," Paris, 1820. 27. "Elementary Concert Method of Music, in three Parts," Paris, 1820. 28. "Method of Singing used by the Pupils of the Royal Singing School," Paris, 1821. The first part only of this work has appeared. 29. "Choral Chants in four Parts, used in the Churches of Germany," Paris, 1822. 30. "Book of Chorals for three Voices, used in the Colleges of St. Louis." Choron has published some little works, very short, and a few occasional writings, of which but few copies were published, which are now quite rare.

CHORUS, or CHO. An old Scotch name for a kind of double trumpet; so called on account of the great power of its tone.

CHORUS. This word, as used by the ancient Greeks, implied indifferently a band of singers, a company of dancers, or an assembly composed of both, or of an indiscriminate mixture of persons; and had, in its general sense, rather a plural than a specific meaning; but the dramatic *chorus*, and the chorus employed in public festivals, always consisted both of singers and dancers, and formed a numerous body of performers.

The present signification of the word *chorus* is wholly confined to music, and in its general sense alludes either to a composition of two, three, four, or more parts, each of which is intended to be sung by a plurality of voices, or to the vocal performers who sing those parts, and form what is called the *chorus*, or choral part of the band.

CHORUSES form a separate mass. By uniting them to the complete orchestra, we have three masses to treat at once. When a chorus is not in unison, it should always form correct harmony in two, three, or four parts, independent of the orchestra. It must be treated exactly in the same manner as either of the other masses. The entire orchestra is often too powerful as an accompaniment for the chorus; in this case it must be accompanied by only one of the two masses, generally that of the stringed instruments, which are always to be preferred in compositions of a soft and tranquil character. When a composer wishes to accompany a voice by wind instruments, he must treat them as solo instruments; that is, employ only one of each sort, except in the terminations, where all the mass may become necessary.

CHROMA. (Gr.) A term signifying a refined style of singing; also the former appellation of the character now called a *quaver*. See QUAVER.

CHROMATIC. A term applied by the ancient Greeks to that of their three genera or modes, which consisted of semitones and minor thirds. Modern musicians use the term *chromatic* to distinguish those passages of melody formed by successive semitonic intervals; or any series of dissonant and extraneous chords.

Chromatic, in the ancient music, is the second of the genera, or kinds, in which the consonant intervals were subdivided into their concinnous parts. The chromatic abounds in semitones; it had its name either by reason that the Greeks marked it with the character of color, or because the chromatic kind is a medium between the

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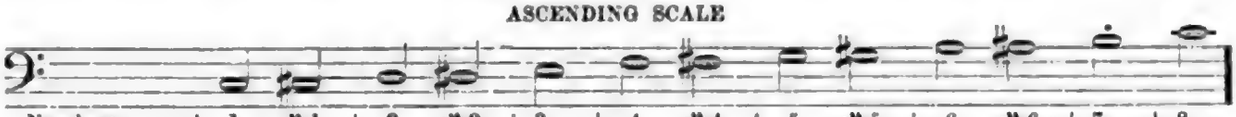
other two, enharmonic and diatonic, as color is between white and black; or because the chromatic kind varies and embellishes the diatonic kind by its semitones, which have the same effect in music with variety of colors in painting. Boethius, and after him Zarlin, attribute the invention of the chromatic genus to Timotheus, a Milesian, in the time of Alexander the Great. The Spartans banished it their city by reason of its softness. Mr. Malcolm observes, that we are at a loss what use the ancients could make of these divisions and subdivisions. All acknowledged the diatonic to be the true melody; the others seem only humorous irregularities, calculated to please the fancy by their novelty and oddness; and were besides so very difficult, that few, if any, are said to have ever practised them accurately among the ancient musicians.

CHROMATIC SCALE. This scale divides every whole tone of the diatonic scale, and consists of twelve semitones in an octave. No music is so far chromatic that it does not depend on the diatonic scale; and no passage can be called chromatic unless there is a regular progression by semitones. From the nature of chromatic intervals, which are not so agreeable to the ear, nor so easy for the voice, as the diatonic, we believe they should seldom be introduced, but reserved for more powerful effects than can be produced by diatonic progressions; and when they are used, they should be introduced so that the music may be both wild and agreeable.

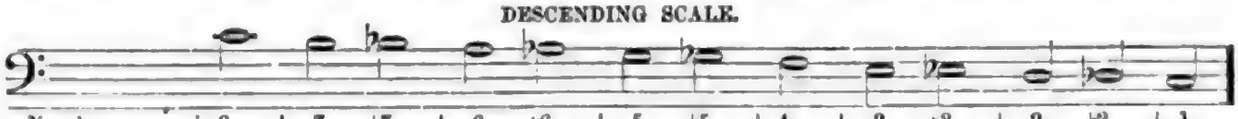
CHROMATIC SCALE, WITH THE NUMERALS, LETTERS, AND SYLLABLES.

ASCENDING SCALE



Numbers.....	1	♯1	2	♯2	3	4	♯4	5	♯5	6	♯6	7	8
Letters.....	C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C
Syllables.....	Do	Di	Re	Ri	Mi	Fa	Fi	Sol	Si	La	Li	Si	Do
Pronounced....	*Doe*	*Dee*	*Ray*	*Ree*	*Mee*	*Fah*	*Fee*	*Sole*	*See*	*Lah*	*Lee*	*See*	*Doe*

DESCENDING SCALE.

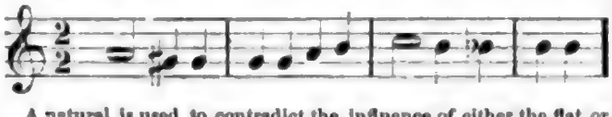


Numbers.....	8	7	♭7	6	♭6	5	♭5	4	3	♭3	2	♭2	1
Letters.....	C	B	B♭	A	A♭	G	G♭	F	E	E♭	D	D♭	C
Syllables.....	Do	Si	Se	La	Le	Sol	Se	Fa	Mi	Me	Ra	Ra	Do
Pronounced....	*Doe*	*See*	*Sa*	*Lah*	*La*	*Sole*	*Sa*	*Fah*	*Mee*	*Ma*	*Ray*	*Ray*	*Do*

The student will notice, that in the application of syllables to altered notes, the vowel sound is changed by sharps to *ee*, and by flats to *a*. When we speak of altered notes by numerale, we should say *sharp one, sharp two, flat six, flat seven*, &c.; and when we speak of them by letter, say *F sharp, C sharp, B flat, E flat*, &c.

Either a flat, or a sharp, affects all the notes on the same degree throughout the measure in which it occurs, thus:

When the last note in a measure is altered, and the first note in the next measure is on the same degree, the influence of the flat or sharp is continued, thus:



A natural is used to contradict the influence of either the flat or the sharp.

A note *sharped* naturally leads to the next sound or degree above: and a note *flatted* leads to the next degree below. The *sharp*, the *flat*, and the *natural*, when introduced into any given melody or harmony, are termed *chromatics*. Natural is sometimes used for diatonic, and also sometimes for physical, in which sense it is that performed by *natural* organs, that is, vocal music, in contradistinction to artificial or instrumental. Bishop Wilkins observes, that there appears a world of difference between natural and artificial sounds or things: the first ever appear adorned with all imaginable elegance and beauty, the latter, though the most curious in their kind, are infinitely rude and unhewn; the finest needle appears, when viewed with microscopes, a rough bar of iron: and the most accurate engraving, or embossment, as if done with a mattock or trowel.

CHRONOMETER. (From the Greek.) The name given to any machine constructed for the purpose of measuring the time.

The first modern chronometer was invented by Loulie, a French musician, who flourished about the latter end of the seventeenth century; and who, in his "*Elemens, ou Principes de Musique mis dans un nouvel Ordre*," gives a full description of the instrument.

CHRISTMAS CAROLS. The custom of celebrating the festivities of the season by the singing of carols appears to have mingled with the Christmas observances from the earliest period. We have specimens of the carols themselves of a remote date; one in the British Museum is dated as far back as the thirteenth century. There are evidences of the universality of the practice in the fifteenth century; and the great popularity of these songs is proved by the fact of a collection thereof having been printed in the early part of the following century, by Wynkyn de Worde. It is to the Puritans that we appear to have been indebted for the introduction of the religious carol. Those enemies of all mirth,—even in its most innocent or valuable forms,—finding the practice of carol singing too general and rooted to be dealt with by interdiction, appear to have endeavored to effect their objects by directing it into a channel of their own; and—probably retaining the ancient airs—to have adapted them to strange religious ballads. The entire version of the Psalms of David, made by Sternhold and Hopkins, was published about the middle of the sixteenth century; and some time before the middle of the seventeenth, a duodecimo volume appeared, under the title of "Psalms or Songs of Zion, turned into the Language, and set to the Tunes of a strange Land, by W. S., William Slatyr, intended for Christmas Carols, and fitted to divers of the most noted and common but solemne Tunes, every where familiarly used and knowne."

CHRYSOGONUS. A celebrated singer in Greece, who lived about thirty years after Christ.

CHURCH MUSIC was introduced into public worship at a very early period. What the

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music of the first Christians was can only be matter of conjecture; but it may be supposed to have been similar to that which had formerly been used in the different countries where they dwelt. In Judea, the chant was used; and in other parts of the Roman empire, the new Christians would have recourse to the pagan hymns of the Greeks and Romans. The ecclesiastical chants of the primitive Christians are supposed to be as old as the time of King David, for in his time music had a regular establishment in the worship of the sanctuary. The Hebrew psalmody, from the time of David, appears to have been transmitted from father to son till the middle of the first century of the church.

Till the time of Palestrina, about the year 1570, sacred music was nothing but a tissue of sweet sounds, almost destitute of perceptible melody. Music, like the other arts of civilization, suffered by the Goths and Huns, who overran Rome and Western Europe. It was not until the eleventh century that Guido, a Benedictine monk, in Italy, laid the foundation of solfaing, and Franco, a German, in the latter end of the same century, laid the foundation of figured music. In the four following centuries, harmony, counterpoint, and fugue were gradually developed. Thorough bass was discovered by Viadama, an Italian, two hundred years ago. All the inventions in music, and the improvements, have been by Italians and Germans. Lulli first introduced overtures. And even this imperfect music, in which one part only executed the melody, was performed in Italy with but a small number of instruments. Paul Veronese, the great painter, who lived in the middle of the sixteenth century, has preserved to us the form of those which were used in his time in his famous picture, the "*Cena di San Giorgio*," namely, a double bass, a violoncello, a violin, a flute, and the sackbut. But it was not till the time of the immortal author of "The Creation," who only died at Vienna so recently as 1809, that music attained its modern perfection. No man before him conceived the idea of an orchestra composed of eighteen kinds of instruments.

When we look at church music, as we now enjoy it in the United States, and compare it with its infancy, we cannot but wonder at the progress it has made. One of the most essential preparations for eternity is delight in praising God: to be able to do this acceptably, in sacred song, is a higher acquirement than even devotedness in prayer. Although the spirit be not master of that which it creates through music, yet it is blessed in this creation, which, like every creature of art, is mightier than the artist.

CIACONNE. (F.) An obsolete kind of air, derived from an old Italian dance, one feature of which is its obligatory ground bass.

C IN ALT. (I.) The eleventh above the G, or treble clef note; the fourth note in alt.

C IN ALTISSIMO. (I.) The octave above C in alt; the fourth note in altissimo.

CIS. (G.) C sharp, as *cis dur*, C sharp major; *cis moll*, C sharp minor.

CIAMPI, FRANCESCO. A Neapolitan composer and violinist. He published several operas at Venice between the years 1729 and 1762; he was likewise the author of some admirable productions for the church. Dr. Burney was in possession of a Miserere and a mass by this master, possessing great merit.

CIANCHETTINI, PIO, son of F. Cianchettini, of Rome, and of Veronica Dussek, was born in London in 1799. When only five years old, he performed in public a sonata of his own composition, in the Opera concert room in London; after which he travelled with his father through Germany, Holland, and France, in each of which countries he exhibited his talent with great applause, and was even called the British Mozart. On his return to London, he continued his studies, and at eight years old spoke perfectly well the French, English, Italian, and German languages. Immediately after this age, he commenced the composition of various instrumental pieces; amongst the rest a grand concerto, which he executed himself at a concert in London, in 1809, receiving the greatest applause. Cianchettini attended Madame Catalani, when first in England, in several of her musical tours, acting as her composer and conductor of her concerts, and was reëngaged in the same capacity by Madame Catalani on her return to England in 1822. In the Italian songs composed for Catalani by Cianchettini, he has been very happy in adapting his music so as to display the most brilliant powers of that singer. In the other songs which he has written, he has shown great taste in selecting the most classical words in British poetry; thus attempting to embody with music the finest effusions of a Milton and a Pope. His cantata for two voices, the words of which are taken from the Paradise Lost, was his first specimen in this style of composition, and abounds in sweet and tender, and at the same time scientific passages. His music to Pope's "Ode on Solitude" is also fraught with grace and feeling. The following are among the principal works of Pio Cianchettini: "A Cantata for two Voices, with Choruses, Words from the Paradise Lost;" "Take, O, take those lips away," song; "Fantasia on *Di tanti palpiti*, for Piano-forte;" "Introduction and an Italian Air, with Variations for Piano-forte and Flute or Violin;" "Pope's Ode on Solitude;" "Sixty Italian Catches for two, three, and four Voices, by Padre Martini, with an Accompaniment for Piano-forte;" *Scena ed Aria*, "*Ah quando cessera;*" Duetto, "*Ecco di Pafo il Tempio;*" "Benedictus, three Voices." Cianchettini died in England in 1851.

CIBBER, MRS., sister to Dr. Arne. She was celebrated as a singer till the year 1736, when she first appeared as a tragic actress. Her singing was much esteemed by Handel, who adapted one of the airs in the "Messiah" principally for her voice.

CIBULKA, or ZIBULKA, M. A. A good vocal composer, and performer on the harmonica, born in Bohemia about the year 1770. He published much vocal and instrumental music between the years 1791 and 1810.

CIECO, FRANCESCO. A celebrated Florentine organist. He was the son of Jacobo, a painter, of great probity and simplicity of manners. During childhood he was deprived of his sight by the small-pox. Being arrived at adolescence, and beginning to be sensible of the misery of blindness, in order to diminish the horror of perpetual night, he began, in a childish manner,

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to sing; but advancing towards maturity, and becoming more and more captivated with music, he began seriously to study it as an art, first by learning to sing, and afterwards by applying himself to the practice of instruments, particularly the organ, which he soon played without ever having seen the keys, in so masterly and sweet a manner as to astonish every hearer. Indeed, his superiority was acknowledged so unanimously, that, by the common consent of all the musicians of his time, he was publicly honored at Venice with the laurel crown, in the manner of a poet laureate, for his admirable performance on that instrument before the King of Cyprus and the Duke of Venice. He died in 1390.

CIFOLELLI. An Italian dramatic composer in France about the year 1770.

CIFRA, ANTONIO, a pupil of Palestrina, was chapel master at Rome. He published some motets and psalms at Venice in 1629, which are better than his secular music; in reference to some of which, Dr. Burney says, "We cannot help respecting these old masters for their science in ecclesiastical composition, in which they have left such admirable examples of pure harmony and ingenious contrivance; yet whenever, like Mr. Vellum, in Addison's comedy of the 'Drummer,' they choose to be jocular, or to attempt grace and gayety, they become grotesque and ridiculous."

CIMA, GIOVANNI PAOLO. An eminent organist and composer at Milan from 1591 to 1610. He acquired great reputation among the learned musicians of his time for his construction of perpetual fugue or canon.

CIMA, GIOVANNI BATTISTA. A good organist and composer at Milan about the year 1626.

CIMA, ANDREA, a brother of G. P. Cima, was chapel master and organist at Milan and Bergamo. He published concertos for two, three, and four voices, at Milan in 1614, and at Venice in 1627.

CIMADOR, GIAMBATTISTA, born at Venice in the year 1761, was a musician of no great scientific acquirement, though his works are full of fire and imagination. Before he quitted Italy, he composed an opera called "*Pigmalione*," which was well received by the public as a spirited and original work; the composer himself was, however, so discontented with it, that he threw the score in the fire, proposing never to write original music again; he kept his word, we believe, as we are not aware that he subsequently did more than arrange the music of other composers. His most important work, in this latter way, was an arrangement of twelve symphonies of Mozart, as sestets, with a seventh part *ad lib.*; this was done while Cimador was in England, where he remained many years, being, during part of the time, engaged in the music trade. It is stated by Gerber, that Cimador was a pupil of Haydn in composition.

CIMAROSA, DOMINICO, was born at Naples in 1754. He received his first instructions in music from Aprile, and subsequently studied on the principles of the great Durante, at the conservatory of Loretto, where he took advantage of the valuable lessons of Fenaroli, a pupil of Durante. He became early in life celebrated as a dramatic composer, and in 1787 received an invitation from the Empress Catharine of Russia to accept the office of dramatic composer to the court of St. Petersburg. He did not, however, long remain in that capital, for we find him in 1791 again in Italy, whence he was invited to Vienna by the Emperor Leopold, being offered the appointment of conductor of the Italian Opera in that city, in the room of Salieri. In the following year he accordingly proceeded to Vienna, and soon composed for the theatre there one of his best operas, "*Il Matrimonio Segreto.*" He next revised his opera of "*Il Pittore Parigino,*" and produced it on the same stage. Shortly after this, the Emperor Leopold died, when his successor, the Emperor Francis, presented Cimarosa with a splendid gold snuffbox, as an acknowledgment of the sense he entertained of his talents; at the same time stating, that he had yielded to the wishes of the inhabitants of Vienna, by restoring their favorite Salieri to his office of opera conductor. Up to this period Cimarosa had made himself known by the composition of the following operas: "*L' Italiana in Londra,*" 1779; "*Il Convicto,*" "*I due Baroni,*" "*Gli Inimici Generosi,*" and "*Il Pittore Parigino,*" 1782; "*Artaserse,*" of Metastasio, and "*Il Falegname,*" 1785; "*I due Supposti Conti,*" 1786; "*Volodimiro,*" "*La Ballerina Amante,*" and "*Le Trame Deluse,*" 1787; *L' Impresario in Angustie,*" "*Il Credulo,*" "*Il Marito Disperato,*" and "*Il Fanatico Burlato,*" 1788; "*Il Convitato di Pietra,*" 1789; "*Giannina e Bernadone,*" "*La Villanella riconosciuta,*" and "*Le Astuzie Feminili,*" 1790; and "*Il Matrimonio Segreto,*" 1792. Cimarosa now resumed his function of chapel master at Naples, where his talents and industry had acquired him numerous friends and admirers. He, however, continued his labors in that city only a very few years longer, producing there, amongst other minor works, the following: "*Il Matrimonio per Susurro,*" "*La Penelope,*" "*L' Olimpiade,*" and "*Il Sacrifizio d'Abramo,*" in 1793; "*Gli Amanti Comici,*" and "*Gli Orazi,*" in 1797. When the French revolutionary armies extended their successes to Naples, and occupied that city, during which time it was said that Cimarosa evinced a decided partiality for their cause, he lost the favor of the court, and at length very narrowly escaped the forfeiture of his life. He died at Venice in 1801, from the effects, according to some of his biographers, of the cruel treatment he experienced in the prisons of Naples. This fact, however, appears to rest on no good authority, as, after his arrival at Venice, in 1800, he not only completed the composition, and brought out his opera, of "*L' Imprudente Fortunato,*" but commenced writing another opera, entitled "*Artemisia,*" only the first act of which he had completed before his death. Several composers afterwards attempted to finish it, and the piece in this state was announced for performance at Venice; but the public caused the curtain to be lowered in the middle of the second act. All the operas of Cimarosa are distinguished by their contrivance, originality of ideas, richness of accompaniment, and the skill displayed in scenic effect. These merits are peculiarly conspicuous in his *comic* operas. We cannot help feeling, as we listen attentively to each passage, that the score must have been dictated by the inspiration

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of the moment. The enthusiasm excited in Italy by the "*Matrimonio Segreto*" can hardly be conceived. In a word, it at once fixed the wavering taste of the Italians. Cimarosa himself presided at the piano during the first seven representations of the opera at Naples — a circumstance very unusual there. At Vienna, the emperor, after hearing the first representation of it, invited both the vocal and instrumental performers to a banquet, after partaking of which, they proceeded the same evening to the theatre, for its second performance.

Several traits have been cited of the modesty of this great master. A painter, desirous of paying him a compliment, said that he considered him superior to Mozart. "Sir," replied Cimarosa with warmth, "*what would you think of the man who should say that you are superior to Raphael?*" Amateurs have differed much in opinion as to the comparative pleasure derivable from the dramatic works of Mozart and Cimarosa. Napoleon once asked Grétry (who knew little about Mozart's music) what was the exact difference between these two great composers. "Sire," replied Grétry, "Cimarosa places the pedestal in the orchestra, and the statue on the stage; whereas Mozart fixes the pedestal on the stage, and the statue in the orchestra;" meaning by this to express, that the renown of Cimarosa depended on the vocal, of Mozart on the instrumental parts. Some of Cimarosa's serious operas, especially his "*Orazi e Curiazi*," are as great in their style as his *buffa* compositions.

CINQUE-PACE. The name of a dance, the measures of which are regulated by the number five.

CINTI. See DAMOREAU.

CIPRIANO DI RORE, one of the most renowned composers of the sixteenth century, was born at Mechlin, in Flanders, 1516. In the title page of a book published at Venice in 1549, he is called the scholar of Adrian Willaert. In the preface of the "*Canti Carnascialeschi*," published at Florence in 1559, he is called *Cantore*, as if he had been merely a singer in the service of the house of Medicis. However, he seems to have spent the greatest part of his life in Italy as a composer; in which character he is mentioned with great respect by Zarlino, Vincenzo Galilei, Pietro Pontio, and almost every Italian musical writer of his time; and, after having been successively *maestro di capella* to the Duke of Ferrara, the republic of Venice, where he was the immediate predecessor of Zarlino, and the Duke of Parma, he died at the court of that prince, in 1565, aged forty-nine. His motets and madrigals were first published at Venice in 1544, and after his decease were republished with his masses. His "*Cantiones Sacræ*," or motets, were likewise printed at Louvain in 1573.

CIPRIANO, CORNIER. A violinist, resident in Poland; he was a scholar of Nazari of Venice, and was born in that town. He composed much music for his instrument, and died at Warsaw in 1789.

CIRILLO, FRANCESCO. A Neapolitan dramatic composer about the year 1650.

CIRRI, GIAMBATTISTA. An Italian violoncellist and instrumental composer between the years 1763 and 1795. Some of his music has been published in London, and other pieces at Berlin and in Italy.

CISTELLA. (L.) An instrument formed of, or contained in, a little chest.

CITHARA. (L.) An instrument of antiquity, the precise construction of which is now unknown, but which is supposed not to have been unlike the lyre. At first it had only three strings; but the number was, at different times, increased to eight, nine, and lastly to twenty-four.

CITHARA BIJUGA. (L.) A kind of cithara, so called from its having two necks, which determine the lengths of the two sets of strings.

CITHARA HISPANICA. (L.) Spanish guitar.

CITHARISTICA. (L.) An adjective applied to music composed for, or intended to be accompanied by, the harp or guitar.

CITHARODIA. An expression used by the ancients, to signify the art of singing to the lyre. To be able to sing to that instrument was to be master of the citharodia.

CITOLE. The word *citole* is derived from *cistella*, a little chest, and was the name formerly given to an instrument of the most simple construction, being little more than a small chest with strings on the lid or top.

CITTERN. The old English name of the guitar.

CLAGGET. An English composer, and inventor of several improvements in musical instruments, which he commenced exhibiting to the public in what he called a musical museum, about the year 1789. His compositions are chiefly instrumental.

CLAIR, J. M. LE. A French violinist, and composer for his instrument. He was chamber musician to Louis XV. He was assassinated in the streets of Paris in 1764.

CLANGOR. A loud, shrill sound, peculiar to the trumpet.

CLAPPER. A certain longitudinal piece of metal, freely suspended by one of its ends from the central and upper part of the interior of a bell, and which, actuated by the oscillating motion of the machine, strikes the *barrel* with its lower end, and produces those vibrations which cause the sound.

CLARICHORD, or CLAVICHORD. A keyed instrument, now out of use, somewhat in the form of a spinet, and the strings of which are supported by five bridges. One distinction in the clarichord is, that the strings are covered with pieces of cloth, which render the sound sweeter, and, at the same time, so deaden it, as to prevent its being heard at any considerable distance. On this account, it was formerly much used by the nuns, who could pursue its practice without disturbing the silence of the dormitory. It is sometimes called the dumb spinet.

CLARINET. A wind instrument of the reed kind, the scale of which, though it includes every semitone within its extremes, is virtually defective. Its lowest note is E below the F clef, from which it is capable, in the hands of good solo performers, of ascending more than three octaves. Its powers through this compass are not perfectly equal; the player, therefore, has not a free choice in his keys, being generally confined to those of C and F, which, indeed, are the only keys in which the clarinet is heard to advantage. The music for this instrument is, therefore, usually written in those keys. There are, however, B flat clarinets, A clarinets, D clarinets, B clarinets, and G clarinets; though the three latter

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are scarcely ever used, at least in this country. Within a few years, this instrument has been much improved. It approaches in tone the female voice nearer than any other instrument, and, as a principal in the orchestra, it now sustains a distinguished part. This instrument, which is of German origin, was introduced into Great Britain about the year 1779; and for the first twenty years its use was confined to the military; for at the grand performance at Westminster Abbey, 1791, forty oboes and bassoons were admitted into that stupendous orchestra of a thousand performers, but the clarinet had not gained sufficient reputation to obtain a place. Soon after this period, from its warlike tone, it was adopted by all the military bands upon the continent; and the French found it of such singular efficacy in leading on the troops to battle, that all their regiments were headed by vast groups of these performers.

At the federation in Paris, July 14, 1802, eighteen thousand troops passed in review before the Consul Bonaparte, to which were attached more than twenty bands of fifty performers each, forming an aggregate of more than one thousand musicians. The ordinary practice of military men is not less than six hours per day, and that for twenty years is but just adequate to conquer all the difficulties of this instrument. Probably the greatest good effected by the thirty years' war was the improvement of the wind instruments. It was the incessant practice of fifty thousand performers spread over the continent, that drew forth the genius and powers of those instruments, by which Haydn and Mozart perfected the musical science. In quality of tone the clarinet is warm and powerful, partaking somewhat of the oboe and trumpet combined; and the lustre of its tones adds great refulgence to the orchestra. The tone of the clarinet is peculiarly graceful in the open air.

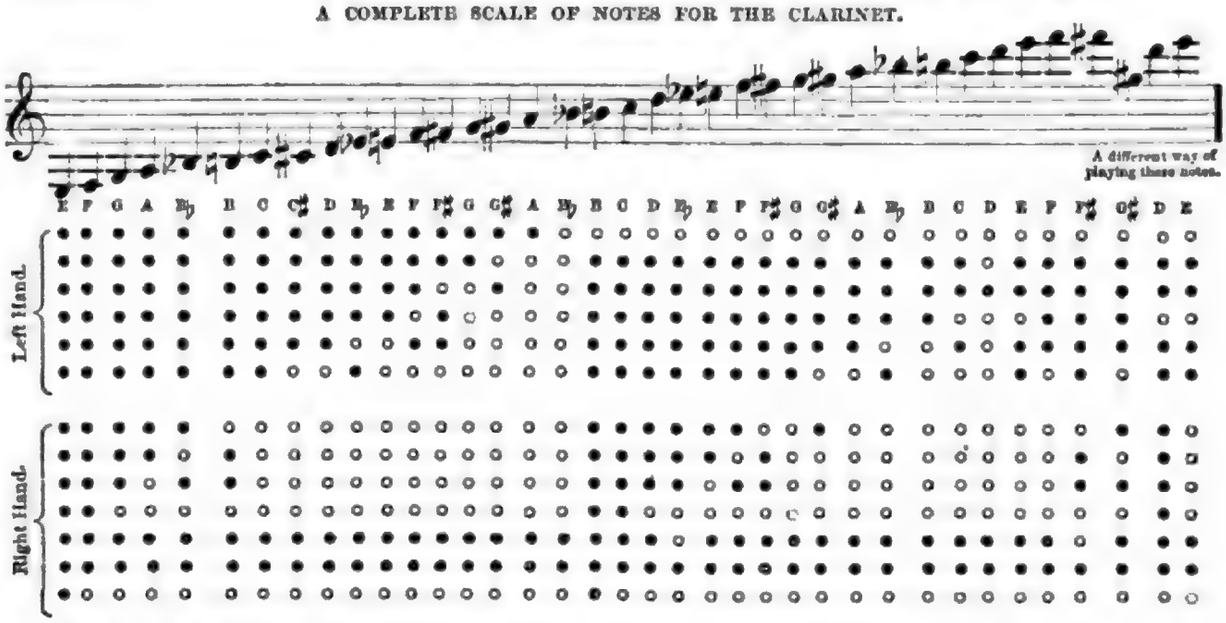
The clarinet is divided into four parts — the mouthpiece, (on which a flat reed is tied,) the upper joint, the middle piece, and the bell, or bottom piece. It has thirteen holes, five of which are stopped by keys. It is to those keys that the instrument is indebted for its chief use, for before they were contrived, the clarinet could not be used in concert, as it is at present. When played by itself, the fulness and sweetness of tone is very pleasing; but when joined with other instruments, or in concert with other instruments, its charming effect is too obvious to be particularly described. To make it familiar, and render playing on it easy, the following plain and concise instructions are intended: —

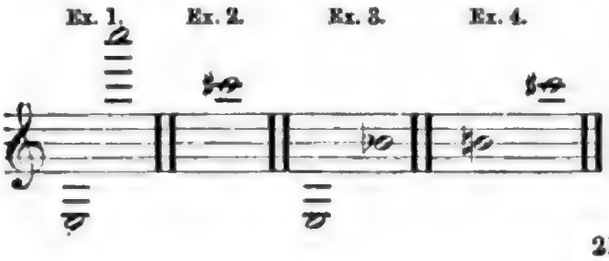
The clarinet must be held near the centre of the body, the bell part inclining downwards, with the left hand uppermost, and the right lowest. The thumb of the left hand is for the key nearest the mouth, and the first open hole that is underneath; the first finger for the second or upper key, and the second open hole; the second finger for the third open hole; the third finger for the fourth open hole; and the little finger of the left hand for the two long or lowest keys. The first finger of the right hand is for the fifth open hole; the second finger for the sixth open hole; the third finger for the seventh open hole; and the little finger of the right hand for the eighth or lowest open hole, and the short key at the bottom; so that the thumb and first and little finger of the left hand manage six holes, and the little finger of the right hand two.

Blow moderately strong the *chalumeau* or lowest notes; but for the clarinet notes, the reed must be pinched with the lips a little, and blown a little stronger; yet be careful that the teeth do not touch the reed.

In the following scale, the black notes represent the holes which are to be stopped, and the ciphers those which are to remain open.

A COMPLETE SCALE OF NOTES FOR THE CLARINET.





The compass of the clarinet extends from *e* to *four times marked c*, (see Ex. 1,) including all the intermediate semitones; but in orchestral music, the passages seldom run above *thrice marked c♯*, (Ex. 2,) and the notes between *e* and *once marked b b* (Ex. 3) are very soft; they are often used in arpeggios. Those included between

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once marked b♭ and *thrice marked* c♯ (Ex. 4) are more sonorous and brilliant, &c., &c.

Above this compass, they cannot be subdued without great difficulty. There are three kinds of clarinets used in the orchestra, the A, the B♭, and the C. Those in C execute the notes as they are written; those in B♭ play them a major second lower, and those in A a minor third lower than they are written. These different kinds of instruments are used because some keys, even among those in common use, would be imperfect or impracticable on the C clarinet; such keys, for example, as have more than two sharps or flats for their signature.

The C clarinet is used for the keys of C, G, and F major, and their relative minors, A, E, and D; the B♭ clarinet for the keys of B♭, E♭, A♭ major, and their relative minors, G, C, F; the A clarinet for the keys of A, D, and E major, and their relative minors F♯, B♮, and C♯; the B♭ clarinet diminishes the number of flats in the signature; that of A the number of sharps. The composer chooses one of these three clarinets, according to the key in which the piece is written; and, in selecting one, his aim is to have only a single flat or sharp after the clef, or at most two.

CLARINO. A kind of trumpet, consisting of a tube narrower than that of the common trumpet, and the tone of which is exceedingly shrill. The clarino was long a favorite instrument with the Portuguese, who had it from the Moors. *Clarino* is now the name given by the Germans to the common trumpet.

CLARION. An octave trumpet. It is said that the clarion now used among the Moors served anciently for a treble to several trumpets, which sounded tenor and bass.

CLARI, CARLO MARIA, of Pisa, a scholar of Colonna, and chapel-master of the cathedral of Pistoja. His excellent chamber duets and trios were not published till the year 1720; they had, however, been dispersed in manuscript long before that period, and though the duets of Steffani were more early known, it does not appear that they had been his model; for he was a composer of great eminence so early as the year 1695, when he set an opera for the theatre of Bologna, entitled "*Il Savio Delirante*," which was extremely admired. His style of *duetti* and *terzetti* certainly resembles that of Steffani; but we find no similarity of passage, and sometimes he is even superior to the abbate, in grandeur of subject and elegance of phrase, in his melodies. Handel is supposed to have availed himself of Clari's subjects, and sometimes of more, in the choruses of *Theodora*.

CLARK, RICHARD, born at Datchet, near New Windsor, in 1786, was educated under Dr. Aylward and Mr. Sexton, in the choir of St. George's Free Chapel of Windsor, and under Stephen Heather, at Eton College. On the death of his grandfather, Mr. Sale, in 1802, Clark was elected his successor, as lay clerk of St. George's Chapel, and gentleman extraordinary at Eton College. In 1805 he was appointed a deputy at Westminster Abbey for J. B. Sale, and on the death of Page was appointed deputy at his majesty's Chapels Royal, for Bartleman, and secretary to the Glee Club. In 1811 he quitted his places at Windsor. In 1814 he published, principally for the use of the above-named club, a volume containing the poetry of glees, madrigals, rounds, and catches, with a preface, in which is given an account of the national anthem of "God save the King," the music of which is there attributed by Clark to H. Carey; also a notice of the origin of the Glee Club, with some account of the word *madrigal*, and its introduction into England about 1583; together with a list of the prizes given at different periods by the Nobleman's Catch Club, and the Glee Club, up to the year 1812; some remarks on the custom of applauding the grace, "*Non nobis, Domine;*" also his regret at not being able to discover the author of those beautiful words beginning,

> "When winds breathe soft along the silent deep,
> The waters curl, the peaceful billows sleep."

The account of "God save the King" in this volume being contradicted, Clark set himself about finding the real author and composer; and after more than eight years' research, (in which time he appears to have been indefatigable,) by a strong chain of circumstantial evidence he labored to prove that the national anthem was written by Ben Jonson, the music by Dr. Bull, and that it was first sung at Merchant Tailors' Hall on July 7, 1607, by the gentlemen and children of his majesty's Chapel Royal, when King James I. was present, at a dinner given by that company on his escape from the powder plot. This curious account was published in 1821, with forty-three plates, among which are portraits of Jonson, Bull, King James, &c.; the work appears by the list of subscribers to have been very highly patronized. There are, indeed, some curious facts in it which had previously not appeared in print. After this work was published, Clark produced three tunes from very rare collections, which he had spoken of, but from their scarcity could not meet with in time to print for his subscribers; these went further to prove that the same air of "God save the King" existed in the reign of King Charles, and was composed by Bull.

On the death of Corfe, Clark was appointed one of the gentlemen of his majesty's Chapels Royal, and continued a deputy for J. S. Smith; he was also appointed a deputy at St. Paul's for Sale. Clark's compositions consist of several "Chants, Commandments, Anthems, and Glees;" one of these was a candidate for the prize given by the gentlemen of the Glee Club. None of them have been printed.

CLARKE, CHARLES E. J., organist of the cathedral at Worcester, was a chorister in the same cathedral. He was appointed organist to the cathedral at Durham before he had attained his sixteenth year, and two years afterwards, in 1814, a vacancy occurring in the situation of organist to the cathedral at Worcester, his native city, he was elected.

CLARKE, DR. JEREMIAH, was educated in the Royal Chapel, under Dr. Blow, who entertained so great a friendship for him that he resigned in his favor the place of master of the children and almoner of St. Paul's; Clarke was appointed his successor in 1693, and shortly after he became organist of that cathedral. In July, 1700, he and his fellow-pupil were named gentle-

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men extraordinary of the Royal Chapel; and in 1704 they were jointly admitted to the place of organist. Clarke had the misfortune to entertain a hopeless passion for a very beautiful lady, in a station of life far above him; his despair of success threw him into a deep melancholy, and on the 5th of November, 1707, he shot himself.

The compositions of Clarke are few; his anthems were remarkably pathetic, at the same time that they preserve the dignity and majesty of the church style; the most celebrated of them are, "I will love thee," printed in the second book of the Harmonica Sacra; "Bow down thine ear;" and "Praise the Lord, O Jerusalem." The only works of Clarke published by himself are lessons for the harpsichord, and sundry songs, which are to be found in the collections of that day, particularly in "The Pills to purge Melancholy;" but they are there printed without the basses. He also composed, for D'Urfey's comedy of "The Fond Husband, or the Plotting Sisters," that sweet ballad air, "The bonny gray-eyed morn," which Gay has introduced into the "Beggar's Opera," and is sung to the words, "'Tis woman that seduces all mankind."

CLARKE, DR. JOHN, now CLARKE WHITFIELD, was born at Gloucester in 1770. He commenced his musical education at Oxford, in 1783, under Dr. Philip Hayes, professor of music, went to Ludlow in 1789, under the patronage of the Earl of Powis, and was elected organist of St. Lawrence's church in that town. In 1793 he took his degree of Mus. Bac. at Oxford, and in 1795 went to Ireland, being appointed organist of the metropolitan cathedral at Armagh. In the same year he was created Mus. Doc. by Trinity College, Dublin, and elected master of the choristers of Christ Church and St. Patrick's Cathedral in that city. He returned to England in 1798, owing to the Irish rebellion; and was next elected organist and master of the boys of Trinity and St. John's Colleges, Cambridge, which appointment he held for more than twenty years. In 1799 he was admitted Mus. Doc. in the university of Cambridge, and in that of Oxford in 1810. In 1814 he took the surname of Whitfield, by sign manual, on the death of his maternal uncle, Henry Fotherley Whitfield, Esq. In 1820 Dr. Clarke was elected organist and master of the choristers of Hereford Cathedral; and in November, 1821, professor of music at Cambridge. His vocal compositions are numerous. The principal are, four volumes of cathedral music in score, several sets of glees, two volumes of vocal pieces, with original poetry, by Sir Walter Scott, Lord Byron, Mrs. Joanna Baillie, Mr. Hogg, &c.; various songs and glees, from "The Lay of the last Minstrel," "Marmion," "Rokeby," "Lord of the Isles," "The Pirate," &c., many of which were popular, as, "Fitz-Eustace," "Lochinvar," "The last Words of Marmion," "The Coronach," "The Cypress Wreath," "Is it the roar of Teviot's tide?" "*Ave Maria*," "Sweet Teviot," &c., with numerous single miscellaneous songs, duets, and glees; an oratorio in two acts; the first act consisting of the crucifixion, the second of the resurrection. The crucifixion was inimitably performed in the cathedral at Hereford, at the triennial music meeting, 1822, by a select and numerous band, led by Mr. F. Cramer, and received with universal approbation. This oratorio excited additional interest from the publicity of the circumstance of its having been composed during the agonized feelings of the author for the loss of his eldest son, an amiable young man, midshipman in his majesty's ship York, who perished with the whole crew, December 24, 1808. Dr. Clarke further edited several works, principally consisting of fifteen volumes of Handel's oratorios and coronation anthems, with a compressed accompaniment for the organ or piano-forte; the beauties of Purcell, in two volumes; two volumes of anthems, by celebrated composers; Arne's "Artaxerxes;" Matthew Lock's music in "Macbeth;" with numerous single songs, duets, glees, &c., &c.

CLASING, JOHANN HEINRICH, music teacher, classical composer, and pianist, was born at Hamburg in 1779. Thoroughly grounded in good music himself, he zealously labored, and with some success, to elevate the musical character of his native city. As a teacher, he was distinguished for thoroughness, and formed many excellent pupils. Both in and about Hamburg he took an active part in the bringing out of great church compositions. He edited many of Handel's works, with a new instrumentation. His piano-forte arrangements of some of Handel's oratorios, especially the "Messiah," are considered among the Germans as the very best extant. As a composer, for the church especially, Clasing was distinguished; but his creations, flowing from a true religious spirit, were poorly appreciated by his contemporaries. As a pianist, his feeling and expressive delivery gave him a high rank. He is described as an extremely modest, unselfish, amiable, and upright man; and yet, though every Hamburger prized his merits, and loved to talk of him as "our Clasing," he remained all his life a poor private teacher, harassed for the means of living, and dragged out his last years in poverty and sickness. He died on the 8th of February, 1829. His principal works are, 1. "*Pater Noster*," in German, for four voices, without accompaniment; 2. "Belsazar," an oratorio; 3. "Jephthah's Daughter," an oratorio for three voices, chorus, and orchestra; 4. "*Micheli et son Fils*," an opera, as sequel to Cherubini's "*Deux Journées*;" 5. "Which is the right one?" a comic opera, &c.; also a trio for piano, violin, and violoncello; a sonata for piano and violin; fantasias, rondos, &c.

CLAUDE, or CLAUDIN, LE JEUNE, whom the French rank among their first composers of the sixteenth century, was a native of Valenciennes, born about 1550. He was not only in the service of Henry IV., but in great favor at the court of his predecessor, Henry III., particularly in the year 1581, at the wedding of the Duke de Joyeuse, when his music is said by several writers of the times to have produced an extraordinary effect. Thomas d'Embry, who was his intimate friend, and had the story from Claudin himself, relates what happened on this occasion in a less suspicious manner than the rest. "This great musician," says he, "at first caused a spirited air to be sung, which so animated a gentleman who was there, that he clapped his hand on his sword, and swore it was impossible for him to refrain from fighting with the first person he met; upon which Claudin caused another air to be performed of a more soothing kind, which soon restored him to his natural

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temperament. Such power," continues he, "have the key, movement, measure, and inflections of the voice over the affections." His works consisted chiefly of miscellaneous songs and psalms. His songs are chiefly French, and in many parts like the madrigals of Italy.

CLAUDIANUS, MAMERTUS, a priest, who lived at Bienne about the year 462. Among his learned writings are many hymns and psalms, which he taught himself to the singers of his church. He is chiefly noted for having first composed and introduced the little litanies still sung in the Catholic church three days before Pentecost. He is also thought to have been the composer of the passion hymn, "*Pange lingua gloriosi prælium.*"

CLAUDIO DA CORREGGIO. See MERULO.

CLAUSE. Phrase.

CLAUSULA. (L.) In German, *clausel.* A close, or cadence.
CLAUSULA AFFINALIS. (L.) A Latin name given by the old composers to a cadence in a key related to the predominant key of the piece; as where a piece of music in D minor ends with a cadence in F major.
CLAUSULA DISSECTA. Old Latin name for half cadence.
CLAUSULA PEREGRINA. (L.) This term meant a cadence in a key whose key note was not in the scale of the principal key. More lately, a cadence in *any* key.
CLAUSULA PRIMARIA, or PRINCIPALIS. (L.) The principal or customary cadence in the key of the piece, called also *clausula finalis*, or *final close.*
CLAUSULA SECUNDARIA, or DOMINANS. (L.) The secondary or dominant close; i. e. the cadence in the fifth.
CLAUSULA TERTIARIA, or MEDIANS. (L.) The cadence of a piece in a minor key, when it took place in the key of the third.

CLAVECIN, (F.) CLAVICHORD. CLAVIER. (G.) An old keyed, stringed instrument, now universally superseded by the more brilliant toned piano-forte. Its compass, in its prime, was five octaves, from FF to *f thrice marked.* Yet more modern ones are found with five and a half and six octaves. It dates far back into the middle age; but it is not true that Guido of Arezzo was its inventor, though he is commonly supposed to have been the inventor of the *spinet*, an instrument which differs from the clavichord, inasmuch as its strings are snapped by goose-quills. The clavier or clavichord is unquestionably of later origin. It came into use in the seventeenth century, and throughout the whole of the eighteenth, and even in the beginning of the nineteenth century, it was the favorite instrument of the dilettanti, as the piano-forte is now. The common English term for the above is *harpsichord.*

CLAVICEMBALO. (I.)
CLAVICYMBALUM. (L.) } Old names for the harpsichord.
CLAVICYMBEL. (G.)

CLAYTON, THOMAS. One of the royal band in the reign of William and Mary. Having been in Italy, he persuaded himself that he could reform the bad musical taste of the English by his own compositions in the Italian style, and he accordingly, in the year 1705, arranged an opera called "*Arsinoe,*" in which Dr. Burney says, "not only the common rules of musical composition were violated in every song, but also the prosody and accents of our language."

CLAVIS. (L.) Literally, a *key.* Used in music in several senses: 1. As synonymous with CLEF, (which see;) 2. A note or tone; as, *claves signatæ*, (which see;) 3. The lever to the bellows of an organ; 4. The finger keys to a piano-forte or organ; 5. The keys which open and shut the holes in a wind instrument, as the flute or clarinet.

CLAVES SIGNATÆ. (L.) *Keys with signs.* An appellation given to the colored lines used by Guido in his tablature, before the invention of clefs, to determine the situations and powers of the notes.

CLAVICITHERIUM. An ancient oblong keyed instrument. See CLARICHORD; also SPINET.

CLAVIER. (F. G.) The key board of a piano or organ.

CLEEMANN, F., a native of Mecklenburg, published some German songs in 1797, and in 1800 a work entitled "The Musician's Manual."

CLEFS. Literally *keys.* Certain characters placed at the beginning of the several staves in a composition, to determine the local names of the notes, and the sounds in the great scale which they are intended to represent. The three clefs now in use — viz., the F, or bass clef; the C, or tenor clef; and the G, or treble clef — by the several situations given them on the staff may operate as so many more different clefs, and furnish us with the means of expressing all the notes within the usual compass of execution, in both vocal and instrumental music, without a confused addition of leger lines, either above or beneath the staff.

CLEGG, JOHN. An English violinist. He travelled with Lord Ferrers to Italy, and much improved his taste during his stay in that country. Clegg, by the account of contemporary professors, seems to have been superior to all performers on the violin in tone and execution, till about the year 1742, when he had so deranged his faculties by intense study and practice, that he was confined in the hospital of Bethlehem, where, during intervals of sanity, he was allowed the use of his instrument; and it was long a fashionable, though inhuman amusement, to visit him there, among other lunatics, in hopes of being entertained by his fiddle or his folly.

CLEMENS, (called by his contemporaries *Non Papa,*) JACOB. An excellent Flemish composer, principal chapel-master to the Emperor Charles V. Seven books of his motets, in four parts, were published after his decease, at Louvain, in 1567, as was his "*Missa Defunctorum,*" in 1580. His style is clear, his harmony pure, and every subject of fugue or imitation simple and natural.

CLEMENT, FRANZ J., born at Vienna in 1782, displayed a great genius for music at a very early age. When seven years old he went to London, and performed publicly on the violin with the first masters of the day, in some instances taking the first violin part. In 1802 he became *chef-d'orchestre* at one of the theatres at Vienna, where he remained till 1811. He afterwards gave concerts in Russia, Hungary, Bohemia, &c., and was recalled to Vienna in 1818. In 1821 he accompanied Mme. Catalani as director of her concerts in Munich, Frankfort, &c., giving rare proof of skill as an orchestra conductor. His musical memory was prodigious, and his ear so fine, that he perceived the least mistake in a player or singer. As a violinist, they say that he was born to be another Paganini, but his indolence prevented. He composed and published about 25 concertinos for the violin, a trio, a quatuor, 12 études, 3 overtures, 6 concertos, many variations, rondos, &c., a little opera, and the music to a melodrama; all these works are remarkable for richness and abundance of ideas.

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CLEMENTI, MUZIO, the celebrated pianist and composer, was born at Rome, in the year 1752. His father was a worker in silver of great merit, and principally engaged in the execution of embossed vases and figures employed in the Catholic worship. At a very early period of his youth, he evinced a strong disposition for music, and as this was an art which greatly delighted his father, he anxiously bestowed the best instructions in his power on his son. Buroni, who was his relation, and who afterwards obtained the honorable station of principal composer of St. Peter's, was his first master. At six years of age he began solfaing, and at seven he was placed under an organist of the name of Cordicelli for instruction in thorough bass; at the age of nine he passed his examination, and was admitted an organist in Rome. This examination consists in giving a figured bass from the works of Corelli, and making the scholar execute an accompaniment, after which he is obliged to transpose the same into various keys. This Clementi effected with such facility, that he received the highest applause from his examiners. He next went under the celebrated Santarelli, the great master of singing. Between his eleventh and twelfth years he studied under Carpini, the deepest contrapuntist of his day in Rome. A few months after he was placed under this master, he was induced by some of his friends, and without consulting his preceptor, to write a mass for four voices, for which he received so much commendation, that Carpini expressed a desire to hear it. It was accordingly repeated in church in the presence of his master, who, being little accustomed to bestow praise on any one, said to his pupil, after his dry manner, "Why did not you tell me you were about to write a mass? This is very well, to be sure; but if you had consulted me, it might have been much better." Under Carpini he was practised in writing fugues and canons on the *canto fermo*, and his master was frequently heard to say, that had Clementi remained under his instruction a year longer, he might have passed his examination in counterpoint. During these studies he never neglected his harpsichord, on which he had made so great a proficiency between thirteen and fourteen, that Mr. Peter Beckford, nephew of the alderman of that name, who was then on his travels in Italy, was extremely desirous of taking him over to England. The declining riches of the Romish church, at this period, not giving much encouragement to the trade of his father, he agreed to confide the rising talents of his son to the care of Mr. Beckford, and soon after this Clementi set off for England. The country seat of Mr. Beckford was in Dorsetshire, and here, by the aid of a good library and the conversation of the family, Clementi quickly obtained a competent knowledge of the English and several other languages. With regard to his own art, his early studies were principally employed on the works of Corelli, Alessandro Scarlatti, Handel's harpsichord and organ music, and on the sonatas of Paradies. His efforts to acquire preëminence on the harpsichord were in the mean time as indefatigable as they were successful; and at the age of eighteen he had not only surpassed all his contemporaries in the powers of execution and expression, but had written his Op. 2, which gave a new era to that species of composition. Three years afterwards this celebrated work was submitted to the public. The simplicity, brilliancy, and originality which it displayed captivated the whole circle of professors and amateurs. It is superfluous to add, what all the great musicians of the age have uniformly allowed, that this admirable work is the basis on which the whole fabric of modern sonatas for the pianoforte has been erected. The celebrated John Christian Bach spoke of it in the highest terms; but, although one of the most able players of his time, he would not attempt its performance; and when Schroeter arrived in England, and was asked if he could play the works of Clementi, he replied, that "they could only be performed by the author himself, or the devil." Yet, such is the progress which executive ability has made, that what was once an obstacle to the most accomplished talent is now within the power of thousands. A well-known popular air with variations, his Ops. 3 and 4, and a duet for two performers on one instrument, were the next productions of his youthful pen. Soon after he had quitted Dorsetshire to reside in London, he was engaged to preside at the harpsichord, in the orchestra of the Opera House, and had an opportunity, which he never neglected, of improving his taste by the performances of the first singers of that age. The advantage which he derived from this species of study was quickly shown by the rapid progress he made, beyond his contemporaries, in the dignity of his style of execution, and in his powers of expression. This, also, he carried into his compositions; and Dussek, Steibelt, Woelfl, Beethoven, and other eminent performers on the continent, who had had no opportunity of receiving personal instructions from Clementi, declared that they had formed themselves entirely on his works. His ability in extemporaneous playing had, perhaps, no parallel. The richness of harmonic combination, the brilliancy of fancy, the power of effect, and the noble style of execution, which he displayed, made him stand alone in an age which produced such a host of executive talent. His reputation, without the protection of any patron, rose with such rapidity, that, in a very short time, he received the same remuneration for his instructions as J. C. Bach; and the fame of his works and of his executive talents having spread over the continent, he determined, in the year 1780, and at the instigation of the celebrated Pacchierotti, to visit Paris. In that city he was received with enthusiasm, and had the honor to play before the queen, who bestowed on him the most unqualified applause. The warmth of French praise, contrasted with the gentle and cool approbation given by the English, quite astonished the young musician, who used jocosely to remark, that "he could scarcely believe himself to be the same man." Whilst he remained in that capital, he composed his Ops. 5 and 6, and published a new edition of his Op. 1, with an additional fugue. Having enjoyed the unabated applause of the Parisians until the summer of 1781, he determined on paying a visit to Vienna. In his way there he stopped at Strasburg, where he was introduced to the then Prince de Deux Ponts, since King of Bavaria, who treated him with the greatest distinction; and also at Munich, where he was received with equal honor by the elector. At Vienna he became acquainted with Haydn, Mozart, and all the

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celebrated musicians resident in that capital. The Emperor Joseph II., who was a great lover of music, invited him to his palace; where, in the latter end of the year 1781, he had the honor of playing alternately with Mozart before the emperor, and the Grand Duke Paul of Russia and his duchess. At Vienna, he composed three sonatas, (Op. 7,) published by Artaria; three sonatas, (Op. 8,) published at Lyons; and six sonatas, (Ops. 9 and 10,) also published by Artaria. On his return to England, he deemed it necessary to publish his celebrated "*Toccata*," with a sonata, (Op. 11,) — a surreptitious copy, full of errors, having been printed without his knowledge in France. In the autumn of 1783, John Baptist Cramer, then about fourteen or fifteen years of age, became his pupil. He had previously received some lessons from Schrooter, and was studying counterpoint under Abel. Clementi, at this time, resided in Titchfield Street, and Cramer used to attend him almost every morning, until the following year, when Clementi returned to France. Previous to his undertaking this second journey, he was engaged at the nobility's concerts, and had published his Op. 12; upon one of the sonatas of which work both Dr. Crotch and Samuel Wesley afterwards gave public lectures in London. In the year 1784, he again went back to England, and soon afterwards published his Ops. 13, 14, and 15. From this period to the year 1802, he remained in England, pursuing his professional labors with increasing reputation; and wishing to secure himself sufficient time for the prosecution of his studies, he raised his terms for teaching to one guinea per hour. His fame, however, was so great, that this augmentation of price rather increased than diminished the candidates for his instruction. The great number of excellent pupils, of both sexes, whom he formed during this period, proved his superior skill in the art of tuition; the invariable success which attended his public performances attested his preeminent talents as a player; and his compositions, from Op. 15 to Op. 40, are a lasting proof of his application and genius. Before the publication of this last work, he had produced one, the advantages of which have been and are still felt and acknowledged by almost all professors; we mean his excellent and luminous "Introduction to the Art of Playing on the Piano-forte." About the year 1800, having lost a large sum of money by the failure of the well-known firm of Longman and Broderip, 26 Cheapside, he was induced, by the persuasions of some eminent mercantile gentlemen, to embark in that concern. A new firm was accordingly formed, and from that period he declined taking any more pupils. The hours which he did not thenceforward employ in his professional studies he dedicated to the mechanical and philosophical improvement of piano-fortes; and the originality and justness of his conceptions were crowned with complete success. The extraordinary and admirable talents of John Field are still fresh in the memory of most lovers of classical music. These talents Clementi had cultivated with unceasing delight. With this favorite pupil, in the autumn of 1802, he paid his third visit to Paris, where he was received with unabated esteem and admiration. This pupil delighted every one who heard him; and what is still more worthy of remark, he played some of the great fugues of Sebastian Bach with such precision and inimitable taste as to call forth from a Parisian audience the most enthusiastic applause. From Paris he proceeded to Vienna, where he intended to place Field under the instruction of Albrechtsberger, to which his pupil seemed to assent with pleasure; but when the time arrived for Clementi to set off for Russia, poor Field, with tears trembling in his eyes, expressed so much regret at parting from his master, and so strong a desire to accompany him, that Clementi could not resist his inclinations; they therefore proceeded directly to St. Petersburg. In this city Clementi was received with the greatest distinction; he played extemporaneously in the society of the principal professors with his accustomed excellence, and to the admiration of his audience; and having introduced Field to his friends, soon afterwards left Russia, in company with a young professor of the name of Zeuner. Zeuner was the principal piano-forte player and teacher in Petersburg; and having received some instructions from Clementi during his residence there, he became so attached to his master, that he left all his scholars for the sake of accompanying him to Berlin. In the latter city Clementi played, both extemporaneously and from his works, before all the most eminent musicians, with his wonted vigor and effect; and, after remaining there two months, took Zeuner with him to Dresden, the place of his birth, where he left him well prepared to acquire the reputation which he afterwards obtained. In Dresden, an unassuming, but very able and excellent young musician, of the name of Klengel, introduced himself to the acquaintance of Clementi, and, after obtaining some instructions, became exceedingly desirous of accompanying his master in his travels. Clementi was so much pleased with his character and talents, which have since become well known to the public, that he consented; and after a few weeks' residence at Dresden, he took him on to Vienna, where, during some months, his pupil worked very hard under his instruction. It was at this time that he became acquainted with and cherished, by counsel and the frequent exhibition of his own powers on the piano-forte, the rising talents of Kalkbrenner, who has since raised himself to such distinguished eminence. During the summer following, Clementi took his pupil Klengel a tour through Switzerland, and returned immediately afterwards to Berlin, where he married his first wife. In the autumn he took his bride through Italy, as far as Rome and Naples; and on his return to Berlin, having had the misfortune to lose her in childbed, he immediately left the scene of his sorrows, and once more visited Petersburg. In this journey he took with him another promising young pupil, of the name of Berger, who had previously received his instructions, and who is now the principal professor of the piano-forte at Berlin. At Petersburg he found Field in the full enjoyment of the highest reputation — in short, the musical idol of the Russian nation. Here he remained but a short time; and finding relief from the contemplation of his severe loss in the bustle of travelling, he again went back to Vienna. The following summer, having heard of the death of his brother, he proceeded once more to Rome, to settle the affairs of his family. He then made short residences at Milan and various other

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places on the continent, where he was detained, in spite of his inclinations, by the disastrous continuation of the war; and seizing a hazardous opportunity of conveyance, in the summer of 1810, he once more arrived in England, and the year following married. Although, during this period of nearly eight years, he published only a single sonata, (Op. 41,) his mind and his pen were still occupied in the composition of symphonies, and in preparing materials for his "*Gradus ad Parnassum.*" His first publication, after his return, was the appendix to his "Introduction to the Art of Playing on the Piano-forte" — a work which has been of infinite use both to the profession and to the public. He next adapted the twelve grand symphonies of Haydn for the piano-forte, with accompaniments for the flute, violin, and violoncello. This work was a great *desideratum*, since that which had already been published by Salomon was awkwardly and imperfectly done. Before he went abroad, he had adapted Haydn's "Creation" for the piano-forte and voices; and he now published the oratorio of the "Seasons," which he had done in the same manner. He afterwards adapted Mozart's overture to "Don Giovanni," besides various selections from the vocal compositions of the same author. The Philharmonic Society having been now established, he gave two grand symphonies, which were received there, and at various other concerts, with enthusiastic applause. He produced several other symphonies at the Philharmonic Concerts, in March, 1824. Clementi enjoyed the highest consideration in England. Having become rich, in the last years of his life he abandoned the direction of his mercantile house to his associate, M. Collard, and retiring to a pretty country seat, lived in repose, and seldom visited London. Once when he did come, Cramer, Moscheles, and others gave a banquet to the patriarch of the piano, at the close of which he improvised to the astonishment and delight of all present. This was his "swan song." He died on the 10th of March, 1832, at the age of eighty years.

CLEMENTI & CO. Manufacturers of wind instruments, London. Their instruments were considered as the best in their day. Their flutes were very popular in the day of Nicholson, after whose plan, and under whose immediate direction, they made great numbers.

CLERAMBAULT, LOUIS NICOLAS, a French vocal composer, and a great favorite of Louis XIV. He died at Paris in 1749.

CLEREAU, PIERRE, a French composer of vocal music, published at Paris, in the middle of the sixteenth century, "*Chansons Spirituelles à quatre Voix,*" and a work entitled "*Tricinia.*"

CLERICO, FRANCESCO. Ballet master and dramatic composer at Venice in 1789.

CLIFFORD, REV. JAMES, a minor canon of St. Paul's, died about the year 1700. He edited, in 1664, a useful little book, containing a collection of the words of the services and anthems used in the collegiate and cathedral churches.

CLIFTON, JOHN C., was born in London, in 1781. He was intended for mercantile life by his father, who at length, however, on the persuasion of his son, placed him under the musical tuition of R. Bellamy, who was related to the Clifton family. Bellamy was at that time almoner and master of the choristers of St. Paul's cathedral. Under his able instructions Clifton remained nearly five years; at the expiration of which time his father sent him to a classical school, and again wished to turn his mind to commercial pursuits, at the same time not purposing to neglect his musical education; which soon after recommenced under the celebrated Charles Wesley, of whom Clifton became a favorite pupil. Again, however, his father took him suddenly from his musical pursuits, and placed him in a counting house, to the duties of which he could not at all get reconciled. When about eighteen years of age, he became acquainted with Cimador, Spagnoletti, and other musicians, who changed and improved his taste to such a degree that he determined immediately to follow music as a profession; but when on the point of doing so, he was given a situation in the government stationery office, where he did not continue more than two years, again finding calculation and account books to interfere too much with his favorite pursuit. The first opening of Clifton's professional life was at Bath, where he was engaged to conduct the musical department of the Harmonic Society, for which he set to music a Latin grace, "*Sed edamus,*" written by Dr. Morgan, and which continued to be sung for many years before supper. While at Bath he composed several glees and songs, among the latter his admired song, "If music be the food of love." In 1802 he visited Ireland, with the best introductions. During the time of his residence there, he met with great encouragement in composition, and published many of his works in Dublin; he also wrote a biographical sketch of his friend Sir John Stevenson, for one of the literary reviews. In 1815 Clifton produced a musical piece called "Edwin," at Crow Street Theatre, the music of which was well received. He resided in Ireland, chiefly in Dublin, for nearly fourteen years, and conducted during that time several concerts. The last, which he conducted conjointly with Sir John Stevenson, did credit to their feelings, as well as to all the professors, who volunteered their services, it being for the benefit of the poor of Ireland, who were then in a state of famine. The concert was on a very grand scale, and to make it more attractive, Clifton collected from the military bands all who were able to sing, and rehearsed them in the choruses of Haydn, Mozart, and Beethoven. He likewise added some hundreds of the charity children, and taught them Handel's hallelujah chorus, which produced a sublime effect. The orchestra was composed of more than four hundred performers. For his exertions on this occasion, Clifton received the public thanks of the committee, and was offered a professor's degree, which his modesty declined. In 1816 he finished a "Theory of Harmony simplified," and invented a machine called the Eidomusicon, which, being fastened to the piano-forte, over the action, produced the notes and chords as they were struck, and gave you the different intervals so distinctly, that the eye and the ear were engaged at the same time, which rendered vocal distances easily attainable for sight singing. He next publicly lectured on his new plan and invention, which gave much satisfaction. Being advised to publish it, he went to London and prepared his book for the press; but finding the

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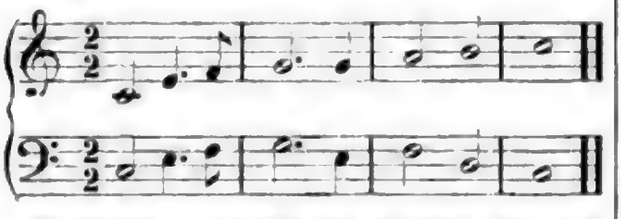
expenses enormous, and the difficulty attending the prosecution of his new design to be very great, he abandoned the idea altogether. In 1818, Clifton adopted the principles of Logier's system, and settled in London, where he held a highly respectable rank in his profession, as a teacher of singing, and of the theory and practice of harmony.

CLONAS. A celebrated flute player, who flourished soon after Terpander, and who was the composer of several pieces of music for his instrument.

CLOSE. The end or conclusion: as, the *closing movement*, the last movement; the *closing bar*, the last bar. When the *close* has for its bass the key note of the composition, it is called a *perfect close*; when its bass is any other than the key note, it is termed an *imperfect close*. *Close* therefore is synonymous with *cadence*. It is commonly indicated thus:



Frequently *two* double bars are used alone, and sometimes *one* with the half bar, for a close; but the regular character should be used in all cases.

COBB, RICHARD. Organist to Charles I. of England. Several of his compositions may be found in "The Triumphs of Oriana."

COBBOLD, WILLIAM. An English composer of madrigals and psalms at the close of the sixteenth century. Some of his compositions are to be found in Thomas Este's collection of psalms, published in 1591, and in a work entitled "The Triumphs of Oriana," published in 1601.

COCCHI, GIOACCHINO. A Neapolitan dramatic composer; he was engaged in 1757 to write for the Opera in London. When he first went to England, he carried there the new passages that were in favor at Rome and Naples, to which, however, he added so little from his own stock of ideas, that, by frequent repetition, the public was soon tired of them; and his publications in England are now as much forgotten as if he had lived in the fifteenth century. In 1762 his engagement as opera composer in London ceased. About 1772 he retired to Venice, where he had been *maestro* of a *conservatorio* before going to England. The exact year of his death is unknown.

COCCIA, CARLO, a celebrated dramatic composer, was born at Naples about the year 1789. He studied counterpoint under Fenaroli, and theatrical composition under Paesiello. In the year 1820 he went to Lisbon, where he was engaged for two years as composer to the theatre, and produced during that time four operas. From Lisbon he went to England, where he arrived in August, 1823, and was engaged for the season of 1824 at the Opera in London, as composer and conductor. His most admired operas are, "*La Festa della Musica*," "*La Clotilde*," "*La Selvaggia*," and "*Fajel*." For some time after 1836, he was director of the Musical Academy at Turin.

COCHEREAU. A celebrated French singer at Paris towards the close of the seventeenth century; he likewise composed some ariettes.

CODA. An Italian word, applied to a small number of bars at the end of a composition, which form the final close after the other strains of the movement have been duly repeated.

COGAN, DR. PHILIP. An English composer, chiefly of instrumental music, since the year 1788.

COGGINS, JOSEPH, an English professor of the piano-forte, was for many years a pupil and assistant of Dr. Callcott. He published, in 1815, an excellent work, called "The Musical Assistant, containing all that is truly useful to the Theory and Practice of the Piano-forte." He also published a divertimento from a theme of Steibelt's, and other piano-forte music.

COICK, or LE COQ, GIAN. Author of several songs in the collections of his time, particularly of one in five parts, printed at Antwerp by Susato, 1545, in the sixth book of "*Chansons à cinq et six Parties*." In this song the two upper parts are in canon, in which the second part inverts the melody of the first, while the other three move in fugue. "*Tout à rebours va mon affaire*" is the motto of this canon. This composition is curious and valuable, merely from the difficulty of its construction.

COIGNET. A merchant at Lyons. He was a collaborator with J. J. Rousseau in the opera of "*Pygmalion*."

COL, or CON; also *Coll* and *Colla*. An Italian preposition, signifying *with*; as, *col arco*, with the bow; *con spirito*, with spirit, &c.

COLASSE, PASCAL, chapel-master to Louis XIV., was born at Paris in 1636. He was a pupil of Lulli, and took him for his model in all his compositions, as the following lines testify: —

"Colasse de Lulli craignit de s'écarter,
Il le pilla, dit-on, cherchant à l'imiter."

But it is said that, whether he imitated Lulli or not, his opera of "Thetis and Peleus" will always be esteemed an excellent production. There are, besides, of his composition, motets and songs. Colasse destroyed both his fortune and health in an infatuated pursuit of the philosopher's stone, and died at Versailles in the year 1709.

COLBRAN, ISABELLA ANGELA. See Rossini.

COLEMAN, OBED M. Born at Barnstable, Mass., Jan. 23, 1817. In earliest infancy he exhibited much musical talent, but not until sixteen years of age, and during severe illness, did he exhibit extraordinary powers of invention. About this time, at New Bedford, Mass., he invented an astonishing piece of mechanism, known by exhibition as the Automaton Lady Minstrel and Singing Bird — the figure of a lady and bird, the former performing several popular airs upon the accordeon, while the latter, perched upon her shoulder, "warbled woodnotes wild." Having disposed of this ingenious contrivance for eight hundred dollars, he removed to Saratoga, N. Y., in 1842, where he effected some valuable improve-

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ments upon the accordeon, on which instrument he was an excellent performer. Here he commenced the construction of his Æolian Attachment to the piano-forte, which secured to him a high rank among inventors, and to his family a fortune. His patent sold in this country for one hundred and ten thousand dollars. He died at Saratoga Springs, April 5, 1845.

COLEMAN, DR. CHARLES, was a gentleman of the private music of King Charles I. After the rebellion he taught music in London. Coleman, Henry Lawes, Captain Cook, and George Hudson, composed the music to an entertainment written by Sir William D'Avenant, intended as an imitation of the Italian opera, and performed during the usurpation, at Rutland House, in Charter House Yard.

COLETTI, A. B. A Venetian dramatic composer at the beginning of the eighteenth century.

COLIZZI, JEAN. An Italian instrumental composer in the latter half of the last century. Some of his music was published in London.

COLLA, GIUSEPPE. Husband of Agujari, the singer, and composer of most of the music which she sang in public during her stay in England. Dr. Burney says that Colla's music, though often good, was by no means either very original or varied.

COLLA PARTE (I.) implies that the accompanist must follow the principal part in regard to time.

COLLA PIU GRAN FORZA E PRESTEZZA. As loud and as quick as possible.

COLLEGE YOUTHS. A society of London bell ringers. The College Youths form the chief society of the kind, and were formerly so respectable as to have for one of their members Sir Matthew Hale, chief justice of the Court of King's Bench. See RINGERS.

COLOMBE, or COLOMBA. An instrumental composer at Paris in 1783.

COLOMBINI. An author of some madrigals published at Venice in 1633.

COLONNA, FABIO, a Roman nobleman and celebrated mathematician, published, in 1618, a speculative work, now become very scarce, on the division of the scale, which at no time could be of much use to practical musicians, but at present, when so many better treatises on harmonics are extant, would not be read, if it could be found. Colonna died in 1647.

COLONNA, GIOVANNI PAOLO, was born at Brescia in 1630. He was chapel-master at Bologna. He composed but few operas; but he published, about the latter end of the last century, many excellent works for the church, of which P. Martini has given a list to the amount of twelve, in the second volume of his History of Music. It was the opinion of Dr. Boyce that Colonna was Handel's model for choruses accompanied with many instrumental parts different from the vocal. His Psalms in eight parts, published at Bologna in 1694, have been very justly admired for their masterly composition.

COLORS OF THE GENERA. *Colors* were used by the ancient Greeks to distinguish the different species of their genera; hence, substituting the name of the sign for that of the thing signified, they indifferently used the expressions *species of the genera*, and *color of the genera*.

COLTELLINI, CELESTE. A celebrated Italian female singer since the year 1780.

COMA, ANNIBALE. A composer of madrigals, published at Venice at the latter end of the sixteenth century.

COMANEDO, FLAMINIO. A composer of canzonets, published in Venice and Milan at the beginning of the seventeenth century.

COMBINED ORCHESTRAL MASSES are employed in overtures, symphonies, in the ritornellos to airs, and concerted vocal pieces, in choruses, in airs for dancing, in pantomimic music, in triumphal marches, and, in fact, wherever we desire to produce great effects and develop powerful imagery. But in all cases, these combinations must not be of too long duration, as otherwise the music degenerates into mere noise. That these combined masses may produce an agreeable effect, they must be introduced after intervals of repose; eight, sixteen, or twenty-four bars in succession are always sufficient. Still, however, in terminating a composition, a few more bars may be allowed; because, if the hearer's attention is exhausted or withdrawn, at least the close of the piece will, by this means, dissipate the *ennui* which would otherwise result.

COME 'L PRIMO TEMPO. (I.) In the same movement as at first.

COME SOPRA. (I.) *As above*, or *as before*. An allusion to the manner of performing some former passage, the style of which performance has been already denoted.

COME STA. (I.) *As it stands*. An expression implying, that the performer is not to embellish the passage over which it is written with any additions of his own, but to sing or play it exactly as it is given by the composer.

COME TEMPO DEL TEMA. (I.) Same movement as the theme.

COMES. (L.) A *companion*, or *follower*. The appellation formerly given to the voices, or instruments, which followed the *dux*, or leading performer. Thus, in fugues, the technical term for the principal theme is *dux*, and for the following, *comes*.

COMI, GAUDENZIO. An Italian musician in the service of the Prince of Conti, at Paris, in 1790. He has published some symphonies and other instrumental music since the year 1786.

COMIC SONG. A *song* consisting of the combination of a lively air with humorous words.

COMIN, GIACOMO, music master to Queen Margaret of France, and composer of some Italian part songs, lived in 1589.

COMMAS. The smallest of all the sensible intervals of tone. The *comma* is the difference between a tone major and minor. It is seldom in use, except in the theory of music, to show the justness of the concords; for in the practice, the division is drowned and lost. Lancelot divides his tone into nine parts, or commas; so that,

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according to him, a comma is the ninth part of a tone.

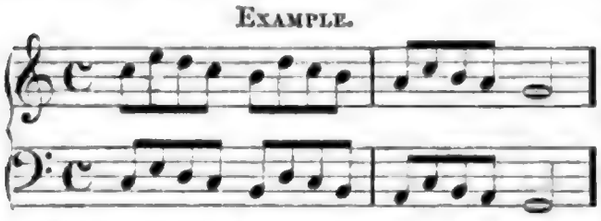
In perfect intonation, i. e., where the scale is mathematically perfect, and not *tempered*, the interval from 1 to 2 is a major tone; and from 2 to 3 a minor tone. The first contains nine, the second eight commas. See TEMPERAMENT.

COMMODO, COMMODAMENTE. (I.) Quietly, with composure.

COMMON CHORD. The combination of the third, fifth, and eighth of any note.

COMMON TIME. A measure which has an even number of parts in a bar.

EXAMPLE.

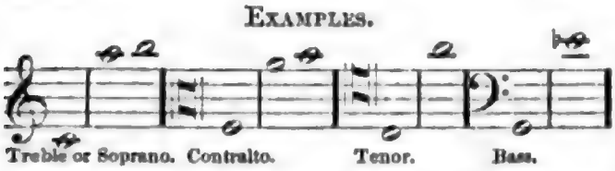


COMPANY OF MUSICIANS. A chartered association of musical composers and performers. King Charles I., soon after his accession, showed a disposition to encourage the liberal arts, particularly music, as appears by his charter granted to Nicholas Laniere and others, in which Laniere was appointed "master of the king's music," with a salary of two hundred pounds a year. The same monarch also, in the eleventh year of his reign, granted a charter to divers persons, the most eminent musicians, incorporating them by the style "Marshals, Wardens, and Commonality of the Art and Science of Music."

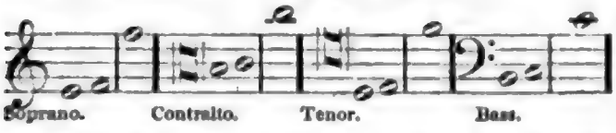
COMPASS. A word used to express the range of notes or sounds, comprehended by any voice or instrument.

COMPASS OF VOICES IN CHORUSES. The species of voices used in choruses are the *soprano* or *treble*, the *contralto*, the *tenor*, and the *bass*. The treble or soprano voice is about the same as the tenor in extent, but is an octave higher in its pitch. Soprano parts are often written in the C clef on the bottom line of the staff. The contralto has about the same extent as the bass, but an octave higher; the tenor the same extent as the soprano, but an octave lower; the bass the same extent as the contralto, but an octave lower.

EXAMPLES.



In writing for the chorus, it is necessary to employ the medium notes of each species as much as possible. They are as follows: —



When voices are compelled to sing above their medium notes, they soon become fatigued, and finish by screaming. Notes below the medium of the voice are deficient in power; they render the harmony feeble and indistinct: hence they must be employed but seldom, and never in all the parts at one time.

COMPIACEVOLE. (I.) Pleasing, attractive.

COMPLEMENT. A term applied to that quantity which is wanting to any interval, to fill up the octave. When we take any note together with its *fourth*, the *fifth* above the upper of the two notes is the quantity wanting, or the *complement*.

COMPOSER. An inventor of new music according to the rules of science: or, a *practical* musical author; so called in contradistinction to a *theoretical* musical author, who speculates in acoustics, and writes on the laws of harmony and melody, but does not concern himself with their practical application in composition.

COMPOSITION. The production of new music according to the established rules of harmony and modulation. The art of disposing musical sounds into airs, songs, &c., either in one or more parts, to be sung by a voice, or played on instruments. Under composition are comprehended the rules, 1. Of melody, or the art of making a single part; that is, contriving and disposing the simple sounds, so that their succession and progression may be agreeable to the ear. 2. Of harmony, or the art of disposing and concerting several single parts together, so that they may make one agreeable whole. It may be proper to observe here, that melody being chiefly the business of the imagination, the rules of its composition serve only to prescribe certain limits to it, beyond which the imagination, in searching out the variety and beauty of airs, ought not to go; but harmony being the work of the judgment, its rules are more certain and extensive, and more difficult in practice.

A superficial observer might imagine that all the possible combinations of the twelve sounds comprising the musical scale, would in time be exhausted, and thus end composition. The twelve sounds of the scale admit, of course, by mere combination, of 144 different successions. Each of these combinations can be varied again by accent, rhythm, or measure, by length, rapidity, force, legato, and staccato, so as to admit of constructing many millions of tones. Then there lie slumbering and unwrought, in the musical quarry, many forms of exquisite melody, to say nothing of harmony. So there is no end to composition, and no excuse for wearisome monotony. There is ample provision made in the great scale of nature for the composer of music.

The nature of musical composition is undergoing a continual change; and so innumerable are the combinations which may be wrought, that its style is without limits, and its effects unbounded. In the early composers, we find little more than simple mutations of harmony, and scarcely an attempt to rise into the more graceful region of melody. As to design or imitation of natural effects, no such traces appear. The old writers imagined that they could unravel the musical mysteries, by making sounds follow each other agreeably to certain laws, thereby uniting the principles of harmony and melody at once. Every device was tried; such as placing what was uppermost in the composition occasionally at the bottom, called inversion; which, with contrary

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motion, imitation, augmentation, answers, and the like, was thought to achieve all the varieties attainable in the system of sounds. But "the moulds of the contrapuntist are broken," and musicians are taught this great truth, that the art knows no bounds but what nature prescribes. Composition has advanced by slow degrees, and every age has had its favorite authors and favorite style. At each revolution it was imagined that the limits of the art had been reached, and that nothing remained beyond. Music exists upon emotions, which are more lively as they are more varied. They are also quickly effaced, and therefore in this art the necessity of novelty is felt more than in any other. Hence the interest that is taken in revolutions, and the enthusiasm which they excite. Hence, too, the regrets of those who are wedded to music of olden date, and their exclamations, that music is gone! music is totally ruined! which signifies nothing more than that the style of music has been changed.

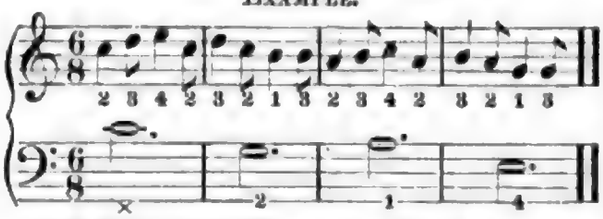
COMPOSIZIONE DA TAVOLINO. (I.) Songs for the table, or convivial melodies.

COMPOUND SOUND. A *compound sound* consists of the sounds of several distinct voices or instruments, all united in the same individual time and measure of duration, that is, all striking the ear together, whatever may be their other differences. But in this sense there is a twofold compound — natural and artificial.

COMPOUND HARMONY. *Compound harmony* is that which to the simple *harmony* of an octave adds that of another octave.

COMPOUND TIME. Measures which contain two or three principal accents; as, $\frac{6}{8}$, $\frac{12}{8}$, $\frac{9}{8}$, &c.

EXAMPLE.



COMPUTATRICES. (L.) *Female computers.* One of the names given to the præsciæ — women whom the ancients hired to sing and weep over the dead at their funerals. They were called *computatrices* because it was a part of their office to enumerate, or compute, the virtues and merits of the deceased. See PRÆSCIÆ.

C MOLL. (G.) C minor.

CON. (I.) With; as, *con espressione*, with expression.
CON AFFETTO. (I.) An expression implying a smooth, tender, and affecting style of performance.
CON ABBANDONO ED ESPRESSIONE. With self-abandon and expression.
CON BRIO. (I.) With briskness and spirit.
CON BRIO ED ANIMATO. Animated and brilliant.
CON DOLORE. (I.) See DOLOROSO.
CON FURIA. (I.) With vehemence; with fury.
CON GIUSTEZZA. (I.) With precision.
CON GRAVITA. (I.) With gravity.
CON GRAZIA. (I.) With grace.
CON GUSTO, or GUSTOSO. (I.) With taste.
CON IMPETO. (I.) With impetuosity.
CON MOTO. (I.) With agitation; with commotion.
CON SPIRITO. (I.) With spirit.
CON TENEREZZA. (I.) With tenderness.
CON TIMIDEZZA. (I.) With timidity.
CON VARIAZIONE. (I.) With variations.
CON VIVEZZA. (I.) With animation, vivaciously.
CON ZELO. (I.) With zeal.
CON 8va AD LIBITUM. With octaves at pleasure.

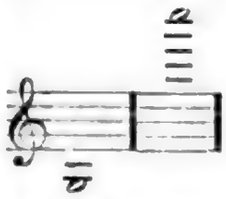
CONCENTO. (I.) A word formerly used by the Italians to signify the harmony resulting from the consonance of voices and instruments in concert.

CONCERT. A musical performance, in which any number of practical musicians, either vocal or instrumental, or both, unite in the exercise of their respective talents. The concerts of the ancient Greeks were executed only in the unison or octave.

CONCERTANTE. (I.) A concerto for two or more instruments, with accompaniments for a band.

CONCERTINA. This is a new instrument, introduced in New York, March 9, 1852, by Mr. Sedgwick, an Englishman.

It was patented in 1829 by Professor Wheatstone, whose name has been since celebrated as one of the inventors of the present English system of the electric telegraph. Although the tones are produced on the same principle as that of the common accordeon, it has no nearer resemblance to that instrument than an ordinary whistle has to the German flute. The internal construction is quite different. It is capable of the most complex harmonies, and the most difficult violin or flute music can be performed on it. Its compass is three octaves and a half.



The instrument possesses not only a complete chromatic scale, but also an *enharmonic* scale; it having two separate tones (for instance) for the notes G♯ and A♭ or D♯ and E♭. From this fact, as well as the flexibility of the bellows, the chords are in better tune than is generally the case with instruments of a fixed sound. The keys of the concertina are alternate, right and left, thus: A, C, E, &c., being on the *right* side of the instrument, B, D, F, and so on, would be on the *left*.

CONCERTINO. (I.) The principal instrument in a concert, or concertante; as, *oboe concertino*, the principal hautboy.

CONCERTO. (I.) A composition expressly written for the display of some particular instrument, with accompaniments for a band.

CONCERTO GROSSO. (I.) *Great concert.* An expression applied to the great, or grand chorus of the concert; or to those parts of the concert in which the *ripienos* and every auxiliary instrument are brought into action, in order to contrast and aggrandize the effect. For this great improvement in instrumental music we are, it is said, indebted to Giuseppe Torelli, who introduced its practice towards the latter end of the seventeenth century.

CONCERTO SPIRITUALE. (I.) A miscellaneous concert, consisting of the performance of pieces wholly selected from sacred compositions.

CONCIATINI, GIOVANNI CARLO, an eminent singer of the Bolognese school, was born in 1745. He was first singer at the opera at Berlin till 1796, when he retired with a handsome pension from the Prussian court.

CONCINNOUS. The signification of this term is generally confined to performance in concert. It applies to that nice, discriminating execution, in which the band not only gives with

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mechanical exactness every passage of the composition, but enters into the design, or sentiment, of the composer, and, preserving a perfect concord and unison of effect, moves as if one soul inspired the whole orchestra.

CONCITATO. (I.) Agitated. See AGITATO.

CON COMMODO. (I.) With an easy quickness.

CONCORD. A union of two or more sounds, which, by their harmony, produce an agreeable effect upon the ear. Unisonance being the relation of equality between the *pitch* of two or more sounds, theorists consider unisons as concords in the first degree. But an interval, being a difference of *pitch*, or a relation of inequality between two sounds, will form a *concord*, or *discord*, according to the circumstances of that particular relation. Of *concords*, there are two kinds, the one called perfect, the other imperfect: perfect *concords* consist of the fifth and eighth; imperfect *concords* of the third and sixth. The imperfect *concords* have also another distinction — that of the greater and lesser third and sixth. The *concords* are again divided into consonant and dissonant. The consonant *concords* are the perfect *concord* and its derivatives; every other is a dissonant *concord*. We apply the word *concord* also to the state of an instrument in respect of its tuning, as also to the agreement of two or more voices; as when we say, "That instrument is not in concord," or "not in tune;" "Those voices do not concord," or "do not harmonize and agree."

CONCORDANT. An epithet applied to all consonant or harmonious combinations.

CONDUCIMENTO. (I.) A term answering to the *agoge* of the Greeks, the *ductus* of the Romans, and signifying a melody, or succession of sounds, moving by conjoint degrees.

CONDUCTOR. A term applied to the person who arranges, orders, and directs the necessary preparations for a concert, and also superintends and conducts the performance. The duties of this office are well set forth in the following article from the "London Musical World."

"A conductor's business at what is commonly called a 'Piano-forte Concert,' i. e., where there are merely two or three principal performers, and where the piano affords the only accompaniment to the vocal music, are light indeed, compared with those which involve the training and practising large numbers of vocalists or instrumentalists, for concerts with a 'full band,' an 'efficient chorus,' or, as in oratorios and operas, with both combined. The duties of a conductor become onerous in proportion to the number of those engaged in a performance, and the difficulty of the works to be executed; and those frequenters of our 'grand' concerts, who imagine that the conductor's business is confined solely to his use of the *bâton*, or to his performances at the piano, either as accompanist or soloist, are egregiously mistaken. The office of a conductor is, indeed, any thing but a sinecure. Those only have ever entirely succeeded, who have possessed qualifications rarely found united in one man: —

"1. It is absolutely necessary that the conductor should be a composer, in the full acceptation of the term; one who can, if necessary, produce large and good works for band and chorus; who can arrange quickly songs, duets, &c., for full orchestra, from a piano-forte accompaniment, and *vice versa*; and who can judiciously add extra parts, either for wind or string instruments, to give additional effect to meagrely-constructed scores.

"2. He must possess a knowledge of the world as well as of music. He must unite great firmness and determination of purpose, without compromising the character of the man of good sense and the gentleman. He must have 'no mean and narrow prejudices,' or spiteful revenge, in his disposition. He must give equal attention to the half-slumbering juvenile at the triangles, to the solemn double bass, and to the careful and watchful principal violin.

"3. He must possess a thorough knowledge of every piece performed, not only in a practical, but in a theoretical point of view. Without this, he cannot pretend to correct an error, either in any separate part, or in his own full score; and without this capability, he should never, in my humble opinion, presume to wield the *bâton*.

"4. He must possess the quick susceptibility of faculty, rendered in the highest degree acute by culture, necessary to enable him to detect the most trifling error at rehearsal; and, in pointing out the error, he must do so without wounding the feelings of the performer. This latter point is one of the most difficult a conductor has to encounter. Should he be abrupt in his detection and exposure of an erring executant, he is certain to give offence; and should he be silent, and allow the error to pass uncorrected, the chances are that he will be denounced, by some *charitable* members of the orchestra, as incapable of fulfilling satisfactorily the manifold duties of his office.

"5. A conductor must be endowed with the most delicate perception of the measure of time and the play of rhythms, that he may indicate the *tempos* with accurate division and decision. He must neither beat time like a machine, nor must he be so extravagant or violent in his manner as to divert the attention of the audience from the music to the eccentric gyrations of his spasmodic *bâton*. Like the talented conductor Costa, he may make the motions of the *bâton* and his hands indicative of both force and expression. To invoke a *fortissimo*, and a decisive entrance of the brass instruments in orchestral music, I have seen the grand *maestro* significantly raise both his hands, in addition to an imperial wave of the *bâton* over his head, effecting at once the purpose desired; and how expressive the movements he employs to obtain a *crescendo tutti*, and the intimation of the left hand when he would have the delicacy of a piano. But, alas! to many persons — those who have no real music in their souls, stocks and stones — all that belongs to feelings, in matters of art, is stuff and affectation; beauty, they think, is an affair of line and rule; and taste a question of law and precedent, or an easy rule-of-three sum.

"6. A good conductor must, at all times, be prepared to accompany on the piano-forte all kinds of pieces — songs, duets, violin solos, &c., in all sorts of keys, or rather a 'bunch of keys' — at a moment's notice. He must gratify the soaring taste of the high tenor, by transposing his song a note or two higher; the contralto he must conciliate by playing her solemn ballad in a lower key; and he must accomplish the whole

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task without touching a single wrong note; or woe betide him from the critics, great and small, professional, newspaper, amateur, lady, &c. And besides all this, he must have magnanimity enough to suppress all display on the instrument, making his performance wholly subsidiary to the vocalist, whom he must, nevertheless, support at all points, covering any failure with a shower of notes, while the artist revives again.

"But all this, and more, are required of those who aspire to the office of musical conductor; and though few can lay claim to the numerous qualifications which I have but imperfectly enumerated, still, it is to him alone who possesses the majority of these, to whom may, with safety, be intrusted the highly-important office of musical conductor."

CONDUCTUS. (L.) A species of air much used in the time of Franco. Its particular style is not at present known; but this circumstance was particular to it — that though, in every other kind of descant, some known melody was chosen which governed the air originating from it, in the *conductus* the descant and the harmony were both of them new, and produced together.

CONFORTI, GIOVANNI BATTISTA, a pupil of Claudio da Correggio, published a book of madrigals at Venice in 1567.

CONFORTO, NICOLO. Composer of the opera "*Antigone*," which was successfully produced in London in 1757.

CONGREGATIONAL SINGING. The advocates of this kind of singing have English authority for attempting to introduce it into the churches in this country. In 1644 psalm singing in congregational form was established by the Assembly of Divines at Westminster. They decided that it was "the duty of Christians to praise God publicly by singing of psalms together in the congregation; the whole congregation may join, and all who can read shall have a psalm book. But for the present, where many in the congregation cannot read, the minister may read the psalm, line by line, before the singing thereof." Here we have not only old but *good* authority for congregational singing, and for lining or *deaconing* the hymn.

CONJUNCT. (From the Greek.) A term applied by the ancient Greeks to those tetrachords which were so disposed with respect to each other, that the last or highest note of the lower tetrachord was also the first or lowest note of the tetrachord next above it.

CONNOISSEUR. (F.) A person who possesses a knowledge of the principles of composition, or performance, and is a competent judge of musical effect.

CONRAD, J. G., published some preludes for the organ at Leipsic in 1798.

CONRADI, JOHANN GEORG, chapel-master at Dettingen, was one of the first opera composers for the Hamburg Theatre in the years 1691—1693.

CONSECUTIVE. This term is applicable to any two chords, one of which immediately succeeds the other. Thus, when any two combined sounds, which are fifths to each other, are followed by two other combined sounds, also fifths to each other, such chords are called *consecutive* fifths.

CONSERVATORIO. (I.) The name given in Italy to the public music schools in that country.

CONSERVATORY OF PARIS. Founded by Sarette, 1795, and the expense paid from the public treasury, by decree of the convention. In 1800, Napoleon fully developed the institution; and Sarette continued director until 1814, when he was dismissed, and Cherubini appointed in his place. At this institution vocal and instrumental music, in all their branches are, taught by the most distinguished practical performers. The length of study in *every* department is *three years*.

CONSERVATORY AT LEIPSIC. This institution was founded in 1843, under the patronage of the King of Saxony, and with the valuable coöperation of the chapel-master, Dr. Felix Mendelssohn Bartholdy. Its reputation spread so rapidly, both in and around Germany, that at the close of the first half year, it numbered forty-four pupils, thirty-three male and eleven female. At the commencement of the second term, the number had increased to sixty. These pupils are attracted thither not only from all parts of Germany, but from Belgium, Holland, Denmark, Norway, Russia, England, and America.

CONSONANCE. *Consonance*, if we are to deduce the definition of the word from its etymology, is the effect of two or more sounds heard at the same time; but its general signification is confined to concording intervals. When the interval of a *consonance* is invariable, it is called perfect; and when it may be either major or minor, it is termed imperfect.

CONSONANT. This word is applied to those intervals which produce consonant concords; i. e., concords composed of consonances only.

CONSTANTINI, FABIO. A Roman composer of sacred vocal music about the year 1630. He also published a collection of the vocal works of the most esteemed masters of the preceding ages.

CONTI, ANGIOLA, called *La Taccarina*. A much esteemed Italian prima donna about the year 1760.

CONTI, GIACOMO. *Chef-d'orchestre* of the Italian Opera at Vienna in 1790. He composed much instrumental music.

CONTI, GIOVACHINO, called *Gizzielo*, from his master Gizzi, was a celebrated Italian singer about the year 1750. He was engaged by Handel for the opera in London. Conti excelled in the pathetic. At the time he was in England he was a young singer, and so modest and diffident, that when he first heard Farinelli at a private rehearsal, he burst into tears and fainted away from despondency. Gizzielo narrowly escaped with his life during the earthquake which happened at Lisbon in 1755, and he was impressed with such religious awe on witnessing that tremendous calamity, that he retreated to a monastery, where he ended his days.

CONTI, IGNAZIO. An Italian composer of dramatic music in the service of the Emperor of Germany at Vienna; his compositions bear date from the year 1728 to 1736.

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CONTI, LAURA. A female Italian singer, educated at the conservatory of *L' Ospidaletto* at Venice. Dr. Burney was delighted with her taste and expression; he heard her at Venice in 1770. She was a pupil of Durante.

CONTI, NICOLO. A composer of Italian songs about the year 1750.

CONTI, FRANCESCO, a celebrated theorbist, born at Florence, was, upon the decease of Ziani, in 1703, appointed vice chapel-master to the Emperor of Germany, at Vienna. He composed an opera entitled "*Archelas Rè di Cappadocia*," the words whereof were written by Abbate Pariati; as also the opera of "*Clotilda*," performed at London in the year 1709. He was also the composer of various other dramatic pieces; among which may be remarked the comic opera of "*Don Quixote*," said to be one of the first examples of *good* comic dramatic music. The following anecdote of Conti is preserved. In the year 1730, this musician, having been insulted at Vienna by a secular priest, took satisfaction on the spot, by beating the holy father. The transaction having been public, a criminal process was issued against Conti; he was convicted, and an ecclesiastical sentence passed upon him, that he should be exposed for an hour, each of three successive days, at the great door of the cathedral church of St. Etienne. The emperor commuted the sentence to one instead of three humiliating exhibitions, to which he had been condemned; but not having conducted himself with sufficient humility on the first occasion, he was ordered to suffer the remaining portion of his original sentence, by being exposed on the other two days, dressed in a loose robe or shirt, and bearing in his hand a lighted torch; to this was superadded a fine of one thousand francs, to be given to the priest who had been struck. All the expenses of the proceedings were ordered to be defrayed by him; that he should be imprisoned four years; and after that, banished forever from the Austrian dominions.

CONTINI, GIOVANNI. Chapel-master at Brescia, and composer of madrigals and sacred music, published at Venice between the years 1560 and 1570.

CONTINUATO. (I.) *Held on.* A term implying that any sound is to be continued, or sustained, with an unvaried force or strength. Also, it sometimes means that a movement is to be performed throughout in equal time.

CONTRA-BASS. (I.) The lower bass.

CONTRA-BASSO. (I.) The instrument called a *double bass.*

CONTRALTO. (I.) Countertenor. A voice between the tenor and treble. See COUNTERTENOR.

CONTRARY MOTION. When one *part* ascends, and another descends, simultaneously, they are said to be in *contrary motion.*

CONTRAST. Contrast, in music, is that opposition and relief produced by the difference of style in the several movements of a composition; or the *chiara oscura* of the several passages in the same movement; the alternate *crescendos* and *diminuendos*, *pianos* and *fortes*, employed by the composer, to awaken the attention and interest the feelings of his audience.

CONTRAPUNCKT. (G.) Counterpoint.

CONTRAPUNTO. (I.) Counterpoint. See that word.

CONTRAPUNTIST. A musician skilled in counterpoint. See COUNTERPOINT.

CONTRE-BASSE. (F.) A double bass. See DOUBLE BASS.

CONTRE-DANSE. (F.) A dance so called, because the parties stand in pairs opposite to each other. See COUNTRY DANCE.

CONTRIVANCE. This word is applied to that branch of the science of composition which regards the disposition of the several *parts* with respect to each other. When the parts of a composition *sing*, or move smoothly, and at the same time harmonize well, reply to each other, take up the points adroitly, and mingle and modulate with sweetness, freedom, and facility, they are said to exhibit a great deal of contrivance.

CONVERSI, or CONVERSO, GIROLAMO, born at Correggio, composed two books of madrigals, published at Venice in 1575 and 1584. His madrigal, "When all alone, my pretty love," will ever be a favorite with the amateurs of this style of music.

COOK, HENRY, was educated at the chapel royal, during the reign of King Charles I.; but at the commencement of the rebellion he quitted it, and entered the army. About the year 1642 he had interest enough to obtain a captain's commission; and from that time he was always distinguished by the name of Captain Cook. The loyalty and skill of this musical soldier recommended him to the notice, and secured him the patronage, of Charles II., by whom he was not long afterwards appointed master of the children of the royal chapel. A hymn in four parts, composed by Cook, was performed instead of the Litany, in the Chapel of St. George, at Windsor, by order of the sovereign and the knights of the Garter, on the 17th of April, 1661. None of his church music has hitherto been printed; and, if we may judge from his few secular compositions that are to be found dispersed in the collections of the times, he seems to have by no means possessed the requisite qualifications for the high office to which he was appointed. In the second part of Playford's "Musical Companion," published in 1667, there are two or three of his songs, which are in almost every respect dry and uninteresting. He was the musical instructor of Humphrey, Blow, and Wise; and, as Anthony Wood informs us, died of grief in the year 1672, in consequence of the talents and musical reputation of his pupil Humphrey having become far superior to his own.

COOKE, DR. BENJAMIN, a celebrated English musician, was the son of Benjamin Cooke, a music seller in New Street, Covent Garden. About the year 1780, he was organist and master of the boys of Westminster Abbey. Dr. Cooke composed many beautiful vocal pieces; among which may be named the ducts of "Thyrsis when he left me," and "Let Rubinelli charm the ear;" also the glees, "Hark! the lark," "How sleep the brave," "In paper case," and "In the merry month of May;" the latter of which is an admirable imitation of the ancient madrigal style.

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Dr. Cooke had the character of a most amiable and agreeable man. Miss Hawkins, in her anecdotes, says, "No one was ever less vain of superior excellence in an art, or, rather, less sensible of it, than Dr. Cooke; he certainly supposed that every body could do what he did, 'if they would but try;' and he would lend his abilities to assist, in the least ostentatious manner. When seated at the organ of Westminster Abbey, where no one ever excelled him in accompanying an anthem, he would press every hand that could be useful into his service; and, even at the risk of addressing himself to persons ignorant of the first principles of music, would say to any lad, who had strolled into the church, and found his way up to the organ, 'Young gentleman, can't you lend us a hand here?' To his boys he would say, 'Come, come, don't stand idle; put in one hand here under my arm.'" Dr. Cooke died in the year 1793.

COOKE, ROBERT, organist and master of the choristers of Westminster Abbey, died in the year 1814. He was a composer of some excellent vocal music. The most admired of his works is, "An Ode to Friendship," which was sung on the first night of the British Concerts. Among his other works are, "In the rose's fragrant shade," glee, four voices; "Love and Folly were at play," glee, four voices; "Mark where the silver queen," glee, four voices; "Queen of the sea," "Round thy pillow," three voices; "Soft spirit," three voices; &c., &c.

COOKE, NATHANIEL, was born at Bosham, near Chichester in 1773. He received the principal part of his musical education in London, from his uncle Matthew Cooke, organist of St. George's, Bloomsbury. N. Cooke published many small pieces for the piano-forte, some of which are particularly pleasing. He further published "A Collection of Psalms and Hymns for the Use of the Brighthelmstone Church Choir," which includes a well-constructed canon, "I have set God always before me," and a "*Te Deum laudamus*," that was much admired at Brighton, having been sung in the church nearly every Sunday for fifteen years. At the election of an organist for the parish church at Brighton, though several candidates were put in nomination, all the persons present, amounting to four hundred, with one exception only, held up their hands in Cooke's favor.

COOKE, THOMAS, was born in Dublin, about 1785. Having evinced an early genius for music, he studied under his father, and at seven years of age played a concerto on the violin in public, with an effect and precision hardly ever equalled by so young a performer. A talent for composition soon appeared, when he had the advantage of further instruction in theory from the celebrated Giordani, at that time resident in Dublin. No living musician had a greater knowledge than T. Cooke of the various musical instruments in use, on nine of which he performed *solos* for his benefit, in one night, at Drury Lane Theatre, and for all of which he wrote with much facility. At a very early age, T. Cooke succeeded to the directorship and leading of the music at the Theatre Royal, Dublin. While in this situation he composed several musical pieces, which were eminently successful; but the ambition of ardent genius is seldom at rest so long as there is any thing to attain; and to the surprise of all his friends, he suddenly announced himself in Dublin, to perform the arduous singing character of the *Seraskier*, in the "Siege of Belgrade." The play-going part of the town knew not what to think, not having the least idea of his possessing any vocal powers beyond those necessary to join in a glee; but it proved that he well knew his ground, for, to the astonishment of a most brilliant house, (it being his own benefit,) he acquitted himself in such a manner as at once to place him on the line of first-rate singers. After this successful *début*, he, at the request of the proprietors, played some nights more in Dublin, and soon afterwards, having occasion to visit London, he accepted a proposal from the proprietors of the English Opera, at which theatre he filled the situation of first singer some seasons, during which time he composed many successful operas. This led to offers from Drury Lane, where he closed an engagement for a series of years as principal singer, and at which theatre he was engaged as musical director, leader, and composer. Cooke was a member of the Philharmonic Society, of the Royal Academy of Music, of the Nobleman's Catch Club, and of the Glee Club; director, leader, and composer of the music to the Theatre Royal, Drury Lane; and principal tenor singer to the Bavarian legation, at their chapel in Warwick Street, &c., &c. His principal compositions are the operas "Frederic the Great," "The King's Proxy;" overture to "Maid and Wife;" glees, songs, &c., and the "Scale, with fifty-seven Variations, for young Performers on the Piano-forte." Cooke married Miss Howells, singer at Covent Garden, and had several children, who became distinguished in music. In London he went by the name of "Tom Cooke."

COOMBE, WILLIAM FRANCIS, was born at Plymouth, in Devonshire, in 1786. He began his musical studies under his father, a professor of singing at Plymouth, in which town he sang at the early age of nine years, on occasion of some oratorios being given, at which the principal London performers were present. He next studied music under Churchill, and a short time with Jackson, of Exeter. At the age of fourteen he was appointed organist of Chard, in Somersetshire, afterwards at Totness, in Devonshire, which situation he held for nine years, subsequently removing to Chelmsford, in Essex, where he held the organist's place eleven years. Having been much engaged in teaching, he had but little time for composition. He has, however, published a few sonatas, &c., chiefly for the use of his pupils.

COOMBS, JAMES MORRIS, born at Salisbury in 1769, was admitted a chorister in the cathedral, and received his musical education from Dr. Stephens and Mr. Parry. At an unusually early period of life he composed and published a "*Te Deum*," which was much admired for its originality, and is still occasionally performed in various cathedral churches. In 1789 he was appointed organist of Chippenham. He afterwards published several single songs, glees, a set of canzonets, &c., many of which were very popular. In 1819 he edited a selection of *psalm tunes*, which is very highly approved of, and has an extensive circulation. His last attempt in composition was an "*Agnus Dei*," deemed particularly beautiful. He died in the year 1820, aged fifty-one.

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COPERARIO, or COOPER, JOHN, a celebrated performer on the *viol da gamba*, and composer for that instrument and the lute, was one of the musical preceptors to the children of King James I. Some of his vocal compositions are to be found in Sir William Leighton's collection, and there are several others extant in manuscript. In conjunction with Laniere and another person, he composed the songs in a mask written by Dr. Campion, on the marriage of the Earl of Somerset with Lady Frances Howard, (the divorced Countess of Essex,) which was represented in the banqueting house at Whitehall, on St. Stephen's night, 1614. One of the songs in this mask, beginning with the words "Come ashore," is inserted in Smith's "*Musica Antiqua*," as a specimen of the music of this composer. Coperario was the author also of "Funeral Tears for the Death of the Right Honorable the Earl of Devonshire; figured in seven Songes, whereof six are soe set that the Wordes may be expressed by a Treble Voyce alone, to the Lute and Base Viol, or else that the meane Part may be added, if any shall effect more Fulnesse of Parts. The seventh is made in forme of a Dialogue, and cannot be sung without two Voyces," printed in 1606; and "Songs of Mourning and Bewailing the untimely Death of Prince Henry," printed in 1613. It has been supposed by some persons that Coperario was by birth an Italian. This, however, is an error, arising from the circumstance of his having Italianized his plain and genuine name of John Cooper into Giovanni Coperario.

COPPOLA, GIUSEPPE, a Neapolitan composer, published an oratorio entitled "*L'Apparizione di St. Michele*, in 1788.

COPYIST. One whose profession it is to copy music, either for private or public performance. The chief part of this art consists in giving the heads of the notes a full rotundity of form, and a decided and unequivocal situation on the lines, and in the spaces they are meant by the composer to occupy; to make the ties of the semiquavers and notes of less value strong and clear, as well as to place them at equal distances; and where two or more staves move together, to set the *parts* so correctly under each other that the eye may catch at a glance what the hands are to perform at the same moment.

COR. (F.) A horn. See CORNO.

CORANTE. (I.) A slow dance in $\frac{3}{2}$ or $\frac{3}{4}$ time.

CORANTO. (I.) A certain air, consisting of three crotchets in a bar. See COURANT.

CORBELIN, a harpist at Paris, published a method for his instrument in 1783, and other musical works up to the year 1802.

CORBETT, WILLIAM, was a celebrated performer on the violin, and leader of the first opera orchestra at the Haymarket, at the time when "*Arsinoe*" was performed there. Of this person there are some particulars worth noting. He was a good composer and a great collector of music and musical instruments. When the Italian Opera, properly so called, was established in London, (that is to say, in the year 1710, when "*Rinaldo*" was performed at the Haymarket,) a set of instrumental performers were introduced, and Corbett, though in the service of the king, was permitted to go abroad. Accordingly he went to Italy, and resided at Rome many years, during which time he made a valuable collection of music and musical instruments. Those who were acquainted with his circumstances, at a loss to account for his being able to lay out such sums as he was observed to do in the purchase of books and instruments, confidently asserted that, besides his salary, he had an allowance from government, and that his business at Rome was to watch the motions of the Pretender. In his younger days, and before he left England, he had published two or three sets of sonatas for violins and flutes, twelve concertos for all instruments, and sundry sets of tunes made for plays; but upon his return, about the year 1740, he brought with him a great quantity of music of his composing during his residence abroad, from the publication of which he hoped to derive considerable advantage; he was, however, disappointed in his expectations. Corbett died at an advanced age, about the year 1748.

CORDA; plural CORDE. (I.) A string; as, *sopra una corda*, on one string.

CORDANS, DON BARTOLOMEO. A Venetian dramatic composer between the years 1707 and 1731.

CORDATURA. (L.) The collective appellation given to the open scale of any stringed instrument; thus the open strings, G, D, A, E, form the *cordatura* of the violin; E, A, D, G, B, E, form the *cordatura* of the guitar.

COR DE SIGNAL. (F.) A bugle.

CORDICELLI, S. GIOVANNI. A Roman organist and composer of motets about the year 1750. He taught Clementi thorough bass.

CORELLI, ARCANGELO, founder of the Roman school (what may now be termed the ancient school) of violinists, was born at Fusignano, near Imola, in the territory of Bologna, in 1653. He is said, by Adami, to have received his first instructions in counterpoint from Matteo Simonelli, of the papal chapel; his violin master was Giovanni Battista Bassani, of Bologna. It has been said, without authority, that Corelli went to Paris in the year 1672, but was soon driven thence by the jealousy and violence of Lulli. That he visited Germany, after he had finished his studies, we are assured by Gaspard Printz, who informs us that he was in the service of the Duke of Bavaria in 1680. Soon after this period he returned to Italy, and settled at Rome, where, about 1683, he published his first twelve sonatas. In 1685, the second set appeared, under the title of "*Balletti da Camera*." In 1690, Corelli published the third opus of his sonatas; and in 1694 the fourth, which, consisting, like the second, of movements fit for dancing, he called also "*Balletti da Camera*." About this time the opera was in a very flourishing state at Rome, and Corelli led the band as principal violin. His solos, the work by which he acquired the greatest reputation during his lifetime, did not appear till the year 1700, when they were published at Rome under the following title: "*Sonate à Violino, e Violone, o Cembalo, Opera Quinta, Parte Prima; Parte Seconda, Preludii, Allemande, Correnti, Gighi, Sarabande, Gavotte, e Follia.*" This work was dedicated to Sophia Charlotte, Electress of Brandenburg. Corelli's great patron at Rome was Cardi-

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nal Ottoboni, the great encourager of learning and the polite arts; to whom, in 1694, he dedicated his "*Opera Quinta*," and in whose palace he constantly resided, "*col spetiosa carattere d' attuale servitore*" of his eminence, as he expresses himself in the dedication. Crescimbeni, speaking of the splendid and majestic *academie*, or concert, held at Cardinal Ottoboni's every Monday evening, says, that the performance was regulated by Arcangelo Corelli, "that most celebrated professor of the violin." The following anecdotes of this eminent musician were communicated by Geminiani, one of his most illustrious pupils, and who was himself an eye and ear witness of what he thus related. At the time when Corelli enjoyed the highest reputation, his fame, having reached the court of Naples, excited a curiosity in the king to hear his performance; he was consequently invited, by order of his majesty, to that capital. Corelli, with great reluctance, was at length prevailed upon to accept the invitation; but, lest he should not be well accompanied, he took with him his own second violin and violoncello. At Naples he found Alessandro Scarlatti and several other masters. He was entreated to play some of his concertos before the king; this he for some time declined, on account of his whole band not being with him, and there was no time, he said, for a rehearsal. Although, however, he consented, and in great fear performed the first of his concertos, his astonishment was very great to find that the Neapolitan musicians executed his productions almost as accurately at sight as his own band after repeated rehearsals, when they had almost got them by heart. "*Si suona* (says he to Matteo, his second violin) *à Napoli.*" After this, being again admitted into his majesty's presence, and desired to perform one of his sonatas, the king found an adagio so long and dry, that, being tired, he quitted the room, to the great mortification of Corelli. Afterwards he was desired to lead in the performance of a mask, composed by Scarlatti, which was to be represented before the king. This he undertook; but from Scarlatti's little knowledge of the violin, Corelli's part was somewhat awkward and difficult; in one place it went up to F, and when they came up to that passage, Corelli failed, and could not execute it; but he was astonished beyond measure to hear Petrillo, the Neapolitan leader, and the other violins, perform with ease that which had baffled his utmost skill. A song succeeded this, in C minor, which Corelli led off in C major. "*Ricominciamo,*" (let us begin again,) said Scarlatti, good naturedly. Still Corelli persisted in the major key, till Scarlatti was obliged to call out to him, and set him right. So mortified was poor Corelli at this disgrace, and the deplorable figure he imagined he had made at Naples, that he stole back to Rome in silence. Soon after this a hautboy player, whose name Geminiani could not recollect, acquired such applause at Rome, that Corelli, disgusted, would never again play in public. All these mortifications, joined to the success of Valentini, whose concertos and performances, though infinitely inferior to those of Corelli, were become fashionable, threw him into such a state of melancholy and chagrin, as was thought to have hastened his death. This account of Corelli's journey to Naples is not a mere personal anecdote; it throws light upon the comparative state of music at Naples and at Rome in Corelli's time, and exhibits a curious contrast between the fiery genius of the Neapolitans, and the meek, timid, and gentle character of Corelli, so analogous to the style of his music. In 1712 his concertos were beautifully engraved at Amsterdam, by Estienne Roger and Michael Charles le Cene, and dedicated to John William, prince palatine of the Rhine; but, alas! the author survived the publication of this admirable work but six weeks; the dedication bearing date the 3d of December, 1712, and he dying on the 18th of January, 1713. He was buried in the Church of Santa Maria Della Rotonda, the ancient Pantheon, in the first chapel on the left hand of the entrance of that beautiful temple, where a monument, decorated with a marble bust, is erected to his memory, near that of the greatest of painters, Raphael, by Philip William, count palatine of the Rhine, under the direction of Cardinal Ottoboni. During many years after Corelli's decease, a solemn service, consisting of selections from his own works, was performed in the Pantheon, by a numerous band, on the anniversary of his funeral. This solemnity continued as long as any of his immediate scholars survived to conduct the performance. Of the private life and moral character of this celebrated musician no new information can now be obtained; but if we may judge of his equanimity and natural disposition by the mildness, sweetness, and even tenor of his musical ideas, his temper and talents must equally have endeared him to all his acquaintance. The account that is given of his having amassed six thousand pounds, exclusive of a valuable collection of pictures, and of his having bequeathed the whole of his property to his patron, Cardinal Ottoboni, savors more of vanity than true generosity; and the cardinal magnanimously evinced his opinion of this bequest, by reserving only the pictures, and distributing the remainder of Corelli's effects among his indigent relations, to whom they naturally appertained. In regard to the peculiar merits of Corelli's productions, it may be briefly said, that his *solos*, as a classical book for forming the hand of a young practitioner on the violin, have ever been regarded as truly valuable by the most eminent masters of that instrument; and it is said that his "*Opera Quinta*," on which all good schools for the violin have since been founded, cost him three years to revise and correct. Tartini formed all his scholars on these solos; and Giardini observed, that of any two pupils of equal age and abilities, if the one were to begin his studies by Corelli, and the other by Geminiani, or any other eminent master whatever, he was certain that the first would become the best performer. The concertos of Corelli have withstood all the attacks of time and fashion with more firmness than any of his other works. The harmony is so pure, the parts are so clearly, judiciously, and ingeniously disposed, and the effect of the whole, from a large band, so majestic, solemn, and sublime, that they preclude all criticism, and make us forget that there is any other music of the same kind existing. Geminiani's character of Corelli, upon the whole, seems very just: "His merit was not depth of learning, like that of his contemporary, Alessandro Scarlatti, nor great fancy, or a rich invention in melody or harmony, but a nice ear, and most delicate taste, which led him to select the

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most pleasing melodies and harmonies, and to construct the part so as to produce the most delightful effect upon the ear." At the time of Corelli's greatest reputation, Geminiani asked Scarlatti what he thought of him, who answered, that "he found nothing greatly to admire in his composition, but was extremely struck with the manner in which he played his concertos, and his nice management of his band, the uncommon accuracy of whose performance gave the concertos an amazing effect, even to the eye as well as to the ear." For, continued Geminiani, "Corelli regarded it as an essential to a band, that their bows should all move exactly together, all up or all down, so that at his rehearsal, which constantly preceded every public performance of his concertos, he would immediately stop the band if he saw an irregular bow." There was little or no melody in instrumental music before Corelli's time; and though he has more grace and elegance in his *cantilena* than his predecessors, and though slow and solemn movements abound in his works, yet it must be confessed they are destitute of true, pathetic, and impassioned melody. However, when we recollect that some of his productions are upwards of a hundred and fifty years old, we shall, in spite of this deficiency, admire and wonder at their grace and elegance, which can only be accounted for on the principle of their ease and simplicity, which have conferred longevity on the works of Corelli. His productions continued longer in unfading favor in England, where they still retain a considerable portion of esteem, than even in his own country, or indeed in any other part of Europe. They have, however, been compelled to submit to the superior genius and talents of Haydn, Mozart, Beethoven, and Cherubini, who, in the ideas of the generality of musical readers, will probably, and perhaps justly, be considered to have left at an immeasurable distance the comparatively humble efforts of their laborious predecessors.

CORFE, JOSEPH, born at Salisbury in 1740, was one of the choristers of the cathedral of that city, and received his musical education from Dr. Stephens, the organist. Early in life Corfe was honored with the patronage of James Harris, Esq., grandfather to the Earl of Malmesbury, by whose friendship he was recommended to the notice of Bishop Lowth, which procured for him, in 1782, the appointment of one of the gentlemen of his majesty's Chapel Royal. In 1792 he was elected, by the dean and chapter of Salisbury, organist of that cathedral and master of the choristers; which situation he resigned, in 1804, to his son Arthur. Few men stood higher, both in public and private estimation, than Corfe. His compositions are chiefly for the church, and his morning and evening service, with many excellent anthems, are in constant use at Salisbury and other cathedrals. He died in 1820. The following is a list of his publications: "A Morning and Evening Service, a Sanctus, with eight Anthems, dedicated to the Dean and Chapter of Salisbury," 1 vol.; "A Treatise on Singing;" "A Treatise on Thorough Bass;" "The Beauties of Handel, dedicated to his late Majesty," 3 vols.; "Sacred Music, adapted to some of the choicest Compositions of Jomelli, Pergolesi, &c., &c., by the late James Harris, Esq., dedicated to the Earl of Malmesbury;" "The Beauties of Purcell, dedicated to Miss S. Beckford," 2 vols.; "Three Sets of Glees, from Scotch and other Melodies;" "The Second Volume of Kent's Anthems."

CORFE, ARTHUR THOMAS, son of the preceding, was born at Salisbury in 1773. He was placed as chorister at Westminster Abbey in 1783, and received his musical education from Dr. Cooke; he afterwards studied the piano-forte under Clementi. In 1804 he was elected organist and master of the choristers of the cathedral of Salisbury. Mr. A. T. Corfe's compositions are a "*Te Deum*," "*Jubilate*," "*Sanctus*," and "Commandments;" an anthem, "Lord thou art become gracious," for a counter tenor; the Ordination Hymn, from Handel's Works; and also several piano-forte pieces.

CORKINE, WILLIAM. An English composer of "Airs to sing to the Lute and Bass Viol," published at London, in two volumes, in 1610 and 1612.

CORNAMUSA. The old name of the bagpipe. See CORNMUSE.

CORNE DE CHASSE. (F.) French horn. See HORN, FRENCH.

CORNET A PISTONS. (F.) A species of trumpet with valves.

CORNET. A wind instrument now but little known, having more than a century since given place to the hautboy. There were three kinds of cornets — the treble, the tenor, and the bass. The treble and tenor cornets were simple, curvilineal tubes, about three feet in length, gradually increasing in diameter from the mouthpiece towards the lower end. The bass cornet was a serpentine tube four or five feet long, and increasing in diameter in the same manner. Though the tone of this instrument was naturally powerful and vehement, yet in skilful hands it was capable of becoming both soft and sweet. The name *cornet* has more recently been given to a species of trumpet, much used in the brass bands of our day.

CORNETTINO. (I.) A small or little cornet: the diminutive of *cornet*. The word *cornettino* is also the appellative for an octave trumpet.

CORNISHE, WILLIAM. Composer for the Chapel Royal in the time of Henry VII.

CORNMUSE. The name of a horn, or Cornish pipe, formerly much in use, and blown like the bagpipe.

CORNO. (I.) A French horn; plural *corni*.

CORNO DI BASSETTO. (I.) A basset horn.

CORNO INGLESE. (I.) English horn. A reed instrument related to the hautboy, but of a deeper pitch.

CORO. (I.) A chorus or piece for many voices.

COROMEION. (From the Greek.) A brazen bell, much used by the ancients.

CORONATA. The Italian name for pause.

CORRADINI, NICOLO. Organist and composer at Cremona. His "*Canzoni Francesi*" were published at Venice in 1624.

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CORREGIO, CLAUDIO, published some madrigals at Venice in 1566.

CORRI, DOMINICO, an Italian composer, resident in London, was a pupil of Porpora at Naples, from the year 1763 till Porpora's death, in 1767. Corri went to London in 1774, and the same year produced an opera entitled "*Alessandro nell' Indie;*" but his name was not sufficiently blazoned to give his opera much *éclat*, or indeed to excite the attention it deserved. In 1788 Corri published three volumes of English songs, with original accompaniments—a work which was moderately successful. About the year 1797, he entered into partnership with Dussek in a music warehouse, where he published a great deal of his own and other music; but the works by which he is chiefly known in England are his opera of "The Travellers," and a treatise on singing, in two volumes, called "The Singer's Preceptor." He was father of Antonio Corri, of New York, Haydn Corri, of Dublin, M. Corri, of Manchester, and also to Mrs. Moralt, late Mrs. Dussek.

CORRI, MONTAGUE, second son of Dominico Corri, was born in Edinburgh about the year 1785. At an early age he was taught fencing by Mr. T. Angelo, and became unusually expert at it when only ten years old. As all his family were musical, it was intended he should be brought up to the same profession; but his inclinations leading him to prefer painting, for which he also showed a talent, some family differences took place, which occasioned his suddenly leaving home and entering the sea service; he soon, however, became tired of this life, and returned to his family, where, on approaching the age of nineteen, he began to reflect that he must depend entirely on himself for support, and flew with avidity to music as his last resource. M. Corri may be said to have been almost *self-taught* in music, never having received more instruction than six lessons from his father, twelve from his mother, and a few occasionally from Winter and Steibelt on composition; whatever further knowledge he derived was from reading over the scores of the most celebrated composers. His career in instrumental practice was soon stopped, first by an accidental wound in his head, and soon after by the complete dislocation of one of the fingers of his right hand, which prevented him from playing on the piano-forte. Composition and the arrangement of instrumental music, both for theatres and military bands, then became his only means of support, and in this branch of business his expedition was wonderful. He was first employed at the Surrey Theatre as composer and compiler of the music. As an instance of his quickness and cleverness in theatrical business, we will relate the following two anecdotes: he once received the words of two songs in the morning, both of which were sung the same evening in a theatre. At another time Mr. Liston had advertised "The Forty Thieves" for his benefit at Covent Garden; but on the Saturday previous to his benefit, which was to happen on the following Tuesday, it was found that the orchestra parts were not to be had, they having never been reset since the fire of Drury Lane Theatre: thus circumstanced, M. Corri was named as the person most likely to replace them. On Sunday he was sent for, and after reflecting a little on the difficulty of the undertaking, ultimately agreed to do it. He commenced on Monday morning, without giving himself time to make the score, to write the whole of the parts for the different instruments from a piano-forte copy, and contrived to be prepared for a half band rehearsal on Tuesday morning. During the rehearsal, he quitted the house for rest and refreshment for an hour, and immediately after proceeded with his work, which he entirely completed, without an error, by eight o'clock that evening. Corri's next engagements were at Astley's and the Cobourg Theatre till the year 1816, when he was appointed chorus master at the English Opera House. About 1817 he was engaged by his uncle to manage his Pantheon at Edinburgh. On his return, he arranged some music for regimental bands, at Newcastle-upon-Tyne; and then took his passage from Shields to London, on board a Dutch trader, which was wrecked. After many hardships, Corri and the rest of the crew were taken up from the long boat by a collier, and he arrived in Gravesend, having lost every thing he possessed, except the clothes on his back and a few pounds in a pocket book which he had tied round his neck. After this period, he resided alternately at Manchester and Liverpool, occasionally employed at the theatres, and giving instructions in fencing.

CORRI, NATALE, brother of Dominico Corri, was a singing master of reputation at Edinburgh, where, for many years, he gave public concerts and other musical entertainments. N. Corri has published several books of Scotch songs, also some Italian chamber music.

CORRI-PALTONI, MME. FANNY, daughter of Natale Corri, was born at Edinburgh in 1801. Her earliest instructor in singing was her father; but she was early placed under the tuition of Braham. She subsequently made a long tour in company with Madame Catalani, during which she must have heard most of the principal singers in Europe. At the age of seventeen she was introduced to the English public at the King's Theatre, where she undertook several arduous characters as *prima donna*. The editor of the Musical Review, in speaking of Miss Corri's singing, observes, that "no auditor would listen for five minutes to her singing without pronouncing, This is the manner of Catalani." In 1821 she went to Germany, where she had small success; and from there to Italy, where she married a singer by the name of Paltoni. In 1825 she had acquired considerable reputation at Bologna. Two years afterwards she was called as *prima donna* to Madrid; then, in 1828, she sang at Milan with Lablache. In 1830 she returned to Germany, and was afterwards in Russia.

CORRI, MISS ROSALIE. Younger sister of the preceding. She sang at the oratorios in London in 1820 and 1821, had a good voice, and much of the delightful execution of her sister.

CORTECCIA, FRANCESC[illegible] [illegible]minent Italian organist and composer, w[illegible] [illegible]aster during thirty years, to the Gran[illegible] [illegible]smo II. He published at Venice, 15[illegible] [illegible]als, motets, and some sacred music. He died in 1581. A copy of Corteccia's madrigals is preserved in the Christ Church collection, at Oxford.

CORTONA, ANTONIO. A Venetian dramatic composer about the middle of the last century.

CORYPHÆUS. The name given by the an-

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cient Greeks to the conductor, chief, or leader of their chorus, whose office it was to beat the time, and to direct and regulate every thing concerning the performance.

COSIMI, NICOLO. A Roman composer and violinist. He was in England in 1702, when he published twelve solos for the violin, which have considerable merit for his time. There is a mezzotinto print of this musician, engraved by J. Smith from a picture of Sir Godfrey Kneller.

COSTELEY, WILLIAM, of Scotch origin, was organist and *valet de chambre* to Charles IX. He wrote on music in 1570.

COSYN, an English musician, published, in 1585, sixty psalms, in six parts, in plain counterpoint.

COSYN, BENJAMIN, a celebrated composer of "Lessons for the Harpsichord," and probably an excellent performer on that instrument, flourished in the first half of the seventeenth century. There are many of his lessons extant, somewhat in the same style with those of Dr. Bull, and in no respect inferior to them.

COTILLON, or COTILL. A lively, animated dance, generally written in six quavers in a bar.

COUCHED HARP. The original name of the spinet. See that word.

COULE. (F.) A group of two notes connected by a slur.

COUNTER. See ALTO.

COUNTER BASS is a second bass, where there are more than one in the same performance.

COUNTER FUGUE. A fugue in which the subjects move in contrary directions.

COUNTER TENOR. One of the middle parts, so called because it is, as it were, opposed to the tenor.

COUNTER TENOR CLEF. The name given to the C clef, when placed on the third line, in order to accommodate the counter tenor voice.

COUNTER TENOR VOICE. *High tenor.* A term applied to the highest natural male voice. See VOICE.

COUNTERPOINT. The combination, and modulation of sounds either consonant, or allowably discordant. This branch of musical practice derives its name from the *points* formerly employed in composition, instead of notes, and may be understood, *point against point*, or *note against note*. This was the primitive state of counterpoint, which has since been called plain or simple counterpoint, in contradistinction to the modern figured or florid counterpoint, in which, for the purpose of beautifying the melody, and enriching the general effect, many notes in succession are frequently set in one *part*, against a single note in another. Soon after the laws of counterpoint began to be understood, music for the human voice was divided into four parts, the lowest of which was called tenor, the next counter tenor, the third metotus, and the highest triplum and treble. About 1450, the parts were increased to six, and were called bass, baritone, tenor, contralto, mezzo soprano, and soprano. By the study of counterpoint the composer at the same time reaps the advantage of learning to combine various parts with facility, and of being able to supervise their harmonic connection; he likewise imperceptibly acquires the faculty of so arranging the melody, which expresses his ideas, as to make it capable of a variety of variations; he reaps the advantage of being able to take in at one view all the various harmonic combinations which may accompany his subject, and can then choose those which best answer his purpose. In short, by the study of counterpoint, he acquires an expertness and dexterity in the use of harmony, without which he is unable to produce the ideas of sound conceived in his fancy, and without which he cannot arrange and complete them to advantage in their harmonic extent.

There are very few important inventions which are involved in greater obscurity than that of the discovery of counterpoint, or written harmony. The honor of this invention has been given to Guido Aretinus; but it was probably known long before his time, and it was one of those discoveries which, no doubt, many men made; one which must have been naturally attained after making some progress in music; but Guido probably made great improvements in counterpoint.

COUNTRY DANCE. A lively pointed air, calculated for dancing. When the country dance was first introduced is not known; but it is certainly of French origin, though now transplanted into almost every country in Europe. No rules have ever been laid down for the composition of a country dance, nor is it, indeed, confined to any particular measure; so that any common song, or tune, if sufficiently cheerful, may, by adoption, become a country dance. See CONTRE DANSE.

COUPERIN, ARMAND LOUIS, son of Nicholas Couperin, chamber musician to the Count of Toulouse, was organist to the king, and to several churches in Paris. He composed some instrumental and church music, and was much celebrated for his skill on the organ and harpsichord. He died in 1789. Dr Burney heard him perform on the organ at Paris in 1770, and considered him as a great player.

COUPERIN, FRANCOIS, organist and chamber musician to Louis XIV. and XV., was a fine performer on the harpsichord, and composed for that instrument an allemande entitled "*Les Idées heureuses*," which may be seen in the first volume of Sir John Hawkins's History, p. 48. Couperin died in 1733.

COUPERIN, GERVAIX FRANCOIS, son of the preceding, succeeded his father as organist of several churches in Paris; he also composed some instrumental and church music.

COURANT. (F.) A melody, or air, of three crotchets in a bar, moving by quavers, and consisting of two strains, each beginning with the latter three quavers of the bar.

COURTAUT. (F.) An ancient instrument, similar to the bassoon, but much shorter, and therefore called by this name, from the French word *courte*, short. The courtaut had two rows of projecting apertures, called tampions or tetines. These tetines were not movable, but fixtures, disposed on different sides of the instrument for the accommodation of left-handed as well as right-handed performers; and when the tetines on one side were used, those on the other side were stopped.

COUSSER, JOHANN SIGISMUND, born about the year 1657, was the son of an eminent musician of Presburg, in Hungary. Being initiated by his father into the rudiments of music,

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and also into the practice of composition, he travelled for improvement into France, and at Paris became a favorite of Lulli, and was by him assisted in the prosecution of his studies. After a stay of six years at Paris, Cousser visited Germany, and introduced there the Italian method of singing, to which the Germans had hitherto been strangers. About the year 1700, he visited Italy, making two journeys thither in the course of five years. Upon his last return to Germany, not receiving that encouragement which he thought due to his merit, he quitted that country, and went to England, and, settling in London, became a private teacher of music. In the year 1710, he went to Ireland, and obtained an employment in the cathedral church of Dublin. Cousser composed several operas and other vocal music. He died at Dublin in the year 1727.

CRAMER, WILLIAM, born at Manheim about the year 1730, was an excellent violinist, celebrated for his fire, tone, and certainty of touch. He is said by the German writers, to have united in his playing the brilliancy of Lulli with the expression and energy of Benda; he was considered as the first violinist of his time in Germany, and was employed at the chapel of the elector palatine, at Manheim, from 1750 to 1770. In the latter year he went to England, and was nominated chamber musician to the king, and likewise appointed leader of the orchestra at the Opera, and a few years afterwards leader at the Ancient Concerts. It was Cramer who, in 1787, led the orchestra of eight hundred musicians, at the commemoration of Handel. He died in 1805. W. Cramer composed and published much music for the violin.

CRAMER, JOHN BAPTIST, son of the preceding, though born in Germany, went to England with his father at a very early age. With a strong natural genius for music, it could not be long before young Cramer's progress in the art gave to his friends the promise of future excellence. Surrounded also, as he was, by the most eminent musical circle then resident in England, he had every opportunity of forming his taste on the best models. Still, it is said that the violin, to the performance of which instrument the father wished to direct his son's talent and taste, was never sufficiently admired by young Cramer to draw forth the latent powers of his genius, and it was not till he was discovered, when about six years old, to take every opportunity of practising privately on an old piano-forte, that his friends perceived the true bias of his mind; shortly after which, his father apprenticed him for three years to a German professor of that instrument, by the name of Benser; his next master being Schroeter, and his third, though only for the short term of one year, the celebrated Clementi. Cramer, on the completion of his tuition, had arrived at the age of thirteen, when, after another year's assiduous practice from the works of the best masters, his fame as a performer began to spread through the metropolis, and he was invited to play in public at several of the first concerts, where he astonished the most judicious audiences by his precocious brilliancy of touch and rapidity of execution. At the same time he studied the theory of music under C. F. Abel. The father and son may be considered as having been at this period two of the first instrumental performers in Europe; their assistance was anxiously sought for in every orchestra of importance throughout the kingdom; and it was not long after this time, that W. Cramer, who had for several years been *chef-d'orchestre* at the Opera, was appointed to lead at one of the commemorations of Handel in Westminster Abbey; a professional honor of the very highest degree to which a violinist could aspire, and to which no one could have done greater justice. It should be recollected that the vocal and instrumental band on that occasion consisted of above eight hundred performers; and it is well known that London could then boast of many excellent violinists, all of whom readily ceded their claims to Cramer, Sen. We believe that the son was in that year on the continent; at all events the character of his instrument was such as to render his professional assistance useless on the occasion. He was about seventeen years of age when he went to various parts of the continent, exerting his talents in several of the capital towns, in such a manner as to attract the attention of all amateurs of the piano-forte. His return to England took place about the year 1791, previously to which period he had become known as a composer by several operas of sonatas, published at Paris. A few years afterwards he again went abroad, and proceeded as far as Vienna and Italy. At Vienna he renewed his friendship with Haydn, who, when in England, had evinced great partiality for him. On his again revisiting England he married. J. B. Cramer's eminence as a teacher as well as performer has long been established in London, and his "Instructions" and "Studies" for his instrument are considered as among the best in Europe; the former work has gone through several editions. The "Studies" are works displaying a great versatility of taste, and fully answer the purposes for which they were written. Various passages in them, as indeed in many of the other works of this master, remind one forcibly of the harmony of Sebastian Bach; this is, indeed, the less remarkable, as the works of that great master and his family are said to have received the strictest attention from Cramer, in the earlier portion of his professional career. Well indeed would it be for various professors of the present day, had they laid the foundation of their musical attainments on so firm a basis! The neglect of good models is probably the source of all musical defects. "How many a musical genius," says Forkel, "has been cramped by the deficiencies of the music master, who, that he may maintain his own credit, cries up and recommends studies to his pupils, compositions within the reach of his own limited talents, whilst the sublime effusions of a Bach are decried as obsolete and whimsical, lest, if produced, it should be discovered that the master can neither play nor even comprehend their beauties!" Thus many a pupil is obliged to spend his time, labor, and money in useless jingle, and in a half a dozen years is, perhaps, not a step farther advanced in real musical knowledge than he was at the beginning. With better instruction he would not have wanted half the time, trouble, and money to be put into a way in which he might have safely and progressively advanced to perfection in his art. "It is certain," continues Forkel, "that if music is to remain an art, and not to be degraded into a mere idle amusement, more use must be made of classical works than has been done for some time

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past. Bach, as the first classic in music that ever lived, or perhaps ever will live, can incontestably perform the most important services in this respect." A person who has for some time studied his music must (as is proved by the writings of J. B. Cramer) readily distinguish mere jingle from real harmony, and will show himself a good and well-informed artist in whatever style he may subsequently adopt. We conclude by a few remarks on the style of composition and performance of this eminent master. "If music be a language," says an eminent contemporary writer, — "if it be, moreover, the language of the passions, as authors have described it, — we must not, therefore, imagine that sounds convey only sentiment, raise only refined emotions, or excite only impassionate feelings. Music has a phraseology as varied, and perhaps even more diversified than words can assume; and while we perceive that the great body of compositions passes across the mind without producing any pleasurable ideas, or conveying to any other sense than our hearing any peculiar excitement, there are, among the few, men who seldom write a passage that is not remarkable for some particular beauty. It is therefore sufficiently perceptible, that natural aptitude and cultivation arrive together, at last, to a perfection analogous in the assimilation of its objects to that which marks what is called fine taste in conversation and manners. Language defines the thought precisely. Music, on the contrary, addresses a whole class of perceptions. A certain series of notes will excite our sensibility to a general but undefined feeling of grandeur, or pathos, or elegance, without, perhaps, producing one single perfect image — emotions merely; yet it is obvious that these emotions attend as certainly on passages of a given kind as definite ideas are conveyed by a particular set of words. It happens, then, that there is the same choice in musical as in conversational phraseology; and we apprehend that elevation and polish are attained by the same means in the one case as in the other — by a naturally delicate apprehension, by memory, by a power of assimilating what is great or elegant, by a diligent study of the best models. At this perfection J. B. Cramer seems to have arrived. Seldom, indeed, is it, that we meet with a weak, insipid, or coarse passage in his writings. If he employs those which are common or familiar, he interweaves them so judiciously with more graceful notes, he varies his expression so continually, dwells for so short a time upon any single expedient of the art, opposes the members of his musical sentences, and even whole sentences, with such judgment, throws in such strong and vivid lights of fancy, modulates with such skill, and lays his foundation of harmony in a manner so masterly, that they who do and they who do not understand the contrivance and elaboration of all this complex, yet apparently natural order, feel alike the sweetness and effect, are alike agitated by the varying sensations. With the exception of Clementi, we know of no composer who has so universally succeeded. And yet, if we were desired to point out the reason of the universal pleasure his compositions bestow, we should say, after all the attributes we have already allowed to belong to this author, that the grand source of delight has not yet been mentioned. This grand delight is *melody*. This is the never-ceasing charm." No words can possibly give a more just idea than the above of the causes of the pleasurable sensations derivable from melodious music; also of the peculiarities of merit in the compositions of J. B. Cramer. With respect to the talent of this master as a pianist, we need only say that, by the willing acquiescence of the capital, every professor yielded to him the palm, not indeed in velocity of finger, but in brilliancy of touch and genuine taste. The following eulogium of his performance by a contemporary writer is by no means overcharged. "As a performer on the pianoforte, Cramer is unrivalled, and we may perhaps venture to assert, every professor unreluctantly yields to him the palm. His brilliancy of execution is astonishing; but this quality, which is, in fact, purely mechanical, amounts to little or nothing in the general estimate of such merits as his; taste, expression, feeling, the power that he possesses of almost making the instrument speak a language, are the attributes by which he is so eminently distinguished. The mere velocity of manual motion, those legerdemain tricks which we are now and then condemned to witness, may entrap the unwary; the physical operation of sounds, whose rapidity of succession is incalculable, may be necessary to stimulate the indurated tympana of some few dull ears; but those who love to have their sympathies awakened by the 'eloquent music which this instrument may be made to discourse,' who derive any pleasure from the most social and innocent of the fine arts, and who would gain the practical advantages of an instructive lesson by listening to a delightful performance, — such persons should seize every opportunity that is afforded them of hearing Cramer." We will conclude by a few remarks on a passage in the preface to one of his elementary works. He says that "experience proves that introducing popular airs, arranged as lessons for the practice of learners, greatly promotes their application and improvement; besides, when desired to play, they have the satisfaction to observe that they afford more entertainment to their hearers, by pieces of this kind, than by playing long and uninteresting compositions: therefore the author has selected for his lessons many favorite airs, which he has arranged in a familiar style; and in order to preserve the necessary progressive gradation, has composed the remainder of the lessons." We are ourselves convinced that the foregoing idea of Cramer is founded on enlightened experience; as, without cavilling about terms, we know at present several instances of unusually rapid advances in piano-forte playing made by children who are studying on the plan recommended above, and who have thus gained that confidence in their own playing which is absolutely requisite to accustom a child to perform well before strangers; and which confidence they have acquired by feeling and knowing that, whilst they amuse themselves, they give pleasure to their hearers. The following is a list of Cramer's published works: Op. 1. "Three Sonatas." 2. "Three Sonatas," (easy.) 3. "Three Sonatas, with Accompaniments," (easy.) 4. "Three Grand Sonatas," Paris. 5. "Three Sonatas," (easy,) Paris. 6. "Four Grand Sonatas," Paris. 7. "Three Grand Sonatas," dedicated to Muzio Clementi. 8. "Two Sonatas." 9. "Three Sonatas, with Accompaniments." 10. "Concerto, with Orchestral Accompaniments." 11. "Three

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Sonatas." 12. "Three Sonatas, with popular Airs." 13. "Three Sonatinas." 14. "Three Sonatas," (easy.) 15. "Three Sonatas," (easy.) 16. "Concerto, with Orchestral Accompaniments." 17. "Marches and Waltzes." 18. "Three Sonatas, with Accompaniments." 19. "Three Sonatas," (easy.) 20. "Sonata," dedicated to Clementi. 21. "Two Sonatas," (easy.) 22. "Three Sonatas," dedicated to J. Haydn, Vienna. 23. "Three Sonatas," (easy.) 24. "Duet for two Grand Piano-fortes." 25. "Three Grand Sonatas." 26. "Concerto, with Orchestral Accompaniments." 27. "Two Grand Sonatas," London and Paris. 28. "Quartet for Piano-forte, Violin, Tenor, and Violoncello," London and Vienna. 29. "Three Grand Sonatas," dedicated to J. L. Dussek, London, Paris, and Vienna. 30. "First Volume of Studio peril, Piano-forte." 31. "Three Sonatas," (easy.) 32. "Notturno," (easy.) 33. "Three Sonatas." 34. "Grand Duet for two Performers on the Piano-forte." 35. "Three Sonatas, with popular Airs." 36. "Grand Sonata," dedicated to J. Woelfl. 37. "Concerto, with Accompaniments." 38. "Three Sonatas." 39. "Three Sonatas, with popular Airs." 40. "Second Volume of Studio peril, Piano-forte." 41. "Three Sonatas, with popular Airs." 42. "Grand Sonata," dedicated to G. Onslow, Esq. 43. "Three Sonatas, with popular Airs." 44. "Three Sonatas." 45. "Duet for Piano-forte and Harp." 46. "A Sonata." 47. "Three Sonatas." 48. "Grand Concerto in C minor," London and Paris. 49. "Three Sonatas." 50. "Duet for two Performers on the Piano-forte." 51. "Concerto in E flat, major," London, Paris, and Offenbach. 52. "Duet for Piano-forte and Harp." 53. "Grand Sonata (*L'Ultima,*)" London and Paris. 54. "Notturno." 55. "*Dulce et Utile,*" London and Paris. 56. "Concerto in E sharp, major." 57. "Sonata, No. 1, '*Les Suivantes,*'" London and Leipsic. 58. "Sonata, No. 2, '*Les Suivantes,*'" London and Leipsic. 59. "Sonata, No. 3, '*Les Suivantes,*'" London and Leipsic. 60. "Grand Bravura, with Variations," London, Paris, and Bonn. 61. "Grand Quintetto for Piano-forte, Violin, Tenor, Violoncello, and Contra Basso," London and Bonn. 62. "*Sonata de Retour à Londres,*" dedicated to F. Ries, London, Paris, and Leipsic. 63. "Sonata," dedicated to J. N. Hummel, London, Paris, and Leipsic. 64. "*Aria à l'Inglese,*" dedicated to T. Broadwood, Esq., London and Leipsic. Without *opus* numbers: "*Sketch à la Haydn,*" dedicated to his friend, D. Dragonetti; "Rondo," dedicated to his daughter; both composed for the Harmonicon. "Round, from the Opera of 'Cortez,' arranged as a Fantasia." "Capriccio, with Airs from Mozart." "Fantasia, with Variations on a Russian Air." "*Che faro senza,* Air adapted from Gluck." "*Vedrai Carino,* with Variations from Mozart." "*Ah! Perdona,* with Variations from Mozart." "*Deh Prendi,* with Variations from Mozart." "Impromptu on a Subject by Handel." "Grand Sonata, with a Violin Obligato," London and Munich. "Periodical Sonatas, Letters A, B, C, D." "Twelve detached Movements, consisting of Rondos, Variations, Adagio, and a Toccata," (published in an oblong form,) London and Vienna. "Four Rondos, from Subjects of H. R. Bishop's Operas." "Two Serenatas for Piano-forte, Harp, Flute, and Horns." "Twenty-five Divertimentos for the Piano-forte, including 'Days of Yore,' '*La Réunion,*' '*Le Retour du Printemps,*' '*La Sirenna,*' 'Harvest Home,' 'Banks of the Danube,' '*La Ricordanza,*' 'Of noble race was Shenkin,' 'Hanoverian Air, with Variations,' 'Rousseau's Dream, with Variations,' 'Crazy Jane, with Variations.'"

CRAMER, FRANCOIS, second son of William Cramer, was born at Schwetzingen, near Manheim, in 1772. He was early instructed by an able master in the art of playing the violin. At the age of seven, he left his native country to join his father and brother, who were settled in England. On his arrival in London, it was his father's anxious wish, by giving him good masters, to follow up what he had already so well begun; but the change of climate operating on his naturally delicate constitution, it was advised that he should entirely discontinue the study of the violin, which was strictly adhered to by his father. A lapse of seven years having made great improvement in the health of the young artist, at the age of fifteen it was thought necessary that some plan should be adopted for his future prospects in life. His brother John then recommended him to take up the violin again; which advice he followed, and had the painful task of being obliged to recommence, even by practising the gamut and scales of different descriptions. Having, however, had an early impression of these difficulties, he soon found the means of overcoming them, and in a few months was able to take a part in some easy duets, for two violins, and to accompany his brother in some familiar sonatas for the piano-forte. Soon after this, he found himself equal to attempt some of Corelli's music, and studied with much avidity the solos of that great master; after which he made himself well acquainted with the solos of Geminiani and Tartini, and the *capriccios* of Benda and old Stamitz. In the improvement of a young artist, more, however, is required than to make himself acquainted with the secrets of his instrument: reading music is of the first importance. At the age of seventeen, therefore, his father placed him (gratuitously) in the opera band, of which he, the father, was the leader, that he might profit by the various styles and character of the music generally heard in that theatre. In the course of a few years he rose in the ranks of the orchestra, and was appointed principal second violin under his father, not only at the opera, but at all the principal concerts, namely, the King's Concert of Ancient Music, the Ladies' Concerts, and the great musical festivals given in the country. In the autumn of the year 1799, he lost his father, and in the ensuing season was appointed leader of the Ancient Concerts, by the unanimous consent of the noble directors. He was likewise engaged to lead the Vocal Concerts, Philharmonic, &c., and had the honor of leading, by express command, the band on the occasion of the coronation of George III.

CRANFORD, WILLIAM. One of the choir of St. Paul's Church, in London, in 1650. He composed several rounds and catches, to be found in Hilton's and Playford's collections; and likewise the well-known catch, to which Purcell afterwards adapted the words, "Let's live good honest lives."

CRANTIUS. See Kranz.

CRANZ. See Kranz.

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CRECQUILLON, THOMAS. An eminent Belgian composer and chapel-master to Charles V. His compositions are dated between the years 1549 and 1576.

CREED. An English clergyman, who died in 1770. A paper of his was read to the Royal Society, in 1747, entitled "A Demonstration of the Possibility of making a Machine that shall write extempore Voluntaries, or other Pieces of Music." This paper is printed in the Philosophical Transactions for 1747, No. 183, and in Martin's Abridgment, vol. x. p. 266. See HOULFIELD.

CREDO. (L.) *I believe.* One of the principal movements of the mass.

CREIGHTON, ROBERT, D. D., was the son of Dr. Robert Creighton, of Trinity College, Cambridge, who was afterwards Bishop of Bath and Wells, and attended Charles II. during his exile. In his youth he had been taught the rudiments of music, and entering into orders, he sedulously applied himself to the study of church music, in which he attained to such a degree of proficiency, as entitled him to a rank among the ablest masters of his time. He died at Wells, in the year 1736, having attained the age of ninety-seven. Dr. Boyce has given to the world an anthem for four voices, "I will arise and go to my father," composed by Dr. Creighton, which no one can peruse without regretting that it is so short.

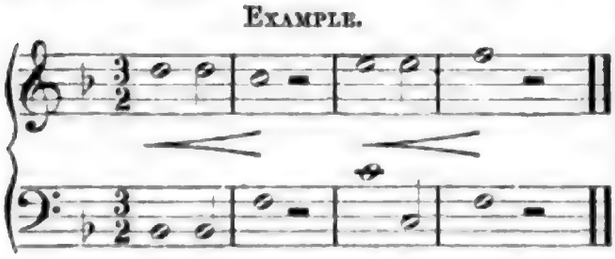
CREMBALA. An ancient instrument, which resembled the castanets, and was the common accompaniment to female singers and dancers.

CREMONA. The appellation by which those violins are distinguished, which, from their superexcellence of tone, have really, or are supposed to have been made at Cremona, in Italy.

CREMONESI, AMBROSIO. A composer of some concerted madrigals, published at Venice in 1636.

CRESCENDO, or CRES. (I.) By the term *crescendo* the Italians signify, that the notes of the passage over which it is placed are to be gradually swelled. This operation is not of modern invention, though now generally adopted. The ancient Romans, as we learn from a passage in Cicero, were aware of its beauty, and practised it continually.

EXAMPLE.



The swell is in one sense applicable to all music. There is something of it upon every note played, and upon every syllable sung: but in its more general and appropriate acceptation, it is numbered among the most refined and delicate beauties of music; and in this sense it is never used, unless the sentence or word be very emphatic, and the sound intended to express such sentiment in a manner at once striking and affecting.

CRESCENT. A Turkish instrument with bells or jingles, peculiar to their military music.

CRESCENTINI, LE CHEVALIER GIROLAMO, was born in 1769 at Urbania, near Urbino, in Italy. This celebrated soprano singer, of the Bolognese school, performed at the principal theatres and courts of Europe. In 1804 he was at Vienna; where, at a representation of "Romeo and Juliet," in which he personated Romeo, after the beautiful air, "*Ombra adorata,*" which he sings in the garden, two doves were made to descend from the clouds, bearing him a crown of laurels, while, from every side, flowers and garlands were thrown on the stage. Having consented, in 1809, to perform the same opera at the Court Theatre in Paris, he so delighted the Emperor Napoleon, that, at the third representation of the piece, the emperor sent him the decoration of the order of the Crown of Iron. Crescentini has composed much vocal music, which has invariably met with success. His singing exercises — a truly valuable work — are published by Boosey & Co., of London. In the year 1806, Crescentini was in the service of the Emperor Napoleon, as principal singer at his private concerts.

CRESCIMBENI, GIOVANNI MARIA, an Italian priest, died at Rome in 1728. He was author of the following works: First, "*Istoria della volgar Poesia,*" Roma, 1698. Second, "*Commentarii intorno alla sua Istoria della volgar Poesia,*" Roma, 1702–1711. In these works the eleventh chapter treats "*De Drammi Musicali, e della loro Origine e Stato;*" the twelfth chapter "*Delle Feste Musicali, e delle Cantate e Serenate;*" and the fifteenth chapter "*Degli Oratorj e delle Cantate Spirituali.*"

CRESPEL, WILLIAM. A celebrated vocal composer in the middle of the sixteenth century. His name appears in many of the best collections of motets and songs which were published about that time.

CRIES OF LONDON. Certain musical phrases, or successions of sounds, in which the London hawkers have long been habituated to announce their several articles, and their qualities. Formerly, it was the practice of composers to harmonize the *cries of London*, faithfully retaining every note of the original melodies, however rude and barbarous. Thus dignified, they seemed to claim a place in this Encyclopædia. In the collection entitled "Pammelia" is a round to the cry of "New Oysters!" and another to that of "Have you any wood to cleave?" The great Orlando Gibbons gave, in four parts, the cries of his time, among which is one of "A play to be acted by the scholars of our town." Morley, in the reign of James I., set those of the Milliner's Girls, in the New Exchange in the Strand. Among others, equally unknown to the present times, were "Italian Falling Bands," "French Garters," "Roman Gloves," "Rabatos," (a kind of ruffs,) "Sisters," (i. e., nuns,) "Thread," "Slick Stones," "Poking Sticks," (taper, and used to open and separate the plaits of the great ruffs then in fashion.) In a play called "Tarquin and Lucrece," the following cries occur: "A Market Stone," "Bread and Meat for the poor Prisoners," "Rock Samphire," "A Hassock for your Pew, or a Pesocke to thrust your Feet in," "Lanthorne and Candlelight;" with many others.

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CRISPI, ABBÉ PIETRO, was born at Rome, about the year 1737. He published several sonatas and concertos for the harpsichord, in the style of Alberti. His compositions contain great elegance of melody, which, though sometimes simple to excess, is not easily imitated; specimens of them are inserted in Dr. Crotch's collections. Crispi died at Rome in 1797.

CRIVELLI, DOMENICO, was born at Brescia in 1794. At nine years of age, he, with his father, an eminent tenor singer, went to Naples, the latter being engaged there in the service of the Royal Chapel of Caserta, as well as in that of the Theatre Royal of San Carlo. On his arrival at Naples, Domenico Crivelli immediately commenced his studies in the art of singing, under the tuition of the celebrated Millico, and, on completing his eleventh year, entered as a pupil of the Conservatory of St. Onofrio. During the succeeding three years, his services were employed as a soprano voice in that establishment; and so successful was he in his public performances as to be deemed by the governors, at the end of that period, a proper object of their munificence, by dispensing for the future with the annual fees demanded from each collegian attached to the institution. On the change of his voice, Crivelli applied himself more seriously to the study of composition than he had done before, having been recommended to cultivate this portion of his musical studies with attention and assiduity; and in this branch of the science, he had the good fortune to be placed under the direction of Fenaroli, pupil of the great Durante. After five years of close application and deep study, and after having undergone the fifth public examination, he was named *maestrino* of the same Conservatory; and during the last two years of his residence in that capacity, the instruction of the solfeggio of the younger pupils of the establishment was wholly confided to his care. During this period, he composed several pieces of sacred music; and it was by these essays he first submitted his abilities as a composer to the criticism of the public. These efforts experienced the most flattering encouragement; and, stimulated by the encomiums bestowed upon him on those occasions, as well as by taste and inclination, to render himself a proficient in "ideal composition," he took leave of his college, in 1812, to visit Rome, in order to place himself under the instruction of the celebrated Zingarelli, at that time master and composer to the Pontifical Chapel. The following year he returned to Naples, and then commenced his profession at large, particularly devoting his talents to the service of the "ecclesiastical function;" and though these productions were honored by the general approbation of his former masters, yet, being fortunately favored by the cordial friendship of the Chevalier Paesiello, he never allowed any of his compositions to make their appearance till he had first consulted the eminent talents and opinion of his celebrated friend. Indeed, so sincere and affectionate was the attachment of the chevalier, that, a little before his death, he undertook to direct the performance of a new mass composed by his young friend, and dedicated to a *fête* of the patron saint of Caravaccio College at Largo Mercatello; there by giving unequivocal proof of the high regard and estimation in which he held the talents of Crivelli. The result, however, justified the opinion thus entertained, the performance being received with marks of the strongest approbation by professional artists as well as the public. Encouraged by the success of his classical effort in sacred music, the young composer began to try his talents in theatrical composition, being now and then called upon to compose many "*peggi sciolti*" for the stage. In 1816 he completed his first theatrical piece, an "opera seria," for the Theatre Royal of San Carlo; but that theatre being unfortunately burned at that time, put an end to the prospect of its being soon exhibited there—a circumstance which led to some flattering offers from the theatre at Palermo. His father, however, who at that time had left Paris for London, under an engagement at the King's Theatre, prevailed upon him to relinquish the proposition from Palermo, advising him rather to choose England for his professional career, where he found the fine arts, and music in particular, so generally cultivated and protected as to furnish hopes of greater advantage than in any town on the continent. Embracing immediately his father's suggestions, Crivelli quitted Naples for England, passing through Paris on his way. He remained in that capital about six weeks, during which time an overture of his composition was performed at a public concert, given for the benefit of the poor; a composition which he had the high gratification to hear not only applauded by the Parisian public, but complimented by the Chevalier Paer in person. Crivelli soon after quitted Paris for London, where he arrived in 1817; and his reception there proved so flattering to the hopes which had been excited by his father, that he immediately commenced his career as "professor of singing." In this avocation, he soon discovered the necessity of new modelling the materials of elementary instruction; and, with this view of the defects of the prevailing system, composed and arranged, for the use of his numerous pupils, a progressive series of scales, exercises, and solfeggi. The only pieces Crivelli had thus far published in England were three canons and a canzonetta. The managers of the Italian Opera often employed his pen to change, correct, transpose, and otherwise adapt to the peculiar tones of the voice of eminent performers, musical pieces on many different occasions, and some of his original pieces were received on that stage with general applause. He wrote there, also, an opera buffa, entitled "*La Fiera di Salerno, ossia la Finta Capricciosa.*" On the formation of the Royal Academy of Music in London, which fixes a new epoch in the annals of British music, Crivelli was appointed, by the unanimous vote of the committee, "*maestro di canto*" to the boys on that establishment; and in acquitting himself of this arduous task, he applied the rules and methods of the Conservatorio at Naples, which had been confirmed, by long experience, as the best, and founded on the closest observation of practical efficacy.

CROCE, GIOVANNI. Vice chapel-master of St. Mark's, at Venice, in 1605. He composed some church music; among which his "Penitential Psalms" were reprinted in London with English words. The madrigal, No. 26, in "The Triumphs of Oriana," is by this composer. Peacham says, that "for a full, lofty, and sprightly vein, Croce was second to none." He died in 1609.

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CROCHE. (F.) A quaver. See QUAVER.

CROENER. There were four brothers of this name belonging to the chapel of the Elector of Bavaria, about the year 1740. They published together some violin trios, at Amsterdam, in 1788.

CROFT, WILLIAM, educated in the Chapel Royal under Dr. Blow, was born in 1677, at Nether Eatington, Warwickshire. His first preferment, after quitting the chapel, on the loss of his treble voice, was to the situation of organist of St. Anne's, Westminster, where an organ was newly erected. In 1700 he was admitted a gentleman extraordinary of the Chapel Royal; and, in 1707, upon the decease of Jeremiah Clarke, he was appointed joint organist with his master, Dr. Blow; upon whose demise, in 1708, he not only obtained the whole place of organist, but was appointed master of the children, and composer of the Chapel Royal, as well as to the place of organist of Westminster Abbey. All these appointments, at so early a period of life, he being then but thirty-one years of age, occasioned no diminution of diligence in the performance of his duty, or of zeal in the study and cultivation of his art; and, indeed, he seems to have gone through life in one even tenor of professional activity and propriety of conduct. We hear of no illiberal traits of envy, malevolence, or insolence. He neither headed nor abetted fiddling factions; but insensibly preserving the dignity of his station, without oppressing or mortifying his inferiors by reminding them of it, the universal respect he obtained from his talents and eminence in the profession seems to have been blended with personal affection. In the year 1711, he resigned his place of organist of St. Anne's Church in favor of John Isham, and in the following year published anonymously, under the title of "Divine Harmony," a similar book to that of Clifford, mentioned above, containing the words only of select anthems used in the Chapel Royal, Westminster Abbey, St. Paul's, &c., with a preface, containing a short account of English church music, and an encomium on Tallis and Bird. In 1715 he was honored with the degree of doctor of music, in the University of Oxford. His exercise for this degree, which was performed in the theatre, July 13, by the gentlemen of the chapel, and other assistants from London, consisted of two odes, one in English and one in Latin, written by Dr. Joseph Trapp. The music to both these odes was afterwards neatly engraved on copper, and published in score. During the successful war of Queen Anne, the frequent victories obtained by the Duke of Marlborough occasioned Dr. Croft, as composer to her majesty, to be frequently called upon to furnish hymns or anthems of thanksgiving. Several of these, and other occasional compositions for the church, are printed in his works, and still performed in the English cathedrals. In 1724 Dr. Croft published, by subscription, a splendid edition of his choral music, in two vols. folio, under the title of "*Musica Sacra*, or Select Anthems in Score, for two, three, four, five, six, seven, and eight Voices; to which is added the Burial Service, as it is occasionally performed in Westminster Abbey." The neatness and accuracy with which the work was published, being the first of the kind that was stamped on pewter plates, and in score, rendered it more acceptable and useful to the purchasers; as, whatever choral compositions appeared anterior to this publication had been printed with types, on single parts, and extremely incorrect. Dr. Croft's music never reaches the sublime, though he is sometimes grand, and often pathetic. His allegros are always more feeble than his slow movements. But more melody is necessary to support cheerfulness with decorum and dignity, than Croft, or indeed the whole nation, could furnish during the first twenty years of the last century. This pleasing composer and amiable man died in 1727, in the fiftieth year of his age, of an illness occasioned by his attendance on his duty at the coronation of King George II.

CROIX, ANTON LA. See LACROIX.

CROME. (I. Pl.) Demi-crotchets, or quavers. This word is scarcely ever used at present. When written under crotchets, or minims, it directs the divisions of those notes into demi-crotchets, or quavers.

CROOKS. Certain movable, curved tubes, which are occasionally applied to trumpets and horns, for the purpose of tuning them to different keys.

CROSDILL. A celebrated English violoncellist, born in London in 1755. He was chamber musician to the Queen Charlotte in 1782. About the year 1794, Crosdill retired from the duties of his profession, having married a woman of considerable fortune. He was principal violoncellist at the Ancient Concerts, on their first institution.

CROTALUM. (From the Greek.) Synonymous with cimbalum. The name of an ancient instrument.

CROTCH, DR. WILLIAM, was born at Norwich in 1775, and exhibited a most extraordinary instance of precocity of musical genius; a very interesting account of which was given by Dr. Burney in the Philosophical Transactions, vol. lxix. part i. for the year 1779, to which, from its great length, we must refer our readers. The following comments, by the Hon. Daines Barrington, are nearly of equal interest, and more concise. "I first heard little Crotch on the 10th of December, 1778, when he was nearly three years and a half old, and find that I made the following memorandum on returning home: Plays 'God save the King' and '*Minuet de la Cour*' almost throughout with chords; reaches a sixth with his little fingers; cries *no* when I purposely introduced a wrong note; delights in chords and running notes for the bass; plays for ten minutes extemporary passages, which have a tolerable connection with each other; seldom looks at the harpsichord, and yet generally hits the right intervals, though often distant from each other. His organ rather of a hard touch; many of his passages hazarded and singular, some of which he executes by his knuckles, tumbling his hands over the keys."

At the same time Daines Barrington received the following account from the mother, of the first appearance of a musical disposition in her child:—

"His father is an ingenious carpenter of Norwich, and had made an organ, on which he was capable of playing two or three easy tunes, and

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which had not been used for some time. When little Crotch was two years and three weeks old, he heard 'God save the King' played on this instrument, after which he was excessively fractious, whilst they were putting him to bed: his mother then conceived that he wanted to get at the organ, and, placing him so as to command the keys, the boy immediately struck them, although she did not then distinguish that he played any particular tune. The next morning, however, there was no doubt but that he successfully attempted 'God save the King.' After this the child's musical fame spread quickly through the city of Norwich.

"The accuracy of this child's ear is such, that he not only pronounces immediately what note is struck, but in what key the music is composed. I was witness of an extraordinary instance of his being able to name the note touched, at Dr. Burney's, who has a piano-forte, with several keys, both in the bass and treble, beyond the scale in the common instruments of the same sort.

"Upon any of these, very high or very low notes being struck, he distinguished them as readily as the intermediate notes of the instrument. Now, it is well known that the harpsichord tuners do not so easily manage the extremes, as their ears are not used to such tones, and more particularly the lowest notes.

"A still more convincing proof, perhaps, of the same kind has been mentioned to me by Master Wesley, who takes little Crotch much under his protection. The child has lately taught himself to play on the violin, which he holds as a violoncello, and touches only with two of his fingers. Master Wesley has sometimes mistuned the instrument, on purpose to excite his anger, which he never fails to express; adding, at the same time, whether it should be higher or lower. He likewise judges most accurately of what are called *extremes* on the violin; which seems to be still more astonishing, as the child has scarcely heard any other instrument than the organ, which is defective in the quarter tones. In other words, it seems to prove that Crotch's ear is so very exquisite as to distinguish quarter tones; whilst the notes of the organ are only subdivided into half tones, all of which are, to a certain degree, imperfect; and the ability of the tuner is shown by distributing this defect as equally as possible amongst them all. Surely, therefore, this great refinement may be pronounced to have been almost innate in the child; for though, perhaps, he might have heard a Norwich fiddler, yet it is highly improbable that such performers should have stopped with this great precision.

"Dr. Burney indeed mentions, that Crotch was present at a concert in London where Pacchierotti sang; and where, undoubtedly, there might be some able musicians.

"I once happened to be present when he was playing a well-known air called the '*Minuet de la Cour*,' in the greater third and key of A, which he afterwards repeated in that of B. Observing this readiness in the child to transpose, I desired him to try it in C, which he not only complied with, but proceeded regularly through the whole octave; whilst he sometimes looked back with great archness upon me, inquiring whether I knew in what key he was playing; and having answered him once or twice wrong on purpose, he triumphed much in setting me right. I must acknowledge, also, that at last he really puzzled me, for he concluded in the key of F sharp, which is never used by English composers, and which I was not able to name on his word of command, not having attended to the last note of his bass.

"I need scarcely say, that I left the room after this in great astonishment; and it then occurred to me that it might be right to make an experiment, whether he would be equally ready to transpose in the minor third, in which, probably, the child had never heard any composition whatsoever, it being so seldom used at that time.

"I accordingly communicated what I had been witness of to Master Wesley, desiring that he would write down a simple melody of a few bars in the minor third; which he immediately complied with, and went with me to little Crotch, in order to assist in the experiment.

"I was in great hopes that the child would catch this little air, after Master Wesley had repeated it five or six times; but in this I was disappointed, for little Crotch happened not to be in a humor for music, though we endeavored much to coax him to the organ. Having observed, however, that he would sometimes play from pique, when entreaties had no effect, I desired Master Wesley to give the treble only, and told Crotch that he could not add the bass to it: on this, the urchin sat down by Master Wesley, accompanying with the proper bass this same tune, transposed in the minor third through the whole octave.

"When he had finished, Master Wesley had a curiosity to try him in transposing through the octave in the major third, which Crotch instantly did, and in a manner too peculiar not to be fully stated.

"The tune fixed upon, in trying this experiment a second time, was, as before, the '*Minuet de la Cour*;' but Crotch, conceiving at once what Master Wesley wished to be a witness of, only played three or four bars of the first part, and then instantly changed the key throughout the octave.

"The child both looks and is very intelligent in other matters which do not relate to music, and draws in a bold, masterly way with chalk on the floor.

"One of his most favorite objects to represent is a violin, which he forms instantaneously with a few strokes. I need scarcely mention the difficulty of reversing the two sides and S's, which must be very obvious to penmen as well as painters. The boy likewise succeeds very well in the hasty outline of a ship."

From the foregoing extract it will clearly appear that young Crotch was a most extraordinary instance of precocity of musical genius: he seems, indeed, "by the help of nature alone, to have instantly, as it were, understood those distinctions, which are accessible to common ears and common talents only by a long course of study." His extraordinary natural powers were, however, in the opinion of many, checked by the severity of his subsequent musical studies; his talent being chiefly trained under some celebrated masters of the old school of English music at the universities, to the minute perfection of strict counterpoint. At the age of twenty-two he was

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appointed professor of music in the University of Oxford, which conferred on him the degree of doctor in music; since which period he has held the highest rank in England as a profound theorist. He was afterwards professor in the Royal Academy of Music. His best work is the oratorio of "Palestine." He has published motets, glees, an ode for five voices, songs, three volumes of "Specimens of the various Kinds of Music of all Nations," much piano music, &c. For several years he read public lectures upon music in London and at Oxford, the substance of which he published in 1831. Besides his "Palestine," the least feeble of his compositions are Three Concertos for the Organ; a Sonata for the Piano, in E flat; ten Anthems for four voices; a Fugue for the Organ on a subject by Muffat, &c. Crotch has arranged for the piano a great part of Handel's oratorios and operas; the symphonies, overtures, and quatuors of Haydn, Mozart, and Beethoven; concertos of Corelli, Geminiani, &c. He has also published several treatises on harmony and composition.

CROTCHET. The third principal note used in music. It is equal in duration to half a minim, or a fourth of the semibreve, thus:—

In the above example, all the notes are crotchets, the stem of which may turn either up or down, according to its situation upon the staff.

CROUCH, F. NICHOLLS, a popular English composer, author of the song "Kathleen Mavourneen," was engaged as violoncellist in the King's Theatre, London, in 1817. He came to America, and was engaged in the same capacity in one of the Italian Opera troupes, about the year 1848. He has since been established as a successful teacher in Portland, Me., where he is at the head of several musical societies, and active in the getting up of classical performances, such as oratorios, madrigals, and chamber music.

CROUCH, MRS., a celebrated actress and singer at Drury Lane Theatre, was born in 1763, and first appeared on the stage in 1780. She had a remarkably sweet voice, and a *naïve*, affecting style of singing; this, added to extraordinary personal charms, made her a great favorite of the public for many years. She died at Brighton in 1805.

CROWLE. An old English instrument, called by the French *chrotta*. Some writers say that it was a kind of flute; according to others it resembled the ancient crotalum.

CRUCIATI, MAURIZIO, an Italian composer of sacred music at Bologna, about the year 1660. One of his works is entitled "*Sisera*," an oratorio, published at Bologna in 1667.

CRUCIFIXUS. (L.) A part of the *Credo* in the mass.

CRUGER, JOHANN, chapel-master of the Church of St. Nicholas, at Berlin, was born in 1602. He was the author of "*Synopsis Musica*," and several other musical works, published in Germany between the years 1622 and 1651. His collection of Lutheran hymns, entitled "*Praxis Pietatis*," went through thirty editions, up to the year 1701.

CRUPEZIA. (Gr.) The wooden clog used by the ancient musicians in beating time.

CRUSELL, BERNHARD. A German performer on the clarinet, and composer for his instrument, towards the close of the last century. Among his more favorite works are, "Concertante for Clarinet, Horn, and Bassoon, with Accompaniment of Grand Orchestra," Op. 3. "Symph. Concertante for Flute, Clarinet, and Bass principal, with two Violins, Alto, and Bass, two Hautboys, two Horns," Op. 22.

CRUTH, or CROWTH. An old Welsh instrument, somewhat resembling the violin. It has six strings, supported by a bridge standing in an oblique direction with respect to the strings, and is played on with a bow. Of the strings, which are six in number, the first four are conducted from the *tailpiece* down the fingerboard; but the fifth and sixth, which are about an inch longer, branch from them laterally, and range about the distance of an inch from the neck.

CUDMORE, RICHARD, was born in the year 1787, at Chichester, in Sussex. His first master was James Forgett, a native and organist of that city. Cudmore performed a solo on the violin in public when only nine years of age; at ten, he was taught by Reinagle, in Oxford; at eleven, he played a concerto at Chichester (composed by himself) in public, and was then introduced to the celebrated Salomon, under whose instructions he remained about two years. When twelve years of age, Cudmore led the band at the theatre in Chichester; also played a concerto for the celebrated comic actor Suett, at his benefit; in the same year he performed among the *primo* violins at the Italian Opera, in London. Cudmore next resided, during nine years, in Chichester; in the course of which time he played at Oxford two concertos on the violin, when Morelli and Mrs. Mountain were engaged. He removed subsequently to London, became a pupil of Woelfl on the piano-forte, played a concerto at Salomon's concert on the piano-forte, also one at Madame Catalani's concert. He likewise performed in public a concerto of his own composition on the piano-forte, and also one of his own on the violin. He then became a member of the Philharmonic Concerts. We cannot adduce a more genuine instance of Cudmore's musical ability than the following anecdote. On one occasion a performance took place at Rowland Hill's chapel in London, for which Salomon had rehearsed with Dr. Crotch and Jacobs; Salomon, being, however, suddenly subpœnaed on a trial, sent to Cudmore to become his substitute at the chapel, when he performed the music *at sight*, before two or three thousand persons. As another instance of Cudmore's skill in playing *à livre ouvert*, he is remembered to have performed at sight, in a party given by Mr. C. Nicholson, a difficult manuscript concerto which was brought there by a professional man. Cudmore once executed *three solos* the same evening, at a public concert at Manchester. At Liverpool he performed a concerto on the violin by Rode, one on the piano by Kalkbrenner, and one by Cervetto on the violoncello.

CULANT, LE MARQUIS DE, a French ama-

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teur musician, wrote a tract, entitled "*Nouveaux Principes de Musique,*" Paris, 1785.

CUM CANTU, or CUM DESCANTU. (L.) With melody. An old phrase of the Romish church, applied to those festivals the celebration of which chiefly consisted of singing.

CUM SANCTO SPIRITU. (L.) A part of the *Gloria.* See MASS.

CUMMINS, CHARLES, violinist, pianist, and composer, was born at York in 1785. His father was the Roscius of that theatrical circuit for nearly forty-four years, and commenced his prosperous career under the management of the eccentric Tate Wilkinson. He closed a valuable life in the actual performance of his public duty, dying on the stage at Leeds while representing the part of Dumont, in the tragedy of "Jane Shore," on the 20th of June, 1818.

Charles Cummins, in the course of a liberal education, received lessons in the theory of music from Dr. Miller, of Doncaster, and, preferring the science for his profession, became successively leader of the theatrical bands at Lancaster and Exeter, till engaged at Bath, at the express instance of his friend Mr. Loder, as director of the choruses in that and the Bristol theatre. He was since established at Bristol and Clifton as a teacher of the piano-forte, singing, and thorough-bass. He was the composer of much local and incidental music, a small part only of which has been published.

His attainments in languages, and facility in literary composition, rendered Cummins a powerful auxiliary to the orchestra, in the writing and arrangement of English words for several pieces of celebrity, for the use of Signor Rauzzini's concerts and the Bath Philharmonic Society, (of the latter of which he was a director,) particularly the "Storm Chorus" of Haydn, two of Mozart's motets, (Nos. 1 and 2,) sundry extracts from his "Requiem," and Cherubini's "Monody on the Death of Haydn," besides the adaptation of many songs from foreign operas for the English stage.

He was a frequent writer in publications embracing musical criticism, and distinguished himself, during the existence of a Bath gallery of paintings, as a connoisseur possessing no mean powers of pictorial discrimination. He is the author of a pamphlet in controversy with Mr. Logier, the propagator of a new system of musical tuition; which was, by virtue of Cummins's dissertation upon its merits, utterly excluded from Bath and the west of England generally. He received notices of his literary efforts in the cause of music from the most eminent individuals in the profession, and was awarded a splendid token of the collective opinion of a large majority of the unprecedented concourse of talent at the grand musical festival held in the cathedral of York in the autumn of 1823.

Cummins was a member and secretary of a literary and philosophical society in Bristol, named The Inquirers, to which he delivered occasional lectures on music. Cummins enjoyed the reputation of being, in conversation, a wit, whose flashes excite warmth in his hearers without scorching or implacably degrading their personal object; and he was a not less forcible than lively extemporaneous orator. Cummins commenced the season of 1823–4 as leader and musical conductor of the Bristol Theatre Royal.

CUPIS, J. B. *le jeune.* A violinist at Paris, and pupil of Bertaud. He composed a concerto, well known in France by the name of "*Le Saut de Cupis.*" He flourished towards the middle of the last century.

CURSCHMAN, CHARLES FRIEDERICH, was born in Berlin, June 21, 1805. He was distinguished in his boyhood for possessing an unusually beautiful soprano voice, upon which a degree of culture was bestowed very unusual amongst boys. He frequently undertook to sing the solo part at public school feasts and other musical performances, astonishing his audience with *Arie di Bravura,* such as that in Graun's "*Der Tod Jesu.*" His father, who was a merchant in Berlin, had, however, no intention of bringing up his son to the profession of music, and the principal pursuit of the young Curschman for several years was the study of jurisprudence; but his love for music became so paramount as to decide him to dedicate his whole life to its study. In pursuit of this resolution, he repaired to Cassel, where he studied the theory of music and composition during four years, under Spohr and Hauptmann. It was during these days of study at Cassel that Curschman composed several works; and of these a short opera, named "Abdul and Erinnich, or, the Two Dead Men," and a sacred piece, were performed in public, and received great applause. In 1829 Curschman returned to Berlin, in which city he constantly resided, with the exception of occasional short tours through Germany, France, and Italy. He became favorably known to the public as the composer of several elegant songs, the popularity of which was much increased by his tasteful manner of singing them. He seems to have been extremely fastidious in the selection of what compositions he would give to the public; and his printed works, during several years, were confined to about nine books of songs. The consequence is, that they are almost all excellent in their way, and are vivid musical illustrations of his judiciously-chosen poetry. Death put an early period to his promising career, in the year 1841. Several compositions of Curschman have become favorites with the English public, who were first attracted to his music by the two charming trios, "*Ti Prego, o Madre Pia,*" and "*L'Addio,*" first introduced by Miss Masson, who had them from the composer, and for whom they were first printed. Several of his songs have recently become favorites in *this* country.

CURTZ, BERNARDONE. A buffo singer at Vienna in 1751. For an anecdote respecting him, see the biography of HAYDN.

CURVE. Applied to the slur and a part of the hold.

CUTLER, WILLIAM HENRY, Mus. Bac. Oxon., was born in the year 1792, of respectable parents, in the city of London. Shortly after the birth of this their second child, the father obtained a spinet at a sort of lottery sweepstake, and after the business of the day was over, would frequently strum to his two little boys on this instrument. He had then, however, very little knowledge of music, but possessing industry and perseverance, overcame every difficulty in the science, so as to enable him to superintend his second son through all his subsequent exertions in practice.

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A friend relates that one time when he entered the father's parlor, he saw him with this little boy on his lap, teaching him his notes; at another time, the same friend has seen father and son on the carpet playing with pieces of card, on which the notes of music, and their names and lines, &c., appeared, corresponding with papers pasted on the keys of the spinet. At that time the child could not have been much above two years of age, certainly not three years old. His father, conceiving that the boy had a taste for music, next engaged a master to teach him the violin, when he improved so rapidly as to play a concerto of Jarnowich before he was five years old. He performed on the little Amati violin, which was once Dr. Crotch's. Still, however, the spinet appeared to be the child's favorite, and J. H. Little was for some time his instructor on that instrument, which was at length changed for a piano-forte, G. E. Griffin being engaged as the boy's master. About the year 1799, the child had lessons in singing and thorough bass from Dr. Arnold, who expressed his approbation of his talent by repeated gifts of small silver twopenny and threepenny pieces. Shortly after this, he played a concerto of Viotti on the piano-forte, at the Haymarket Theatre, for the Choral Fund Concert, and received universal applause: he played concertos, &c., several times since for the same fund. He sang also at the oratorios under Dr. Arnold. In 1801, when Dr. Busby took his degree of doctor of music, young Cutler went to Cambridge to sing the principal airs in that exercise; and under this gentleman he would have been placed, but his father objected to his being other than a concert singer, while the doctor wished him to be brought out in theatrical performances. In 1803 he was placed in the choir of St. Paul's. He sang also at Harrison's Concerts, the Concerts of Ancient Music, the Glee Club, (generally,) Wykhamists, &c., &c., and private concerts. Previously to this, he had also appeared before the public as a composer, his first publication being a march for the full band of the sixth regiment of Royal London Volunteers, in the rifle company of which regiment his father was an officer. Soon after this, he sang in the solemn services, dirge, &c., of three of the greatest men of the day, being summoned to attend the funerals of Lord Nelson and Messrs. Pitt and Fox. After leaving the choir of St. Paul's, he was placed under the instruction of the late W. Russell, Mus. Bac. Oxon., for the theory of music, and was, in 1818, elected organist of St. Helen's, Bishopsgate; he also taught in several private families. In the year 1812 he took his bachelor's degree at Oxford, highly complimented by letter from the professor of that university. In 1818, when Logier went to England from Dublin, W. H. Cutler, influenced by Kalkbrenner's advertisement, applied to Logier, and paid one hundred guineas to learn his system. He then opened an academy on the Logierian plan; but, after between two and three years' trial, finding it not advantageous to keep up the requisite establishment, he relinquished that house, though continuing to teach the theory of music according to Logier's system. In 1821 Cutler was engaged to sing at the oratorios at Drury Lane, under the direction of Sir George Smart; but want of nerve prevented his giving full power to his voice, and determined him to relinquish altogether singing in public. In 1823, a part of the exercise for his bachelor's degree was performed at the oratorios under the direction of Bochsa. He resigned the situation of organist of St. Helen's, and was appointed organist of Quebec Chapel, Portman Square, for which chapel he wrote a "*Te Deum*," and "*Jubilate*," and a "Four Part Anthem for Christmas Day." We should not omit mentioning that, among other advantages, in the course of Cutler's musical education, he was fortunate enough occasionally to be favored with the counsel of Clementi, both on his compositions and performances on the piano-forte.

CUVELLIER, J. G. A French dramatic composer, born in 1770. He composed several operettas and songs.

CUZZONI. See Sandoni.

CYMBAL, or CYMBALUM. An instrument of antiquity, similar to the tympanum of the drum. The cymbals were round, and made of brass, like our kettle drums, but are generally thought to have been smaller. The Jews had their cymbals, or instruments which translators render by that name. Ovid gives cymbals the epithet *genialia*, because they were used at weddings. Cymbals, tambourines, triangles, and drums are instruments principally used for keeping time. Precise rules for performance are somewhat difficult to be given, as almost every performer has a favorite method peculiar to himself. We will therefore only observe, that the indiscriminate use which is too often made of these instruments, without the least regard to the character of the music, is to be entirely condemned. They should be intrusted only to persons of good taste, whose judgment will direct them when to give the forte and piano, and when to be silent, and in other respects so to vary as to favor the general design of the music.

The cymbal is an instrument whose origin is very ancient, and on account of the extreme simplicity of its construction, it was probably in use some time before the tambourine. The ancient cymbals were made of sonorous brass, or copper, and were of a diversity of forms. The differences consisted in the size, the depth or shallowness of the bowl, the presence or absence of the rim, and the form of the handle by which the player held the instrument. These various forms were a mere matter of fancy. The kinds which differed the most materially from those now in use were those in which the rim was absent, and the convexity of the bowl terminated in an elevation which furnished the player with a handle. Others were furnished with handles on the sides, and others with handles in the same position as ours, with the addition of cords or ribbons to join them. Cymbals were much employed in the sacred mysteries of the heathen, and particularly in the services of Cybele and Bacchus.

CYPRIANUS. A composer of madrigals in the sixteenth century. He and Orlando were the first two who hazarded what are now called chromatic passages.

CZARTH, GEORGE, born in Bohemia in 1708, was an eminent violinist, attached to the court of Berlin, and subsequently of Manheim, where he died in 1774. He published six solos for the violin and flute.

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CZERNY, GASPARD, born in Bohemia, was an excellent performer on the English horn. He resided in his youth in Prague, and afterwards at Petersburg, and Frieburg, at the Brisgau, at which latter place he engaged himself, in 1786, in the service of the Princess of Baden. He has published at Vienna some music for military bands.

CZERNY, CARL, the highly-gifted author and composer, was born at Vienna, on the 21st of February, 1791. His parents came from Bohemia, and his father, who had formerly been in the imperial military service of Austria, settled in Vienna, in 1785, as a teacher of the piano-forte. Like many others who have highly distinguished themselves, Czerny displayed in his earliest infancy a great natural disposition for music; and as his father at that time very diligently practised the works of Bach, Mozart, Clementi, &c., and was frequently visited by the piano-forte players, then resident at Vienna, as Kozeluch, Gelinek, Wanhall, and others, the youth had constantly the advantage of hearing good music, and hence his sensibility for the art was speedily manifested. This circumstance, doubtless, induced his father, who possessed no independent fortune, to devote his earnest attention to educate him for the profession; so that, even in his eighth year, young Carl performed the compositions of Mozart, Clementi, Kozeluch, Gelinek, &c., with much facility. About this period the early works of Beethoven appeared, and Czerny became so enamoured with them as to prefer them to all others. He therefore studied them with peculiar assiduity, and when about ten years old (in 1801) had the pleasure of being introduced to their renowned author, who was then in the prime of life and had created the greatest sensation as a piano-forte player by the production of effects and difficulties which were previously unknown. He played to Beethoven some of the great masters' newest compositions, and made such a favorable impression on him that Beethoven at once voluntarily offered to take him as a pupil. The intimacy thus formed gradually ripened into the most perfect friendship, which was maintained unbroken throughout the too short life of this the greatest musical genius of this century. Among the many proofs of high regard which Beethoven entertained of Czerny, it may be mentioned, as a fact not generally known, that he selected him as the musical instructor for his adopted nephew, (Carl Beethoven,) who, afterwards, alas! most deeply imbittered his uncle's days, notwithstanding the unbounded kindness which was ever extended towards him. But to return to the subject of this memoir. Under Beethoven's guidance Czerny studied, first the Clavier School, and the works of Emanuel Bach, and then all the compositions which Beethoven himself had written and published in the course of the year. He had also to arrange many of Beethoven's works, as well as to correct the proofs of such of them as were being prepared for publication, all of which afforded him much practice, and imparted an accurate knowledge of the spirit of these fine compositions. As the elder Czerny could with difficulty support himself by teaching, Carl, though only in his fourteenth year, (in 1805,) also commenced giving lessons; and soon obtaining some talented pupils, he became so celebrated as a teacher, that, in a short time, every hour in the day was occupied. In the year 1810, Clementi resided in Vienna, and Czerny became acquainted with him at a noble house where he gave instruction, at which Czerny was nearly always present. This was particularly advantageous to him, as he thereby acquired a knowledge of Clementi's classical method, and formed his own upon it. He soon became one of the most favorite and highly-esteemed teachers in Vienna, and gave daily from ten to twelve hours' instruction, chiefly in the noblest and best families. To this occupation he devoted himself for thirty years — from 1805 to 1835; and among his numerous pupils who have become known to the public are Mademoiselle Belleville, Liszt, Döhler, and others. Among amateurs, too, of high rank, he has had many pupils who might well have passed for professors. The disposition which Czerny manifested for composition during his youth was fully equal to that which he showed for piano-forte playing; and he almost daily noted down ideas, themes, &c., for all kinds of musical pieces. His father caused him to study diligently the works of Kirnberger, Albrechtsberger, and others, so that he soon acquired all the requisite theoretical knowledge; and Beethoven thoroughly exercised him in scoring and the art of instrumentation. But as lesson-giving occupied his whole time, Czerny, for a long while, had no thought of publishing any work. At length, however, in the twenty-seventh year of his age, his Op. 1 appeared, (Vars. Concertantes for Piano-forte and Violin,) which met with such an unusually favorable reception that he was afterwards completely overwhelmed with orders, both from the music publishers of Germany and those of other countries. Hence he was obliged to devote his leisure hours in the evening to composition; and feeling at all times in a suitable frame of mind for it, he has produced, up to 1848, about eight hundred original compositions, exclusive of many great compositions in manuscript, and independent of numerous arrangements of Masses, Symphonies, Overtures, Operas, &c., &c. In addition to these, he has also published "Ten Letters addressed to a young Lady, on the Art of playing the Piano-forte;" "Letters on Thorough Bass, with an Appendix on the higher Branches of musical Execution and Expression;" "Thirty-two new Exercises on Harmony and Thorough Bass:" "School of Practical Composition, or Complete Treatise on the Composition of all Kinds of Music, both instrumental and vocal."

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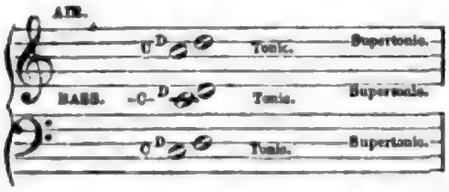
D.

D. The nominal of the second note in the natural diatonic scale of C, to which Guido Aretinus applied the monosyllable Re. It is the supertonic, or second note, thus:—



The key of D is ample, grand, and noble, having more fire than C: it is completely united to the loftiest purposes. D in music marks in thorough basses what the Italians call *discanto*, and intimates that the treble ought to play alone, as T does the tenor, and B the bass.

DA. (I.) For, by, of, from; as, *da camera*, for the chamber.

DA CAMERA. (I.) An expression applied to music for the chamber.

DA CAPELLA. (I.) For the chapel, or in church style.

DA CAPO, (I.,) or D. C. An expression written at the end of a movement, to acquaint the performer that he is to return to and end with the first strain. This term is composed of two Italian words, signifying from the head or beginning. When written *Da capo al segno*, it means, Repeat from the sign.

DA CAPO SENZA REPETIZIONE, E POI LA CODA. Begin again, but without any repetition of the strain, and then proceed to the coda.

DACTYL. A species of rhythm which may be represented by the word *laborer;* one long and two short notes.

DACIER, ANNE, died at Paris in 1721. Among her numerous writings we may distinguish a dissertation on the flutes of the ancients, inserted in her edition of "Terence."

DAGINCOURT. A composer for the harpsichord at Paris. He died at Rouen in 1755.

DAHMEN, J. A. An excellent violinist and composer for his instrument. He was born in Holland, and lived many years in England. He flourished in the latter part of the last century.

DAL. (I.) From; as, *dal segno*, from the sign; a mark of repetition.

DAL TEATRO. (I.) In the style of theatrical music.

DALAYRAC, NICHOLAS. A French composer of some note. He was born in Languedoc, of a noble family, went to Paris young, and became early a composer. "*Nina*," 1786; "*Adolphe et Clara*," 1799; "*Maison à vendre*," 1800; "*Picaros et Diego*," 1803; and "*Camille*," 1791, are some of his operas. He died in 1809.

DALBERG, JOHANN FRIEDRICH HUGO, FREYHERR BARON VON. A celebrated German amateur composer and pianist, born about the year 1752. Von Dalberg's compositions consist both of vocal and instrumental pieces, and were published about 1804.

D'ALBANESE. See Albaneze.

DALEMBERT, JEAN LE ROND, member of the Academies of Sciences of Paris and Berlin, and perpetual secretary to the French Academy, was born at Paris in 1717. In 1722 Rameau published his treatise on harmony, which at first produced little effect, from its being too profound for common readers. In 1752 Dalembert undertook to render the system of Rameau more familiar, and wrote a tract for that purpose, by which means he only gave the appearance of order and clearness to a system essentially erroneous, and which is, in great part, rejected by the modern musical theorists of France. Dalembert also wrote some tracts on music in the periodical publications of his time.

DALLOGLIO, DOMENICO, a composer and violinist, was born at Padua. In 1735 he went with his younger brother to St. Petersburg, where he remained for twenty-nine years in the service of that court. He died suddenly, in 1764, being then on his return to his native country. His compositions were chiefly instrumental, and for the violin. Some of them were published at Vienna.

D'ALPY, MLLE., an eminent performer on the piano-forte, was a pupil of Cramer.

DALVIMARE. See Alvimare.

DAMBRIUS. A French composer about the year 1685.

DAMEN. See Dahmen.

DAMIANI, F. An Italian composer and singer, who was in London about the year 1800, where he published "God save the King" in Italian, with variations; also "Four easy Songs for the Harp or Piano," and "Notturni, for two and three Voices."

DAMON, WILLIAM, is chiefly known on account of the harmonics which he published to a collection of psalm tunes. He was organist of the Chapel Royal during the reign of Queen Elizabeth, and was a man of considerable eminence in his profession.

DAMON, the Athenian, was the music master of Pericles and Socrates. The philosopher calls him his friend, in a dialogue of Plato, where Nicias, one of the interlocutors, informs the company that Socrates had recommended, as a music master to his son, Damon, the disciple of Agathocles, who not only excelled in his own profession, but possessed every quality that could be wished in a man to whom the care of youth was to be confided. Damon had chiefly cultivated that part of music which concerns time or cadence;

for which he is highly commended by Plato, who seems to have regarded rhythm as the most essential part of music, and that upon which the morals of a people depended, more than upon melody, or, as the ancients called it, harmony. He is also mentioned by Aristides Quintilianus, as having excelled in characterizing his melodies by a judicious choice of such sounds and intervals as were best adapted to the effects he intended to produce. Damon, according to Plutarch, was a profound politician, and, under the mask of a musician, he tried to conceal from the multitude his talent. He was, however, involved with his patron, Pericles, in the political disputes of his time, and banished as a favorer of tyranny. The period when he flourished may be gathered from his connections.

DAMOREAU, MME. LAURE CINTHIE MONTALANT. A famous French soprano, known at first as Mlle. Cinti. She was born at Paris in 1801, was educated at the Conservatoire, and in 1823 attracted the notice of Rossini, who wrote parts for her in "Moses," and "The Siege of Corinth." From this time her reputation and success were very great, and her talent is considered by some critics to be of the highest order, and compared to that of Sontag and Malibran. She married in Brussels, in 1827, Damoreau, an actor, but the marriage was not a happy one. In 1844 she visited the United States.

DAMPERS. Certain movable parts in the internal construction of the piano-forte, which are covered with cloth or soft leather, and, by means of a pedal, are brought into contact with the wires in order to deaden the vibration.

DANA, GIUSEPPE. An Italian composer at Naples. In 1791 he brought out there two ballets of his composition, viz.: 1st, "*La finta Pazza per Amore.*" 2d, "*Finta campestre.*"

DANBY, JOHN. A celebrated English composer of glees, in the latter part of the last century. He died whilst a concert was performing for his benefit. The following catalogue comprises his principal works: "*La Guida alla Musica Vocale;*" "When Sappho tuned," glee, three voices; "When generous wine expands," three voices; "When floods retire to the sea," three voices; "The fairest flowers the vale prefer," three voices; "Sweet thrush," four voices; "Shepherds, I have lost my love," three voices; "Go to my Anna's breast," four voices; "Fair Flora decks," three voices; "Come, ye party jangling swains," four voices; and "Awake, Æolian lyre," four voices. John Danby gained numerous prize medals for his compositions, from the Glee Club and other societies, and for a series of years he shared with the celebrated Samuel Webbe the meed of public approbation in his peculiar school of music.

DANCE, WILLIAM, was born in 1755. He studied the piano-forte under Dr Aylward, organist of St. George's Chapel, Windsor, and the violin, first under C. F. Baumgarten, and subsequently under the celebrated Giardini. Dance lived to be one of the oldest professors in London, having performed in the orchestra of some theatre since the year 1767. He belonged, for four years, to Drury Lane Theatre, in the time of Garrick, and afterwards, for a period of eighteen years, (namely, from 1775 to 1793,) to the King's Theatre. He led the band at the Haymarket Theatre for seven summers, from 1784 to 1790, inclusive. He assisted at all the performances for the commemoration of Handel at Westminster Abbey, and led the band there, in the year 1790, for three performances, during the indisposition of the elder Mr. Cramer. Dance taught the piano-forte in London for forty-eight years. He was one of the founders of the Philharmonic Society, and one of its directors and treasurer. He has published various piano-forte works of merit, consisting of sonatas, fantasias, variations, preludes, &c. His variations on "God save the King" have been extremely admired, and the sale was such as to require four sets of plates.

DANCES. Certain tunes composed for or used in dancing; as the waltz, the minuet, the saraband, the cotillon, the reel, the hornpipe, the polka, &c., which see in their proper places.

DANCERIES. The general name formerly given to publications consisting of collections of galliards, allemandes, ballad tunes, and other lively melodies.

DANCING OF THE EARLY CHRISTIANS. That the early Christians danced in their religious service there can be no doubt, for in the eighth sermon of St. Augustine, we find the following reproof: "It is better to dig or to plough on the Lord's day than to dance. Instead of singing psalms to the lyre or psaltery, as virgins and matrons were wont to do, they now waste their time in dancing, and even employ masters in the art." The original of the word *choir* signifies a dance or company of dancers. Odo, Bishop of Paris, forbade dancing in his diocese in the twelfth century.

DANDRIEU, JEAN FRANCOIS, was born in the year 1684. He was a celebrated composer for, and a masterly performer on, the organ and harpsichord. Both in style and execution he is said to have greatly resembled the famous Couperin. Dandrieu died at Paris, in 1740, leaving, of his works, three volumes of pieces for the harpsichord, and one volume for the organ, with "*Un Suite de Noëls,*" or carols and songs celebrating the nativity of Christ, all of which have been greatly esteemed.

DANN. A composer of some sonatas published at Heilbronn in 1797.

DANNELEY, JOHN FELTHAM, was born at Oakingham, in Berkshire, in 1786. His grandfather was a solicitor of great repute and considerable property at Windsor, whose early death and unforeseen misfortunes plunged his family in difficulties; when his son, G. Danneley, accepting a situation obtained for him in the choir at Windsor, devoted himself to music as a profession, and by him, his second son, the subject of this memoir, was initiated into musical science. At the age of fifteen, he was placed, as a pupil for the piano-forte, under C. Knyvett, and under Samuel Webbe for thorough bass. At the age of seventeen, he left his musical studies to reside entirely with a wealthy maternal uncle, who promised and intended to provide amply for him; but indulging in procrastination, (which so often frustrates the best intentions,) was, by rapid illness, and consequent death, deprived of the power of

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making a will. By this event young Danneley was again cast upon the world; when, resuming his professional pursuits with increased assiduity, he placed himself under the tuition of that very eminent performer, the late Woelfl, from whom he learned to comprehend and admire the expression given to piano-forte playing by the varied and sensitive touch adopted by the best German masters, and so well described in Forkel's life of Bach. He also took lessons from another excellent master, C. Neate, and then went to reside with his mother at Odiham, in Hampshire. At this period of his life he contracted a great love for foreign music, from frequently joining in concerts with French and Italian officers, placed as prisoners of war in the vicinity of Odiham, and in their society he acquired a knowledge of the French and Italian languages. In his twenty-sixth year, an eligible circle of tuition was offered to his acceptance at Ipswich; and after a few years' residence, he was elected organist of the church of St. Mary of the Tower in that town. At the commencement of the peace Danneley went to Paris, where he attended the meetings of *L'Ecole des Fils d'Apollon*, and studied assiduously under Antoine Reicha, the first theorist of the day, author of some admirable quintets, and of the "*Cours complet de Composition Musicale*" — a work celebrated all over Europe. At this time he also took lessons of Pradher, the Cramer of Paris, and Mirecki, *le jeune Polonois*, of whose splendid edition of Marcello's psalms, Danneley was one of the original promoters. He also enjoyed the advantage of frequent conversations with the celebrated Cherubini, and Monsigny, the author of an original and elegant, though perhaps somewhat fanciful, theory of music. In superior Parisian society, as well as in professional circles, Danneley's astonishing facility, as a sight player, was generally admired. In 1822 Danneley prepared to visit Vienna and Munich; but these arrangements were changed for an attainment much more the object of his wishes, namely, the hand of an amiable and accomplished young lady, to whom he had long been attached. The following are among the specimens which Danneley has occasionally selected for publication from his numerous manuscript compositions: "Queen of every moving measure;" "*Col Arso d'un Ciglio*;" "Military Divertimento;" "Waves of Orivell;" duet, "Rondo in C;" "Violets," a song; and "*Palinodia d Nice*," a set of twelve Italian duets, dedicated to his royal highness the Duke of Sussex. Danneley published in 1826 a portable encyclopædia of music, in one volume, consisting of all the most useful information that could be compiled, abridged, and selected from the best theoretical works of the continent — a task for which he was well qualified by his knowledge of the French, Italian, and German languages.

DANYEL, JOHN. A bachelor of music, at Christ Church, Oxford, in the year 1604. He published "Songs for the Lute, Viol, and Voice," London, 1606.

DANZI, FRANZ. Chapel-master to the King of Bavaria at Munich, and an excellent violoncellist. He was born at Manheim, of Italian parents, in 1763. His father was an excellent performer on the violoncello, and taught him music at a very early age; he also studied, subsequently, under the celebrated Abbé Vogler, at that time chapel-master to the elector. In 1779 he produced his first opera, "*Azakia*," for the theatre at Munich, to the cathedral of which town he was appointed chapel-master. Since that period he has published several other operas, and a great variety of instrumental music, much of which has been printed at Paris. His quatuors for two viols, tenor, and violoncello, Op. 44, published at Leipsic, are particularly admired. Danzi was appointed, in 1807, chapel-master to the King of Wurtemburg, at Stuttgard, from whence he still continued to publish instrumental music.

D'APEL. See APEL.

DAPHNIS. A musician of whom it is recorded that he was taught to sing and play upon the pipe by Pan.

DAQUIN, LOUIS CLAUDE, organist to the King of France, was born at Paris in 1694. He became celebrated as an organist at the early age of twelve years. When Handel went to France, he was so astonished on hearing the performance of Daquin, that, although extremely pressed to play himself before him, he could never be prevailed upon to do so. Daquin is said to have preserved the brilliancy of his touch to the advanced age of seventy-eight. During his last illness, which was only of eight days' continuance, he recollected that the *fête* of St. Paul was approaching, and said, "*Je veux me faire porter à l'église par quatre hommes, et mourir à mon orgue.*" He died the 15th of June, 1772, and his funeral was attended by a prodigious concourse of amateur and professional musicians. The regular canons of St. Anthony, to whom he had been organist for sixty-six years, sang his funeral service. Daquin composed some sacred and other music for his instrument.

DAQUONEUS, JOANNES. A composer of madrigals, one set of which was published at Venice in 1557, and another at Antwerp in 1594.

DARBES, JOHANN. A Danish violinist of some merit, who is also known as the composer of a "Stabat Mater:" he lived near Copenhagen, in 1784, having been pensioned by the court.

DARCIS, M., a pupil of Gretry, composed the opera "*La Fausse Peur*," in 1774. "*Le Bal Masqué*" is also attributed to him.

DARD. Author of some instrumental music, also of a work entitled "*Principes de Musique*," published at Paris about the year 1796.

DAREIS, J. B. Author of some romances published at Paris in 1800.

DARONDEAU, BONONI, born at Munich in 1740, was a professor of singing at Paris, and composed seven collections of romances, and the music of the opera "*Le Soldat par Amour*."

DARONDEAU, HENRY, son of the preceding, was born at Strasburg in 1779. He was a pupil of Berton, and has composed several collections of romances, and some piano-forte music.

DASERUS, or DASSER, LUDOVICUS. Chapel-master to the Duke of Wurtemburg in the latter half of the sixteenth century. He composed much sacred music.

DASH. The line drawn through a figure in

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thorough bass, in order to raise the interval designated by that figure half a tone higher.

DATIS. The song of mirth. So called by the ancient Greeks.

DAUBE, JOHANN FRIEDRICH, born in 1730, was secretary to the Imperial Society of Arts and Sciences at Vienna. He wrote several books on music, and composed some sonatas for the lute. He died at Vienna in 1797.

DAUBERVAL. A pupil of Noverre, and a celebrated ballet master. He was born at Versailles, and died in 1806.

DAUER. (G.) The duration or length of notes.

DAUPHIN. A composer of songs at Paris in the beginning of the last century.

DAUPRAT. Professor of the horn at the Paris Conservatory.

DAUSSOIGNE. Professor of accompaniment at the Paris Conservatory.

DAUTRIVE, RICHARD. A French violinist and composer for his instrument in the year 1799.

DAUVERGNE, ANTOINE, born at Clermont in 1713, was superintendent of the king's music, and director of the opera. He composed many dramatic pieces, and some music for the violin. He died at Lyons in 1797.

DAUVILLIERS, JACQ. MARIN, born at Chartres in 1754, was a composer of light vocal music.

DAVELLA, GIOVANNI, published at Rome, in 1657, "*Regola di Musica*" — a work of no great merit, according to Dr. Burney.

DAVID, "the sweet singer of Israel," was selected by Saul to comfort him. "David took a *kinnor*, and played with his hands; so Saul was refreshed, and was well, and the evil spirit departed from him." David was an excellent musician, and had plenty of singing men and singing women in his court. David composed a variety of psalms, and caused his skilful players to set them to music, as appears by their inscriptions to Jeduthun, Asaph, &c., the sons of Korah. As the Levites were eased of a great part of their charge by the tabernacle and ark being fixed in a place, David caused great numbers of them to devote themselves to music, and distributed four thousand sacred singers into twenty-four classes, who should serve at the temple in their turns. The four sons of Asaph, six of Jeduthun, and fourteen of Heman, constituted the chief of these twenty-four classes; and Asaph, Jeduthun, and Heman were the chief musicians. Their *neginoth*, or stringed instruments, were the psaltery and harp, to which may, perhaps, be added the shemineth, the shushanim, and the alamoth, the dulcimer, and sackbut; and the *nehiloth*, or wind instruments, were the organ, cornet, flute, pipe, and trumpet. They had also timbrels, cymbals, and bells. But as to many of their instruments, our best information affords us no certain knowledge of their particular forms.

DAVID, FELICIEN. Born in 1810, at Cadenet, near Aix, in France. He exhibited musical indications at an early age, and he was educated in a college of the Jesuits. In 1830 he produced some compositions full of original inspiration, but not until 1838 and 1839 did he compose any thing calculated to make him known. His great work is "The Desert," which has been very widely celebrated.

DAVID, GIACOMO. A celebrated tenor singer, born at Bergamo about the year 1750. He sang at most of the large towns of Italy, also in London and Paris, till about the year 1796, when he returned to Italy, and became chamber musician to the Grand Duke of Parma.

DAVID, L. A harpist and singing master at Geneva in the year 1800. He has published some romances with accompaniments for his instrument.

DAVID, the younger. A very eminent Italian tenor singer; his voice is of extraordinary compass. He has been engaged for some time at Vienna, where he is enthusiastically admired.

DAVIES, MISS CECILIA, known in Italy by the name of *L' Inglesina*, first appeared at the opera in London in 1773. She was considered as being second only to Billington among English female vocalists. She had performed for some time in Italy before her appearance on the London boards, and even the Italians confessed that her powers were excelled on the continent by Gabrielli alone. After singing a few years in England, she returned to the continent with her sister, who was a celebrated player on the harmonica. The once celebrated Cecilia Davies was living in London, in July, 1832, and was then nearly ninety-one years of age. It was said that she retained all her faculties, was very communicative, and recollected the former events of her life perfectly, which she related with great distinctness and vivacity.

DAVION, J., published a collection of romances at Paris, about the year 1801.

DAVY, RICHARD. An old English composer of songs. He lived about the year 1500.

DAVY, JOHN, was born in the parish of Upton-Helion, about eight miles from Exeter. When he was about three years of age, he came into the room where his uncle, who lived in the same parish, was playing a psalm tune on the violoncello; but the moment he heard the instrument he ran away crying, and was so much terrified that it was thought he would have gone into fits. For several weeks his uncle repeatedly tried to reconcile him to the instrument; and at last, after much enticement and coaxing, he effected it by taking the child's fingers, and making him strike the strings. The sound thus produced very much startled him at first; but in a few days he became so passionately fond of the amusement that he took every opportunity of scraping a better acquaintance with the monster which had before so much terrified him. With a little attention, he was soon able to produce such notes from the violoncello as greatly delighted him. About this time there happened to be a company of soldiers quartered at Crediton, a town about a mile from Helion. His uncle frequently took him there, and one day attending the roll call, he appeared much pleased with

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the fifes. Not contented, however, with hearing, he borrowed one of them, and soon made out several tunes, which he played very decently.

At the age of four or five years, his ear was so correct that he could play an easy tune after once hearing it. Before he was quite six years old, a neighboring blacksmith, into whose house he used frequently to run, lost between twenty and thirty *horseshoes*. Diligent search was made for them many days, but to no purpose. Not long afterwards the smith heard some musical sounds, which seemed to come from the upper part of his house; and having listened a sufficient time to be convinced that his ear did not deceive him, he went up stairs, where he discovered little Davy, with his property, between the ceiling and the thatched roof. The boy had selected eight horseshoes out of the whole number to form an octave, had suspended each of them by a single cord clear from the wall, and, with a small iron rod, was amusing himself by imitating the Crediton chimes, which he did with great exactness.

This story being made public, and his genius for music daily increasing, a neighboring clergyman, of considerable rank in the church, showed him a harpsichord. This he soon became familiar with, and, by his intuitive genius, was in a short time able to play any easy lesson which was put before him. He applied himself likewise to the violin, and found but few difficulties to surmount in his progress on that instrument.

When eleven years old he was introduced to the Rev. Mr. Eastcott by this gentleman, who was now become his patron. Mr. Eastcott was so much struck with his performance on the piano-forte, and his general turn for music, that he earnestly recommended to his friends to place him with some musician of eminence, under whom he might have free access to a good instrument, and acquire a requisite knowledge of the rules of composition. They applied to Mr. Jackson, the organist of Exeter Cathedral, and, when he was about twelve years of age, he was articled as a pupil and apprentice of this excellent man.

His progress in the study of composition, and particularly in that of church music, was extremely great. He also became an admirable performer, not only on the organ, but on the violin and violoncello. The first of his compositions that appear to have attained any high degree of celebrity, were some *vocal quartets*, which were considered by the best judges to afford the strongest indication of musical genius and knowledge.

Davy resided at Exeter for some time after the completion of his studies. One of his earliest employments, upon his arrival in London, appears to have been as a performer in the orchestra at Covent Garden; at this time he also employed himself in teaching, and soon had a considerable number of pupils. He composed some dramatic pieces for the theatre at Sadler's Wells, and wrote the music to Mr. Holman's opera of "What a Blunder!" which was performed at the little theatre in the Haymarket in the year 1800. In the following year he was engaged with Moorehead in the music of "Perouse," and with Mountain in that of "The Brazen Mask," for Covent Garden. He died in February, 1824.

DE'AMICIS, ANNA. See Amicis.

DEBAIN, ALEXANDRE. Born in 1809. He became a cabinet maker. At the end of his apprenticeship in 1825, he devoted himself to piano-forte making. The mechanism of this instrument he improved, and conformed to his own better taste. He was successively employed, as head workman and superintendent, in the principal music establishments in Paris till 1830. At this period he journeyed abroad, repaired and improved a great variety of organs, and by observation and comparison increased his own stock of information. In 1834 Debain returned to Paris, and founded his present establishment for the manufacture of piano-fortes and expressive organs. This he now directs and controls with great skill, industry, and success, employing one hundred and fifty workmen. In his pianos he has made many improvements. His wood is seasoned from eight to ten years. His workmen are all masters of their particular parts of the instrument. Still Debain owes his widest celebrity to his "organs expressifs." His almost countless experiments upon the metal and tone of his reeds, his bellows, and his cases, their size and "sonority," have all taxed the brain, time, and money of this painstaking, persevering, and worthy man. His countrymen appreciate his worth: of these organs alone he annually sends out from his establishment six hundred. This instrument of four sets of reeds, with twelve registers, Debain most appropriately names the "harmonium." It is equally suited for the parlor, concert room, and small church. Debain invented a mechanical organist in 1846, four years after he completed the harmonium. By three years more of close study and uncounted trials, he succeeded in producing the mechanical pianist. This truly ingenious piece of mechanism he names "antiphonel;" it is now applied to the harmonium and piano-forte; in the harmonium it is only placed on the key board. The mechanical piano has a double action. The music for both instruments is written in iron points, on small pieces of boards. This piano took one of the premiums at the "World's Fair." It was completed and patented in 1839. Debain's harmonium of eight half stops, and twelve registers, is three feet nine inches long, two feet six and a half inches high, one foot eleven inches wide, and weighs "one hundred kilos."

DEBAIGNE, ABBÉ, was music master to Louis XI. Bonchet relates that the prince once said, jocosely, that he should like as well to hear a concert of pigs as of musicians. The abbé, on this, collected a number of pigs, of different ages, in a sort of tent, before which he placed a machine, with keys similar to a harpsichord: on touching these keys, they moved some sharp-pointed instruments, which pricked the animals, and caused them to make a prodigious noise, to the great entertainment of his majesty, who lavished his favors on the ingenious inventor of this novel species of harmony.

DE BEGNIS, GIUSEPPE, was born at Lugo, a town in the pontifical states, in the year 1795. He commenced his vocal studies at little more than seven years of age, under Padre Bongiovanni, and sang soprano in the chapel at Lugo from that time till he was near fifteen, when his voice broke. He always evinced much genius as a comic actor, and was desirous, at the time his

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voice failed, (which he feared would not return,) to follow that profession, for which purpose he studied under the direction of Mandini, a celebrated Italian actor. His father, however, refusing to consent to his becoming a comedian, he took further lessons in singing from the composer Saraceni, brother to Madame Morandi. In the carnival of the year 1813, he made his first *début* as *primo buffo* singer at Modena, in an opera called "*Marco Antonio*," the music by Pavesi, and was received with such applause as at once to decide the line of his future professional pursuits. From thence he went to Forli and to Rimini, and terminated the first year of his theatrical career again at Modena. In the following carnival he performed at Sienna, at the opening of a new and superb theatre, called *Teatro degli Academici Rozzi*. He first appeared there in the comic part of Pazzo, in the "*Agnese*" of Paer, and was received with enthusiasm both as an actor and singer. He afterwards played Selime, the Turk, in the "*Turco in Italia*" of Rossini. He next proceeded to Ferrara, Badia, and Trieste, at which latter town he appeared in the following operas: "*Advertimento alle Mogli*" of Caruso; "*La Matilde*" of Coccia; "*Teresa e Claudio*" of Farinelli; "*Don Papirio*" of Guglielmi; and "*Don Timonella di Piacenza*" of Celli. In the carnival of 1815, he was at Cesena, where he particularly attracted the town by his performance in the opera "*Bello piace a tutti;*" he sang in it an *aria buffa*, in the style of the old rondos, and in which he imitated with his falsetto the celebrated singer Pacchierotti. The music of the above opera is by Fioravanti. He next appeared in the "*Due Prigionieri*" of Pucitta, and finally in "*La Guerra aperta*" of Guglielmi. He passed the spring in Mantua, and performed the part of Mustapha, in "*L'Italiana in Algeri*" of Rossini, and in "*La Guerra aperta.*" At Udine, during the summer, he performed in "*L'Italiana*," and in "*L'Inganno felice*," of Rossini. He passed the autumn at Rome, where he played in "*Agnese*," the part of Francesco, in the "*Ginevra degli Almieci*," the Solitario, in the "*Lagrime d' una Vedova*" of Generali, Selime, in the "*Turco in Italia*" of Rossini, and in "*Il Quid pro Quo*" of Romani. In the carnival of 1816, he was at Milan, where he had an illness of three months' continuance, and was not able to sing during the whole period of his engagement. On his recovery, he proceeded to Parma, where his success was the most brilliant of any he had experienced in the course of his musical career, especially in the part of Mustafa, in the "*Italiana*," and in the "*Marcotando*" of Pajni. He passed the summer at Modena, and appeared in "*Marc Antonio*," and in "*La Capricciosa pendita*" of Fioravanti. In the autumn he went to Bologna, where he undertook the part of Selime, the Turk, in the "*Turco in Italia;*" his voice was at that time still more flexible, and its compass greater than it was since, and he got through the part with considerable success. A singular circumstance, and highly honorable to his comic talent, now took place at Bologna. Before the arrival of De Begnis, Paer's opera of "*Agnese*" had been twice attempted in that town, and completely failed in both instances. The manager, however, having heard of De Begnis' success in the character of Pazzo, both at Rome and Ferrara, wished again to try the piece, and it was accordingly chosen for the benefit of Mlle. Ronzi. The whole town were against the attempt, and the opera was declared to be miserably *ennuyant*. The trial, however, was made, and its success was, in this instance, as complete as were its former failures; the principal reason for which change was generally attributed to the talent of De Begnis, whose success was such in Pazzo, that the piece was afterwards played many times, and is still considered there as one of their best stock operas. De Begnis also played at Bologna, with much success, the comic part of the *Ancien Militaire*, who detests noise, in the opera "*Il Matrimonio per Susurro*," by Salieri. It was at this town that De Begnis was married to Mlle. Ronzi; he was also nominated Philharmonic Academician to the Musical Institute at Bologna. Soon after their marriage, he was obliged to separate for some time from Madame De Begnis, who had previously to her marriage made an engagement for Genoa, and De Begnis for Rome; on his second visit to which city he performed the feigned prince, called Dandini, in the opera of "*La Cenerentola*" — a part expressly written for him by Rossini. The newly-married couple again met at Florence in the spring of 1817, and passed the summer at Vicenza and the autumn at Verona, where De Begnis was elected an honorary member of the Musical Academy of the *Anfioni*. The success of De Begnis and his wife were here such, especially in Figaro and Rosina, in the "*Barbiere di Seviglia*" of Rossini, that this celebrated composer invited them to perform at the opening of the new theatre of Pesaro, which was under his direction. The opening piece selected by Rossini was "*La Gazza Ladra*," in which they played the Podesta and Ninette. This was succeeded by the "*Barbiere di Seviglia.*" From thence they proceeded to Lucca, where they passed the autumn of 1818, and, in the carnival of 1819, made their *débuts* at Paris. Here their success was complete; their first appearance was in the "*Fuorusciti*" of Paer, in which they played Isabelle and Uberto. They afterwards performed together in the "*Barbiere*," in the "*Molinara* of Paesiello, and in the "*Pietra di Paragone*" of Rossini. De Begnis played also in the "*Pastorella nobile*," with several other operas that we have not space to enumerate. After remaining three seasons at Paris, they made their first appearance at the King's Theatre in London, in the opera of "*Il Turco in Italia;*" since which period De Begnis was considered as the most natural and purest *buffo* singer in England. He has performed at all the principal concerts and public musical meetings in England, and has had the direction of the operas at Bath, which proved highly successful. Signor De Begnis died of cholera in New York in August, 1849, aged fifty-four.

DE BEGNIS, MADAME RONZI. Wife of the preceding. Many particulars respecting this lady being included in the foregoing article, it is only requisite to mention that, after her marriage at Bologna, Madame De Begnis went to Genoa, and performed, at the great theatre there, *Elizabetta Regina d'Angleterra*, in Rossini's opera of that name, and was received in it with the greatest enthusiasm. She afterwards sang in "*La Rosa bianca e la Rosa rossa*" of Mayer. On her return to Florence, she sang at the oratorios there in Lent. She afterwards accompanied De Begnis

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to the different towns mentioned in the preceding article, at all of which she received high honors as an artist, especially as a serious singer; her comic powers, known to have been very great, having been considered on the continent as altogether secondary to her performances as *prima donna seria*. Madame De Begnis was remarkable for her articulate execution; her voice was extremely pleasing. She was engaged, for the season of 1824, at the King's Theatre.

DEBLOIS, CHARLES GUI XAVIER, called also *Vangronnenrade*, was born at Luneville in 1737. He was a pupil of Giardini, and for twenty-eight years one of the first violins at the Italian Opera at Paris. He composed a comic opera, called "*Les Rubans*," also some romances, and four symphonies.

DECACHORDON. A musical instrument with ten strings, called by the Hebrews *hasur*, being almost the same as our harp, of a triangular figure, with a hollow belly, and sounding from the lower part.

DECANI. (L.) Priests. A term applied to those vocal performers in a cathedral who are in priests' orders, to distinguish them from the lay choristers.

DECHAMPS, L., published "*Nouvelles Romances*," Op. 1 and 2, at Paris, in 1800.

DECHE composed a comic opera, called "*Adèle*," at Paris, in 1791.

DECISO. (I.) With decision; boldly.

D DUR. (G.) D major.

DEDEKIND, CONSTANTIN CHRISTIAN, chamber musician to the Elector of Saxony, published a very large collection of songs, in four volumes, quarto, at Dresden, in 1657.

DEEP. A word applied to those notes which, in comparison with some others, are low, or grave; as when we use the expressions *deep* voice, *deep* pitch, *deep* tone, &c.

DEERING, RICHARD, the descendant of an ancient Kentish family, was educated in Italy; and when his education was completed, he returned to England, with the character of an excellent musician. He resided in England for some time, but, upon a very pressing invitation, went to Brussels, and became organist to the monastery of English nuns there. From the marriage of Charles I. until the time when that monarch left England, he was organist to the queen. In 1610 he was admitted to the degree of bachelor of music at Oxford, and died in the communion of the church of Rome, about the year 1657. He has left of his composition "*Cantiones Sacræ quinque Vocum, cum Basso continuo ad Organum*," printed at Antwerp in 1597, and others entitled "*Cantica Sacra*," published at the same place about nineteen years afterwards.

DEFESCH, WILHELM, was, in the year 1725, organist of the great church at Antwerp. He published much instrumental and vocal music, chiefly at Amsterdam; his oratorio named "*Judith*" was, however, published in London in the year 1730.

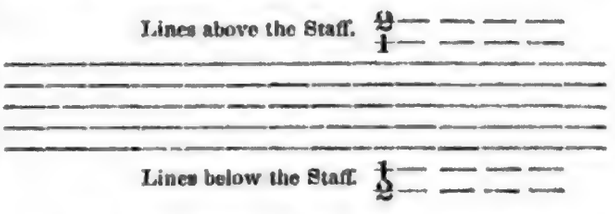
DEGEN, HENRY CHRISTOPHER, chapelmaster to the Prince of Schwartzburg in 1757, composed much music for the violin and harpsichord, on both of which instruments he excelled.

DEGREE, ACADEMIC, in music. A titular honor conferred by a university or a qualified professor of music. See DOCTOR IN MUSIC.

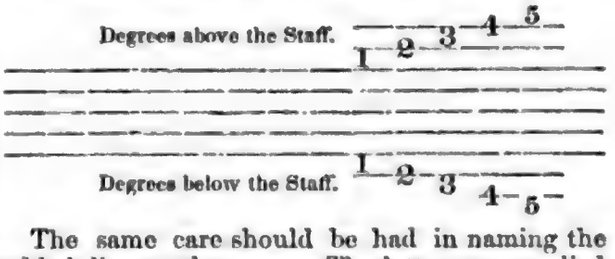
DEGREE, THEORETICAL. The difference of position, or elevation, between any two notes. There are conjunct and disjunct degrees. When two notes are so situated as to form the interval of a *second*, the degree is said to be *conjunct*; and when they form a *third*, or any greater interval, the degree is called *disjunct*.

DEGREES. Each line and space of the staff is called a degree. There are nine degrees, counted upwards, thus: —

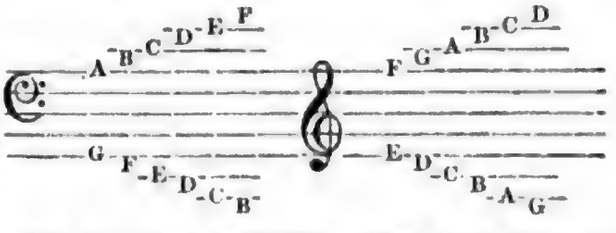
When more than nine degrees are wanted, they are obtained by adding short parallel lines either above or below the staff, thus: —



These short lines are called added lines, or leger lines. In naming the degrees out of the compass of the staff, the pupil should be careful to give them their true position; as, first, second, third, &c., above the staff, and the first, second, third, &c., below the staff, thus: —



The same care should be had in naming the added lines and spaces. The letters are applied to the degrees above and below the staff, in the same order as they stand upon the staff, thus: —



By the same principle, other lines may be added, either above or below the staff, and the letters and degrees continued to any degree of pitch.

A melody proceeds by degrees when it moves to the next line or space, either ascending or descending, thus: —

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DEHEC, NASSOVIUS, principal violinist at the Church of Santa Maria, at Bergamo, published "Six Trios for the Violin," at Nuremburg, in 1760.

DEL. (I.) Of or by; as, *del Corelli*, of or by Corelli.

DELABORDE, JEAN BENJAMIN, born at Paris in 1734, was of a wealthy family, and received a polished education. Among other masters, he was instructed on the violin by the celebrated Dauvergne, and in the theory of music and composition by Rameau. Destined by his friends for a government financial situation, he became at first principal *valet de chambre* to Louis XV., of whom he was a great favorite. He soon after this cultivated his talent for music with greater ardor and application, and, in 1758, produced at the theatre of the court the comic opera "*Gilles Garçon Peintre*," which was very successful. At the death of Louis XV., in 1774, Delaborde quitted the court, and became one of the farmers general of finance. In 1780 he published "*Essai sur la Musique ancienne et moderne*," four volumes in quarto, with plates — a work of little authority. After this, he produced several other books on music, expensively edited, but which are now considered of little or no value. Delaborde was afterwards guillotined in the revolution, for being a partisan of the court.

DELAFOND, JOHN FRANCIS. A singing master and teacher of several musical instruments, also of the Latin and French languages. He published, in 1725, at London, an octavo volume, entitled "A new System of Music, both theoretical and practical, and yet not mathematical" — a work of little merit.

DELANGE, E. F., a composer at Liege, published there, in 1768, his opera 6th, consisting of eight overtures.

DELAUNAY published at Paris, in 1799, "*Seize petits Airs pour le Clavécin*."

DELAVAL, MADAME. A French harpist, and composer of a cantata entitled "*Les Adieux de l'infortuné Louis XVI. à son Peuple*." She has also published much harp music, and some French songs.

DELCAMBRE, THOMAS. A professor of the bassoon at the Paris Conservatory, and composer for his instrument.

DELFANTE, ANTONIO. A dramatic composer at Rome. He produced, in 1791, the opera buffa, entitled "*Il Ripiego deluso*."

DELICATAMENTE, or DELICATO. (I.) Delicately.

DELICATEZZA. (I.) Delicacy; as, *con delicatezza*, with a soft and tender nicety of expression.

DELICATISSIMO. (I.) With extreme delicacy.

DELILLE, OCTAVIA, born in Paris, in 1830, was left an orphan in her second year, and was adopted by an officer of the Bank of France, whose name she bore until her public appearance, and by whom she was raised with the tenderest care. Her unconquerable love for singing, and the early development of marked musical genius, led to her being placed as pupil in the *Conservatoire*. She studied faithfully, with a settled purpose, and year after year carried off the first prizes for the various branches of singing. Her first successes were obtained at the Concerts of the Court and the Grand Society Concerts of the Royal Conservatoire. Her delightful singing, and the strange fascination of her manner, attracted the notice of the director of the Opera Comique, and he induced her to attempt the operatic stage. She consequently appeared in an opera written for her, and her success was so decided that she sang in the same opera sixty successive nights, to crowded houses. Shortly after she appeared in the well-known opera "*La Dame Blanche*," which was repeated, with a success beyond record, for one hundred nights. She appeared with equal success at the Royal Theatre of Brussels, not only in *opera comique*, but *opera seria*, and subsequently in the first theatres in Italy, Rome, Milan, Naples, Venice, &c. After a not very protracted tour, she returned to Paris, and performed the usual *rôle* of characters with increasing success. At this period (1850) she had scarcely reached the age of twenty-one; but by prudence, and the increasing use of her fine talent, she had acquired an independent fortune. She came to America in November, 1851, and appeared in New York in December.

DELLAIN. Author of a work entitled "*Nouveau Manuel Musical*," Paris, 1781. He composed the music of "*La Fête du Moulin*," performed in 1758, at the Italian theatre.

DELLAMARIA, DOMENICO, born at Marseilles of an Italian family, devoted himself to the study of music from a very early age. At eighteen years old, he had already composed a grand opera, which was represented at Marseilles. He subsequently went to Italy, where he studied, during nearly ten years, under various masters, the last of whom was Paesiello. Whilst he remained in Italy he composed six comic operas, three of which were performed with much success, especially his "*Il Maestro di Capella*." Dellamaria returned to France in 1796, and first produced the opera "*Le Prisonnier*," which much increased his reputation. To this brilliant *début* succeeded "*L'Oncle Valet*," "*Le vieux Château*," "*L'Opéra comique*," and some other works, all given within the space of two years, and attesting the fecundity and superiority of his talent. Dellamaria died suddenly, in his thirty-sixth year, at Paris, in 1800.

DELLEPLANQUE, a harpist at Paris, composed and published much music for his instrument, between the years 1775 and 1800.

DELLER, FLORIAN. A dramatic composer at Ludwigsburg. He died in 1774.

DELVER, FRIEDRICH, a pianist at Hamburg, has published some romances and pianoforte music since the year 1796.

DEMACHI, JOSEPH. A violinist of the King of Sardinia's chapel at Alexandria, about the year 1760. He published seventeen operas of instrumental music at Paris and Lyons.

DEMANCHER. (F.) To change the position

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of the hand; to shift on the violin and similar instruments.

DEMANTIUS, CHRISTOPHER. A celebrated composer, born at Reichenberg in 1567. His works are chiefly vocal, both sacred and profane. Many of them were published at Nuremburg, between the years 1595 and 1620.

DEMAR, SEBASTIAN, born in Franconia in 1766, was a pupil of Haydn. He has published much instrumental music, chiefly at Paris, between the years 1795 and 1808. He has for some years past been leader of the town band at Orleans, and several of his pupils for the piano and horn have become excellent performers.

DEMAR, JOSEPH, brother to the preceding, resides at Wurtzburg, and has composed a method and various music for the violin.

DEMI-CADENCE. A term used in church music. When the last or final sound of a verse in a chant is on the key note, it is called a full or complete cadence; but if it fall on any other than the key note, as the fifth or third, it takes the name of an imperfect or demi-cadence. The termination, in this case, is postponed to the succeeding verse. Almost all our double chants afford examples of a demi-cadence.

DEMI-DITONE. A minor third.

DEMISEMIQUAVER. A note of the ninth degree of length, reckoning from the *large*, or of the sixth degree of length, reckoning from the *semibreve*, or longest note now in common use, of which it is a thirty-second part. It is the shortest principal note commonly used in music, a black note, with a line and three blocks or hooks, thus: —

DEMI-TONE. An interval of half a tone. See SEMITONE.

DEMMLER, JEAN MICHEL. A German organist, and composer of much vocal and instrumental music. He died in 1785.

DEMNICH. Author of a collection of romances, published at Paris in 1796.

DEMOIVER. A flutist and composer for his instrument. Some of his music was published in London towards the end of the last century.

D MOLL. (G.) D minor.

DEMONTI, H. A professor of music at Glasgow. Some of his sonatas for the piano-forte are published.

DÉ MURIS, JOHN. It is singular that this person, who wrote several books and did so much to improve music, both in its language and science, should have lost his nationality. His books are in the libraries of Italy, France, and England, and he is claimed as a native of each of these countries, without there being sufficient proof in existence to give him to either. One of his books was dated 1404, which indicates when, though not where, he lived. He was the first who used the minim as it, or the half note, is now used. At first he wrote it black, but afterwards white, as at present. He wrote the signs of the modes for different kinds of time. Most of the rules he gave for counterpoint he had from Franco; but he wrote them in such a manner as to make them more easily understood than they had been before.

DENEUFVILLE, JEAN JACQUES, was the son of a French merchant. He studied music, and afterwards became organist and composer at Nuremburg, in Germany, where he composed some sacred music, at the beginning of the last century. He died in 1712, in his twenty-eighth year.

DENNINGER, J. N., chapel-master at Ochringen, published some instrumental music at Manheim, about the year 1788.

DENNIS, JOHN. Author of an "Essay on the Italian Opera," London, 1706. Dennis died in 1737.

DENTICE, LUIGI. A Neapolitan nobleman, and amateur of the fine arts. He wrote a work entitled "*Due Dialoghi della Musica*," Naples, 1552. These dialogues give some idea of a concert at Naples at that period. One of the interlocutors describes a performance at which he had been present, at the palace of Donna Giovanna d'Arragona. He says the performers were most perfect musicians, and sung in a wonderful manner. It appears that the vocal performers were accompanied by a band, and each sang to his own instrument. "There are few musicians," says the author, "who sing to their instruments, that have entirely satisfied me, as they have almost all some defect of intonation, utterance, accompaniment, execution of divisions, or manner of diminishing or swelling the voice occasionally, in which particulars both art and nature must conspire to render a performer perfect."

DEPLORATION. A dirge, or any other mournful strain.

DE PROFUNDIS. (L.) One of the seven penitential psalms.

DERIVATIVE. An epithet applied by theorists to those chords which are *derived* from fundamental chords, and to those accented or harmonic notes of a bass which are not fundamental.

DERIVIS, an eminent French bass singer at the Grand Opera at Paris, was a pupil of the Conservatory. Born in 1731.

DEROSIERS, NICOLAS. A guitarist and composer of instrumental music, published in Holland at the latter end of the seventeenth century.

DES. (G.) D flat.

DESAIDES, or DEZEDE. An Italian dramatic composer, born at Turin in 1745. He resided chiefly at Paris, and composed a great number of operettas for the French stage, between the years 1778 and 1787. The piece most prized of his composition is "*Blaise et Babet*." He died in 1792.

DESARGUS, XAVIER. A professor of the harp at Paris, and author of a method for his instrument, published there in 1809.

DESAUGIERS, MARC ANTOINE, was born in Provence in 1742, and made his *début* as a composer at the Academy of Music in Paris, in 1774, by the opera of "*Erixène*." After giving one or two operas of inferior merit, he produced

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"*Les Jumeaux de Bergame*" — a piece which obtained the most complete success. Desaugiers lived on terms of intimacy with Gluck and Sacchini, and composed a mass on the occasion of the death of the latter which has been greatly admired. He died at Paris in 1793.

DESBORDES. Member of the Conservatory at Paris, and author of the minor opera "*La Nonc de Lindenburg*," performed at Paris in 1798.

DESCARTES, RENÉ, the celebrated French philosopher, wrote, in 1618, at the age of twenty-two, a work entitled "*Compendium Musicæ*," which was never published during his lifetime, but was translated into various languages and printed after his decease.

DESCANT, or DISCANT. A term used by old musical authors to signify the art of composing in *parts*. Descant is of three kinds; plain, figurative, and double. *Plain descant* consists of a due series of concords, and is the same with simple counterpoint. *Figurative descant* is less restrained, and includes the relief of discords; and *double descant* infers that contrivance of the parts which admits of the treble or any high part being converted into the bass, and *vice versâ*. Descant also implies a melodious display of successive notes extemporaneously sung or played to a given bass. Hubald, Odo, Guido, and other Latin writers used discant to express concord and harmony of sounds. In more modern times, however, *descant* is used to signify the highest kind of female voice, or highest part in a score — the same as *soprano*.

DESCENDANT. (F.) In descending.

DESCENDING. Passing from any note to another less acute.

DESCENT. A falling or sinking of a voice or instrument from any note to another less acute.

DES DUR. (G.) D flat major.

DESHAYES. A Parisian composer of dramatic and sacred music, also of some instrumental music, between the years 1780 and 1793.

DESMARETS, HENRY. A French composer of dramatic and other vocal music. He died at Luneville in 1741.

DESMASURES. A celebrated organist at Rouen about the year 1780. He lost three fingers of his left hand by the bursting of a gun, and afterwards used some fingers of wood, made at Paris, and with which he is said to have played nearly as well as previous to his accident.

DES MOLL. (G.) D flat minor.

DESORMERY, LEOPOLD BASTIEN, born at Bayon in 1740, was a French dramatic composer for the court, of some eminence. He also composed some sacred music.

DESORMERY. Son of the preceding. An eminent pianist at Paris. He also composed some instrumental music.

DESPERAMONS. A French singer and composer of romances at Paris. He was born at Toulouse in 1783. At eight years of age, he commenced his studies in music, and at fourteen went to Paris, where he was admitted as a violin pupil of the Conservatory. He subsequently quitted his violin studies, and devoted himself to singing, first under Persuis, and afterwards under Garat. Desperamons was one of the professors of singing at the Conservatory.

DESPRES. See JOSQUIN.

DESPRÉAUX, L. FELIX. A composer of piano-forte music at Paris. Born in 1746. Died in 1813.

DESSUS. (F.) One of the appellations formerly given to the treble, or upper part of a vocal score.

DESTOUCHES, ANDRÉ CARDINAL, born at Paris in 1672, was superintendent of the king's music, and inspector general of the opera, between the years 1713 and 1731. He made his *début* in composition, in 1697, by the opera of "*Issé*," which pleased the king so much that he gave him a purse of two hundred louis, adding that "*Destouches était le seul qui ne lui eût point fait regretter Lulli.*" He died in 1749.

DESTRA. (I.) The right hand.

DESTRUCTION OF MUSIC BOOKS, &c. In 1646, after the Litany had been denounced by the House of Lords as a superstitious ritual, and after the Westminster Divines had ordered that nothing but psalm-singing should be allowed in worship, all the choral books then to be found in England were collected from the churches, libraries, and private houses, and destroyed. All the organs were also taken down, and most of them, with the music books used for them, were burned. The consequence was, that when the government got back into the hands of the king, there were no singing books, organs, organists, or singers to be found.

DEUTEROS. *Second.* The numerical term by which the ancient Greeks distinguished the Æolian mode.

DEVIENNE, FRANÇOIS. A celebrated French flutist, and professor of his instrument, at the Conservatory at Paris. He wrote a method for the flute, published at Paris in 1795, and composed several comic dramatic pieces, among which are "*Les Visitandines*," "*Les Comédiens ambulans*," and "*Le Valet de deux Maîtres*." Many overtures and symphonies for a full orchestra, also concertos, quartets, trios, duos, and solos for wind instruments were published by Devienne. At length the intensity and variety of his professional studies affected his mental faculties, and he died insane at the Lunatic Asylum at Charenton, in 1803, at the early age of forty-three.

DEVOZIONE. (I.) Devotion; as, *con devozione*, devoutly.

DEVRIENT, E. P. A bass singer, born at Berlin in 1601. He performed, in 1823, at Dresden, and was highly spoken of for the beauty and freshness of his tone.

DEXTRÆ. (L. Pl.) The ancient Roman flute players, who, in general, possessed the art of playing on two flutes at once, fingering one with the right hand and the other with the left, gave to those which they fingered with the right the name of *dextræ*. The *dextræ*, for the accommodation of the right hand fingers, were perforated in a different manner from the *sinistræ*, which were played with those of the left.

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DEZEDE. See DESAIDES.

D FLAT. The flat seventh of E flat. The fourth flat introduced, in modulating by fourths from the natural diatonic mode.

D'HAUDIMONT, L'ABBÉ. A pupil of Rameau, and chapel-master at one of the churches in Paris. He composed some sacred music about the middle of the last century.

D'HERBAIN, LE CHEVALIER, a captain in the French infantry, composed in Italy the operas of "*Eneas*" and "*Lavinia*," also several others at Paris, about the middle of the last century.

DIA. A Greek preposition, signifying through or throughout; as, *diapason*, through all, or throughout, the octave, or the scale.

DIABELLI. Composer of much instrumental music at Vienna, in all forms. Born in 1781.

DIAGRAM. (From the Greek.) The name given by the ancients to their table, or model, representing all the sounds of their system.

DIALOGUE. A vocal or instrumental composition of two parts, in which the performers, through the greater portion of the piece, sing or play alternately, yet occasionally unite. Opera scenes, especially those of the Italian drama, are frequently conducted upon this plan, and in situations of either humor or passion, are found capable of the most striking effects. The instrumental dialogue not only affords considerable scope for the display of the composer's ingenuity and science, but from the attention and exactitude which it demands in performance, is particularly calculated for the improvement of young practitioners.

DIAPASON, or DIAP. By this term the ancient Greeks expressed the interval of the octave; and certain musical instrument makers have a kind of rule or scale, called the *diapason*, by which they determine the measures of the pipes, or other parts of their instruments. There is a *diapason* for trumpets and serpents; bell founders have also a *diapason*, for the regulation of the size, thickness, weight, &c., of their bells. *Diapason* is likewise the appellation given to certain stops in an organ, so called because they extend through the whole scale of the instrument. It is derived from the Greek *dia* (through) and *pason*, (all.)

DIAPASON DIAPENTE. (From the Greek.) The interval compounded of an octave and a fifth conjoined. *A twelfth.*

DIAPASON DIATESSARON. (From the Greek.) The interval compounded of an octave and a fourth conjoined. *An eleventh.*

DIAPENTE. The name by which the ancient Greeks distinguished the interval of the *fifth*.

DIAPENTISSARE. A term derived from the word *diapente*, and applied by Muris, and other ancient theorists, to a certain method of descant by fifths.

DIAPHONIA. (Gr.) The name applied by Guido and others to the precepts that formerly taught the use of the organ, and its application to vocal melody. In explanation of these precepts, Guido says, "Suppose the singer to utter any given sound, as for instance, A; if the organ proceed to the acutes, the A may be doubled, as A, D, a; in which case it will sound from A to D, a diatesseron, from D to a, a diapente, and from A to a, a diapason.

DIAPHONOI. (Gr.) Discords; sounds which, struck together, never unite. A term used in opposition to *symphony*.

DIAPHORICA. (From the Greek.) A name given by the ancient Greeks to every dissonant interval. Guido Aretinus makes it synonymous with *descant*.

DIASCHISMA. (From the Greek.) An interval in the ancient music, forming the half of a minor semitone.

DIASTALTIC. Dilating. A term applied by the ancient Greeks to the major third, major sixth, and major seventh, because they are extended or *dilated* intervals. This epithet was also applied to that subdivision of the Melopœia which constituted the noble, bold, and exhilarating.

DIASTEM. A word used in the ancient music, and properly signifying an interval, or space. The Greek writers, however, frequently understand by a *diastem* any simple, incomposite degree, whether a *diesis*, *hemitone*, *sequitone*, or *ditone*, and employ it in opposition to the compound interval, which they call *system*.

D IN ALT. The fifth note in alt. The twelfth above the G, or treble clef note.

D IN ALTISSIMO. (I.) The fifth note in altissimo. The twelfth above G in alt.

DIATESSERON. A term applied by the ancient Greeks to that interval which we call a *fourth*; consisting of a greater tone, a lesser tone, and one greater semitone.

DIATESSERONARE. (From *diatesseron*.) An expression implying the singing in *fourths*.

DIATONIC. A term applied by the ancient Greeks to that of their three *genera*, which consisted, like the modern system of intervals, of major tones and semitones. The diatonic *genus* has long since been considered as more natural than either the *chromatic* or *enharmonic*. Aristoxenus asserts it to have been the first, and informs us that the other two were formed from the division of its intervals. The natural scale of music, which, proceeding by degrees, includes both tones and semitones, is called *diatonic*, a word compounded of *dia*, through, and *tonic*, a tone, because the greater number of intervals, five out of seven, in the scale, are tones. A considerable difficulty arises from the distribution of intervals upon keyed instruments, and the student does not readily perceive how an interval is to be found between two keys, as B and C, or E and F, which are close together. The method of stopping the violin, or the frets on a guitar or lute, shows the nature of intervals much more clearly. For instance, the third string of the violin is tuned to the *one marked D*; but when shortened by one ninth of the space between the nut and the bridge, will sound E, a tone higher; one sixteenth of the remaining length being further taken, the sound F, a semitone higher, is heard. A just idea of intervals is hereby obtained; and, as the latter is nearly half the magnitude of the former, the interval from D to E is called a tone,

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and from E to F a semitone, being real spaces taken upon the length of the string.

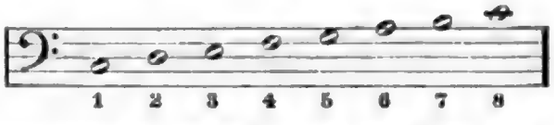
DIATONIC SCALE. This scale consists of a series of natural progressive sounds, lying at the foundation of all melody. There are eight sounds in this scale, designated by numerals, thus: —

There are seven intervals in this scale, five of which are called *tones*, and the other two *semitones*. The semitones occur between the *third* and *fourth*, and the *seventh* and *eighth*, thus: —

Many, who have not attentively considered the subject, suppose that the regular gradation of *tones* and *semitones* is a mystery — a certain something which cannot be defined. True, great mathematical research and many experiments were necessary, in order to bring out the theory and reduce it to practice; but the principle is natural to man; so much so, that any one, even a little child, unless there is some radical defect in the hearing or vocal organs, may sing the scale correctly, without the least tuition.

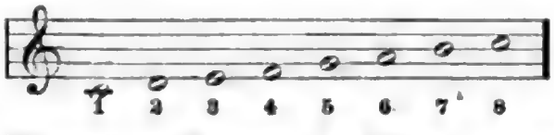
The sounds of the natural scale are applied to the staff with the F clef:

Number 1 is placed on the fourth degree, C, and the others follow in regular order, thus: —

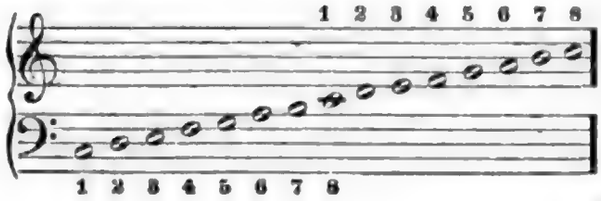


The scale is applied to the staff with the G clef:

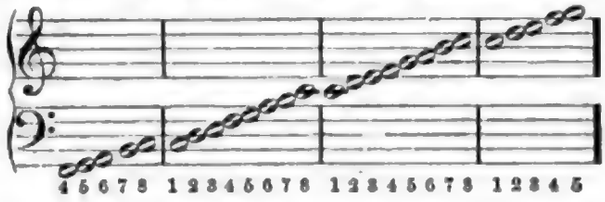
Number 1 is placed on the first leger line below the staff, C, and the others follow in order, thus: —



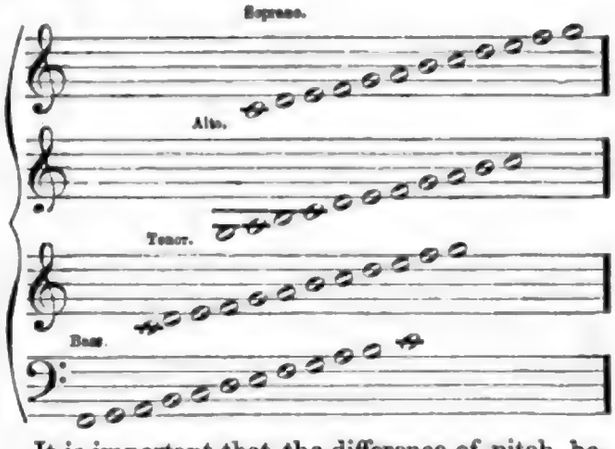
The student will notice the different positions of the scale with the two clefs. This arrangement is necessary, inasmuch as it preserves a regularity of sounds in passing from one scale to the other, thus: —



Sounds may be carried to the highest and lowest possible degree of pitch; but vocal sounds are usually confined between the space below the staff with the F clef and the space above with the G clef. The following table exhibits the extension of the scale, from the lowest note in the *bass* to the highest note in the *soprano*: —

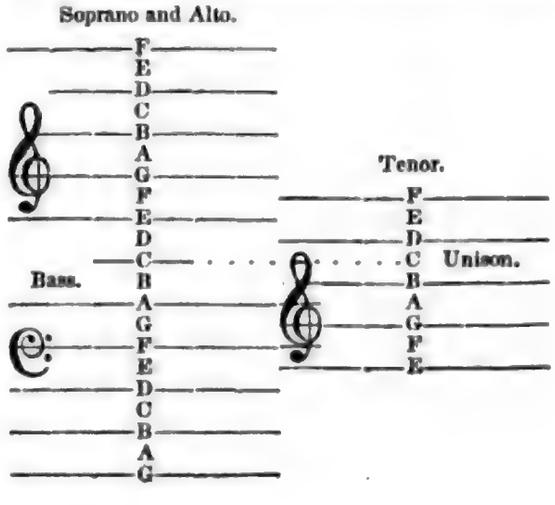


The human voice is divided into four parts or general classes — the bass, the tenor, the alto, and the soprano. The lowest male voices generally sing bass, the highest male voices the tenor, the lowest female voices the alto, and the highest female voices the soprano. Boys, before their voices change, generally sing the alto. Besides the four general divisions, there are three other classes — the baritone, a voice between the bass and tenor; the falsetto, the upper, unnatural tones of a man's voice; and the mezzo soprano, a medium species of female voice. The following example exhibits the usual compass of the voice in the several parts: —



It is important that the difference of pitch between male and female voices be fully understood by the pupil. When the G clef is used for the tenor, it denotes that each sound of the scale is an octave lower than when used for the alto and soprano.

The following diagram will illustrate the F and G clefs as variously used, and the relative situation of each: —



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From the above, it will be seen that C on the first line above the bass staff, and C on the first line below the treble staff, are both in unison with C on the third space with the G clef, when it is used for the tenor.

The diatonic scale, it will be remembered, is a gradual succession of sounds by tones and semitones, which may proceed either from acute to grave, or from grave to acute; five whole tones and two semitones making a complete natural octave. In our ordinary music there are but two scales, or keys — the major and the minor; but on a more thorough examination of the principles of music, we find there may be as many diatonic scales as the distribution of the two semitones in an octave can be varied, which, including their original situation, is twelve times.

DIATONUM INTENSUM, or SHARP DIATONIC. The name given by musical theorists to those famous proportions of the intervals proposed by Ptolemy, in his system of that name — a system which, long after the time of this ancient speculative musician, was received in our counterpoint, and is pronounced by Dr. Wallis, Dr. Smith, and other most learned writers on harmonics, to be *the best division of the scale.*

DIAZEUXIS. (Gr.) Division, separation. The name given by the ancients to the tone which separated two disjunct tetrachords. The *diazeuxis* was placed between the *mesis* and *paramesis*; i. e., between the highest note of the second tetrachord, and the lowest of the third, or between the note *synnemenon* and *paramesis hyperboleon.*

DIBDIN, CHARLES, was born in Southampton, where his father was a silversmith, about the year 1745. He was educated for the church on the foundation of Winchester School; but music soon took such complete possession of his mind, that he would attend, as a boy, to little else. At twelve years of age he had a very sweet voice, and sang at the cathedral at Winchester; also at a subscription concert in that town, where he was patronized by the principal inhabitants. Shortly after this, he stood for the situation of organist at a village in Hampshire, but was rejected on account of his youth. Dibdin's elder brother was captain of a West Indiaman, and being in London about this time, pressingly invited his younger brother to make a trial of his talents in that metropolis. He accordingly went to London, and was introduced to several of the most eminent music sellers, for whom he composed some ballads; the profits of which were, however, very trifling, as the most he received for the copyright of six songs was three guineas. The rest of his time he filled up in tuning piano-fortes. This occupation being little to his taste, he soon became acquainted with the principal musical and theatrical characters of the day, and in the summer of 1762, when only fifteen years of age, appeared as a performer at the Richmond theatre. The following year he performed at Birmingham, and, in 1764, made his *début* on the London boards, in the character of Ralph, in the "Maid of the Mill," and received a great share of the public approbation. Still, however, he was not in his element; he disliked the profession of an actor, and his chief delight was in composition. Accordingly, soon after this time, he wrote the principal part of the music for "Lionel and Clarissa," and a year or two afterwards, the entire music of "The Padlock." The success of these pieces fully established his fame as a dramatic composer.

Among Dibdin's more celebrated works for the stage may be enumerated "The Deserter," produced in 1772; "The Waterman," (words and music,) in 1774, and "The Quaker," in 1775. In the intervals of these performances, it must be confessed that his prolific pen gave birth to a great deal of trash. The whole number of his theatrical compositions amounted to nearly a hundred. After quarrelling with the proprietors of all the principal theatres, and more especially with Garrick, having also failed in more than one theatrical speculation as a manager, Dibdin at length resolved on attempting to entertain the public by his single performance of his own songs, accompanying them himself on the piano-forte. In this he was eminently successful for some years, both in London and in provincial towns; and he might doubtless have amassed a handsome fortune by this singular exertion of his talent, had he not been unusually improvident in his pecuniary concerns. The number of new songs which he wrote (both words and music) for these entertainments is astonishing; they amounted, it is said, to upwards of twelve hundred, among which his sea songs are certainly the most clever. "Poor Jack," "Tom Bowling," and various other ballads of that class, will ever remain dear to the ear of the sailor. Dibdin died in 1814, in very obscure circumstances, having suffered, for some years previously to his decease, from an illness which rendered him almost helpless.

DIBDIN, MISS, an excellent performer on the harp, was originally a pupil of Challoner, and since of Bochsa. She was, in 1824, an assistant professor of her instrument at the Royal Academy of Music. Miss Dibdin began her musical studies under Challoner in 1808, and in 1815 she performed Steibelt's grand duetto on the harp with Haydon, at the oratorios at Covent Garden, where she was advertised as "a pupil of Mr. Challoner." She afterwards performed in public with Bochsa, and with the greatest *éclat.*

DICHORD. (From the Greek.) The name given to the two-stringed lyre, said to have been invented by the Egyptian Mercury. Apollodorus accounts for its invention in the following manner: "Mercury," says he, "walking on the banks of the River Nile, happened to strike his foot against the shell of a tortoise, the flesh of which had been dried away by the heat of the sun, and nothing left of its contents but the nerves and cartilages; he was so pleased with the sound it produced, that he thence conceived the idea of a lyre, which he afterwards constructed in the form of a tortoise, and strung it with the dried sinews of animals."

DICKONS, MRS. This lady, so justly celebrated as a singer, was also an instance of premature musical genius, having been, at the age of *six years*, capable of performing Handel's overtures and fugues on the piano-forte, with an astonishing degree of taste and precision.

Mr. Poole (her father) took advantage of this extraordinary talent, and placed her under the tuition of the celebrated Rauzzini, of Bath, thus infusing into her young mind the true Italian

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taste. In due time she was engaged at the Ancient and Vocal Concerts, and also at Covent Garden Theatre, where she made her *début* in the character of Ophelia, in which she evinced the most delicate feeling and pathos; she also performed, with unrivalled success, the first range of operatic characters in England, Scotland, and Ireland, and was received by the Irish with enthusiasm. The excellence of Mrs. Dickons in sacred music is also well known. In that style she sang with such a degree of sublimity, that religion seemed to breathe through every note. She was also engaged at the Italian Opera, and performed (among other principal characters) the Countess, in Mozart's "*Le Nozze di Figaro*," with eminent success, to Madame Catalani's Susanna. At the conclusion of her engagement at Drury Lane Theatre, in 1816, she was engaged as *prima donna* at Madame Catalani's theatre at Paris. From thence she went to Italy, where (at Venice in particular) she received the high and distinguished honor of being proclaimed, by general vote, *socia onoraria dell' Instituto Filarmonico.*

She was engaged to sing at several places with the celebrated Velluti; but the death of a particular friend demanded her speedy return to England before she could fulfil those engagements, and Mr. Harris availed himself of that opportunity to bring her forward once more in his theatre, where she had so early begun her theatrical career. She early retired from public life, esteemed and beloved by all who had the pleasure of knowing her, and although in full possession of her vocal powers, declined many tempting and lucrative offers to return to the stage. She had most flattering and advantageous applications to sing in Italy, where her fame was well known and her talent duly appreciated.

DIDYMUS was an eminent musician of Alexandria, and, according to Suidas, contemporary with the Emperor Nero, by whom he was much honored and esteemed. He wrote upon grammar and medicine, as well as music; but his works are all lost, and the whole that we know at present of his harmonical doctrines is from Ptolemy, who preserved and disputed them. However, this author confesses him to have been well versed in the canon and harmonic divisions; and, if we may judge from the testimony even of his antagonist, he must have been not only an able theorist in music, but a man of considerable erudition.

As this writer preceded Ptolemy, and was the first who introduced the minor tone into the scale, and consequently the practical major third, which harmonized the whole system, and developed the road to counterpoint, (an honor that most critics have bestowed on Ptolemy,) he seems to have a better title to the invention of modern harmony, or music in parts, than has been allowed him.

DIES IRÆ. (L.) A principal movement in a requiem.

DIESIS. The name given to the smallest interval used in the music of the ancient Greeks. In harmonic calculations, those are called *dieses* which are greater than commas, and less than semitones. *Diesis*, in modern music, is the name given to the elevation of a note above its natural pitch. This raising of the sound is, however, only a kind of insensible gliding through the interval of a semitone, and does not produce any change in the denomination of the note upon which it operates. With some authors, *diesis* is only another name for the quarter of a tone. With others, again, it is indiscriminately applied to a variety of the lesser intervals.

DIETER, or DIETTER, CHRISTIAN LUDWIG, was born in 1757, in Wurtemburg. He composed much instrumental music, particularly for the bassoon, also some dramatic pieces, between the years 1781 and 1803.

DIETTENHOFER. See DITTENHOFER.

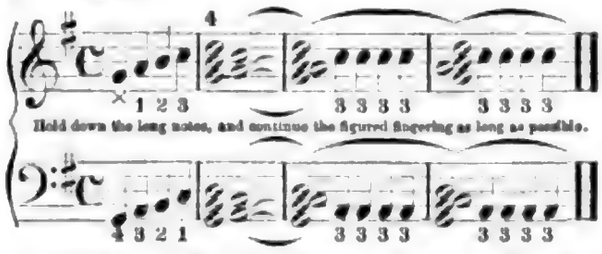
DIETZ, JOSEPH, a German composer, published, in 1768, at Nuremburg, some music for the violin; also, subsequently, some instrumental trios at Amsterdam and Paris.

DIEZE. (F.) A sharp. See SHARP.

DIEZELIUS, VALENTIN, published a large collection of Italian madrigals at Nuremburg, in the year 1600.

DIEZEUGMENON. An appellation given by the ancient Greeks to their third tetrachord, when disjoined from the second.

DIGITAL EXERCISES are exercises to render the fingers independent of each other. As the third finger in each hand is (as it can be anatomically demonstrated) weaker than any other, it will be advisable for all who practise the pianoforte, &c., to cultivate its *volition* and improve its strength by exercises like the following. Such exercises may at first produce weariness, and perhaps some degree of pain; but this will gradually wear off, and the student will be amply repaid for his labor.



DIGNUM, CHARLES, was born at Rotherhithe, where his father was a respectable, but not affluent tradesman. Being of the Roman Catholic church, he officiated, when a boy, at the Sardinian ambassador's chapel, and also sang in the choir. His voice was at that time particularly admired by the frequenters of the chapel, for its melody and power; so much so that S. Webb, a gentleman well known to the musical world, remarked his talents, and gave him instruction. Dignum, however, entertained no idea of making music his pursuit; he wished rather to dedicate himself to the service of religion, and importuned his father to send him to the college at Douay to complete his education, and fit him for taking holy orders. This plan was, however, relinquished, and young Dignum was placed on trial under the care of a carver and gilder named Egglesoe, who was at the head of that branch in the house of Messrs. Seddons. Though this situation was by no means suited to his genius, he remained nine months in it, and was on the point of becoming a regular apprentice, when a quarrel between his father and Egglesoe dissolved the connection. Thus it often happens that the most trivial circumstance changes the history of a man's life. Had Dignum pursued the occupation of Egglesoe, he

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might have lived in obscurity, and died unknown beyond the circle of his own family; chance, however, operated in his favor, and whilst he was dubious what occupation to follow, he was introduced to the acquaintance of the celebrated Mr. Linley. That great master of vocal and instrumental music readily perceived the talents of young Dignum, and gave him the most flattering hopes that he would one day become an acquisition to the stage. Thus encouraged, and conscious of his own natural powers, Dignum articled himself to Linley for seven years. During the first two years of this period, the master bestowed the most indefatigable attentions on his pupil, and would not permit him to sing in public till his judgment was sufficiently correct. Dignum made his *début* at Drury Lane Theatre in 1784, in the character of Young Meadows, in the comic opera of "Love in a Village." His figure was indeed rather unfavorable for the part he represented; but his voice was so clear and full toned, and his manner of singing so judicious, that he was received with the warmest applause. He then appeared in Cymon, and again experienced the most flattering approbation. On the removal of Bannister, Sen., to the Royalty Theatre, Dignum succeeded to a cast of parts more suited to his person and voice, which was a fine tenor; amongst other characters, those of Hawthorn and of Giles particularly suited him, and he was superior in them to every other actor since the days of Beard, who was their original representative. Dignum retired from the stage in easy circumstances, and took residence in London, greatly esteemed, by a numerous circle of acquaintance, for his private worth and amiable disposition. He composed several pleasing ballads, and also published, by subscription, a collection of popular vocal music.

DI GRADO. (I.) An expression implying that the passage to which it refers moves by conjoint intervals.

DILETTANTE. (I.) A lover of music.

DILUENDO. (I.) A gradual dying away of the tone till it arrives at extinction.

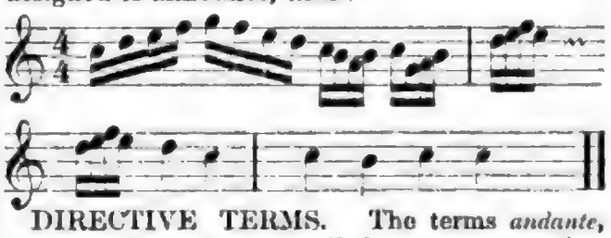
DIMINISHED. An interval is said to be *diminished*, when by the application of a sharp or natural to the lower tone, or of a flat or natural to the upper tone, it becomes contracted within its natural space, or compass. Hence, by raising the lower note of a minor seventh a minor semitone higher, we produce a *diminished* seventh.

DIMINUENDO, or DIM. (I.) A term implying that the loudness of the passage over which it is placed is to be gradually lessened. The opposite of *crescendo*.

DIMINUTION. *Diminution* implies the imitation of, or reply to, any given subject, in notes of half the length, or value, of those of the subject itself. Thus a theme expressed in minims and crotchets, and taken up in crotchets and quavers, is said to be answered in *diminution*.

DI MOLTO. (I.) An augmentative expression; as, *allegro di molto*, very quick; *largo di molto*, very slow.

DIRECT. A certain character placed at the end of a staff to apprise the performer of the situation of the first note in the succeeding staff. For this purpose, it is always situated on that line or space in its own staff which answers to the line or space occupied by the note which it is designed to announce, thus: —



DIRECTIVE TERMS. The terms *andante*, *moderato*, *piano*, &c., are called *directive terms*, because from them we discover the character and movement of a piece of music. Many performers neglect these terms, and decide the velocity of a movement from the signs of the measure C, $\frac{3}{2}$, &c., which are inserted at the beginning of the staff, whereas these signs signify no more than the measure, or contents of the bars. Whenever any directive words appear, an invariable adherence to them is indispensably necessary. At the same time the subject ought to be consulted, especially when no directive words are found. Then, and then only, may the performer suppose that he has a tolerable idea of the design of the piece. In much of the more modern music, the vagueness of these directions about time is corrected by the *metronomic* marks.

DIRECTOR. A person who undertakes that department of a concert which is unconnected with the science, but which includes the mechanical office of fixing the salaries of the several performers, appointing the days of performance, and choosing the pieces, &c.

DIRGE. A solemn and mournful composition, performed at funeral processions. The *dirge* was in very general use with the ancient Greeks and Romans, and was numerously filled, both by voices and instruments.

DIRUTA, GIROLAMO, was a Franciscan friar, and the author of a work in dialogue, entitled "*Il Transilvano*," printed at Venice in the year 1625. The design of this work is to teach the proper method of playing on the organ and harpsichord.

DIS. (G.) D sharp.

DISALLOWANCE. A term applied to any anomalous formation, or succession of chords. Two succeeding eighths, or two consecutive perfect fifths, in the same direction, constitute a *disallowance*.

DISCORD. A discord is a dissonant or inharmonious combination of sounds, so called in opposition to the *concord*, the effect of which the discord is calculated to sweeten and relieve. Among various other discords, are those formed by the union of the fifth with the sixth, the fourth with the fifth, the seventh with the eighth, and the third with the ninth and seventh — all which require to be introduced by certain preparatives, and to be succeeded or resolved by concords to which they have some relation. Discords are sometimes introduced intentionally into music; not for themselves simply, but to set off the concords by their contrast and opposition. A well-cultivated ear will quickly distinguish a discord.

No one will deny the necessity of discord in the composition of music in parts; it seems to be as much the essence of music as shade is of paint-

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ing; not only as it improves and meliorates concord by opposition and comparison, but, still further, as it becomes a necessary stimulus to the attention, which would languish over a succession of pure concords. It occasions a momentary distress to the ear, which remains unsatisfied, and even uneasy, till it hears something better; for no musical phrase can end upon a discord; the ear must be satisfied at last. Now, as discord is allowable, and even necessarily opposed to concord, why may not *noise*, or a seeming jargon, be opposed to fixed sounds and harmonical proportions? Some of the discords in modern music, unknown till this century, are what the ear can but just bear, but have a very good effect as to contrast. The severe laws of preparing and resolving discord may be too much adhered to for great effects; we are convinced that, provided the ear have amends made at length, there are few dissonances too strong for it. If, for instance, the five sounds, C, D, E, F, G, are all struck at the same instant, provided the D and the F are taken off, and the three others remain, the ear will not suffer much by the first shock; or, still further, if, instead of the five sounds above mentioned, the following are struck, C, D♯, E, F♯, G, and the D♯, F♯ are not held on so long as the rest, all will end to the satisfaction of the offended ear.

DISCORDS OF SYNCOPATION only differ from those of suspension by constituting part of the radical harmony, and by not being merely appoggiaturas. The diatonic sequence of sevenths is one of the principal passages in which these discords are used.

DISCORDANT. An epithet applied to all dissonant and inharmonious sounds, whether successive or simultaneous.

DIS-DIAPASON, or BIS-DIAPASON. (From the Greek.) A double octave, or fifteenth. To this interval the ancient Greeks bounded each of their modes, and gave it the name of the *perfect system*.

DISEURS. (F. Pl.) A name formerly given by the French to certain narrators or romancers, who, in a kind of chant, recited their metrical histories.

DISJUNCT. A term applied by the ancient Greeks to those tetrachords which were so disposed with respect to each other that the gravest note of any tetrachord was one note higher than the acutest note of the tetrachord immediately beneath it.

DISSONANCE. That effect which results from the unison of two sounds not in concordance with each other. The ancients considered thirds and sixths as *dissonances;* and, in fact, every chord, except the perfect concord, is a dissonant chord. The old theories include an infinity of dissonances, but the present received system reduces them to a comparatively small number. One rule, admitted both by the ancients and the moderns, is, that of two notes dissonant between themselves, the dissonance appertains to that of the two which is not included in the fundamental concord.

DISSONANT. Those sounds or intervals are said to be dissonant which do not form a consonance between themselves.

DISSOLUTION. A term used in the Greek music when a sound in the enharmonic genus is lowered three dieses; for thereby that genus is dissolved, and the music, or that interval at least, is chromatic.

DISTANCE. An expression applied to the interval between any two disjunctive notes; as, G in alto is said to be at the *distance* of a seventh from A above the treble clef note.

DISTANT SOUNDS. Dr. Arnott relates that, as a ship was sailing parallel to the coast of Brazil, but far out of sight of land, the persons on board distinctly heard sounds as of church bells, ringing as if for some day of rejoicing and festival. This was strange noise upon the wide and solitary ocean. The bells could be heard distinctly, but only from one part of the vessel; all the crew and passengers heard the same ding-dong, but none could solve the mystery. Many months afterwards it was ascertained, that on the day of this phenomenon, the bells of the Brazilian city of St. Salvador had been ringing in honor of some saint's day or other festival. The sound, blown from the land by a gentle wind, had come across a wide tract of sea to this ship, which was then sailing opposite St. Salvador. The fact of its being heard at only one particular spot on the deck was accounted for by the accidental position of a sail, which concentrated the sounds, and made them audible. Hence we draw the philosophical inference, that an instrument might be constructed, that should bear the same relation to sound that the telescope does to sight.

DITHYRAMBICS. Songs sung in honor of Bacchus. From these compositions, consisting of verse and melody, were derived the first dramatic representations at Athens, and which were afterwards sung as choruses to the first tragedies.

DITONE. An interval comprehending two whole tones, or a major third. The proportion of the sounds that form the *ditone* is 4 : 5, and that of the minor third is 5 : 6. F. Parran makes the ditone the fourth kind of simple concord, as comprehending two tones, according to Aristotle, a greater and a less. Others make it the first discord, dividing the ditone into eighteen equal parts, or commas; the nine on the acute side making the greater tone, as asserted by Salmon De Caux.

DITTENHOFER, JOSEPH, was born at Vienna about the year 1743. He received his instruction on the harpsichord in that city from Steffani, and his knowledge of counterpoint from Wagenseil, both of whom were reputed to be the first and most skilful organists in Vienna. After having passed fifteen or sixteen years on his travels through Germany and France, he at length fixed his residence in London, where he taught the harpsichord and piano-forte, and published a didactic work on composition, also several fugues and voluntaries for the organ. Dittenhofer possessed a perfect knowledge of his instrument, and although he had not that brilliant and rapid performance which is remarkable in some of the modern professors, yet his education was so regular that he was a complete master of harmony and modulation. One of the most celebrated English pupils of Dittenhofer was Monro, of Newcastle-upon-Tyne.

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DITTERS VON DITTERSDORF, CARL. This admirable composer was by birth a German, and born in the year 1739. He first made himself known as a performer on the violin in the Imperial Chapel of Vienna, and afterwards resided at Frankfort. So highly was he esteemed by the Emperor of Germany, that, as a reward for his merit and talents, he was elevated, in the year 1770, to the rank of nobility, by the title of Dittersdorf, and at the same time nominated ranger of the forests in the emperor's Silesian dominions. Shortly after this period, he was appointed by the Bishop of Breslau director of his chapel, and from that time he appears to have resided alternately in Silesia and at Vienna. In 1792, says Dr. Burney, he lived in a splendid manner on his own property, in Austria. His light comic operas for a long time enjoyed great popularity in Germany and France; but his style grew old and ordinary as the works of Mozart were better understood. His compositions were extremely numerous, especially his operas, of which the most celebrated was "*Der Doktor und der Apotheker*," produced at Vienna in 1786. Between this date and 1798 he produced upwards of thirty operas or operettas. He also wrote several oratorios, as "Isaac," "Esther," "Job," &c.; some masses and motets; fifteen symphonies for grand orchestra, entitled "The Metamorphoses of Ovid," published at Vienna in 1785; some forty manuscript symphonies; concertos, sonatas, quatuors, duos, songs, romances, &c., &c., in great number. Some called him the Gretry of Germany. As his popularity waned he grew miserable and poor, but found a kind home in the Baron Stillfried's chateau in Bohemia, where he died in October, 1799, two days after he had finished dictating to his son the history of his life, which was published at Leipsic in 1801, (294 p., 8vo.,) — a work full of *naïve* originality.

DITTY. A short, simple, melancholy air. *Ditty*, which is derived from the Latin word *dictum*, and was originally spelled *dittie*, implied, in its primitive sense, a saying, or sentence, and had no allusion to a poem or song, to which it was afterwards appropriated.

DIVERBIA. (L.) The name given to the dramatic dialogues of the ancients. The *diverbia* are supposed not to have been set to such refined and elaborate melodies as those which accompanied the sentimental and passionate canticæ or soliloquies.

DIVERTIMENTO. (I.) A short, light, pleasing composition, vocal or instrumental, written in a familiar style, and calculated to engage the general ear.

DIVERTISSEMENT. (F.) The name given to certain airs and dances, formerly introduced between the acts of the French operas.

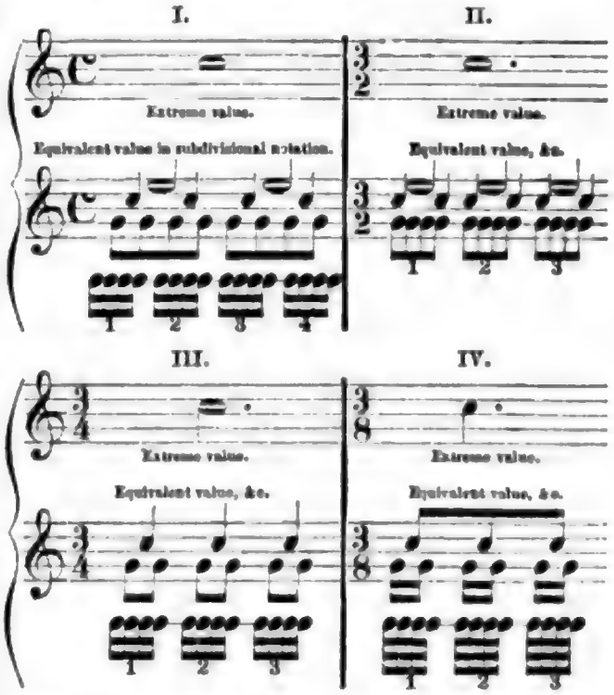
DIVISION. This word bears two constructions. With theoretical musicians, it implies the division of the intervals of the octave; but taken in a practical sense, signifies a course of notes, so running into each other as to form one connected series or chain of sounds; and which, in vocal music, is always applied to a single syllable. The singing or playing a passage of this kind is called *running a division*.

DIVISION OF TIME. We regulate the length of sounds by a division of the time occupied in the performance of any given melody, or harmony, into regular portions, called measures. During the performance of any piece of music, time passes away; and in order to preserve regularity and prevent confusion, all music must be divided into equal portions. The following line represents the time of any given melody: —

Now suppose this line, or time, to be divided into equal portions, each division would constitute a measure, thus: —

To keep the time equal, we make use of a motion of the hand or foot, thus: knowing the true time of a crotchet, we shall suppose the measure or bar actually subdivided into four crotchets for the first species of common time, then the half measure will be two crotchets; therefore, the hand or foot being up, if we put it down with the very beginning of the first note or crotchet, and then raise it with the third, and then down to begin the next measure, this is called *beating time*. By practice we get a habit of making this motion very equal, and consequently of dividing the measure or bar into equal parts, up and down; as also of taking all the notes in the just proportion, so as to begin and end them precisely with the beating. In the measure of two crotchets, we beat down the first, the second up. Some call half of the measure in common time *a time*; and so they call this the measure or mode of *two times*, or the *dupla* measure.

Time is to music what rhythm is to poetry, and cannot be too rigidly observed. The following are the usual divisions of time: —



No I. is simple common time, and is chiefly used for brilliant or grand movements. No II. is half as long again in the bar or measure as common time, and is now rarely used, though once

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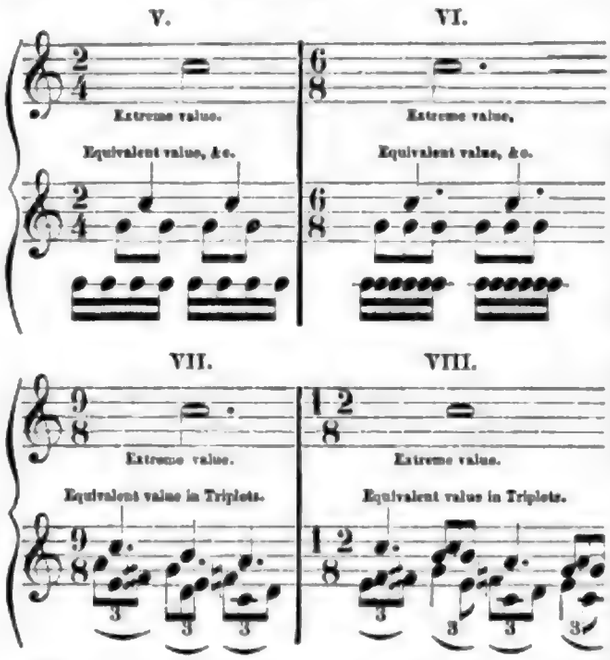
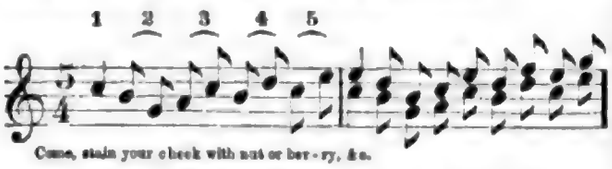
so much in vogue, particularly in serious vocal music. No III., it will be seen, is a fractional portion of common time, as its name, $\frac{5}{4}$, or triple time, imports; as is also $\frac{3}{8}$.



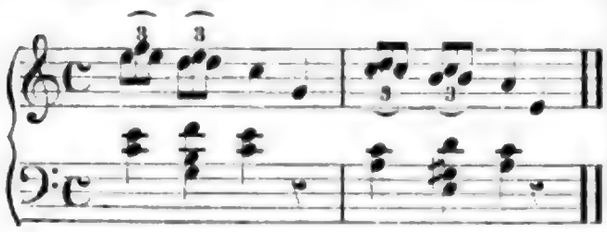
No. V., $\frac{2}{4}$, or half common time, is generally chosen for rondos and light pieces, but can also serve to express the grave and sentimental. No. VI., $\frac{6}{8}$, or compound common time, is capable of all kinds of expression, from the most hilarious merriment to the deepest pathos; $\frac{3}{4}$ and $\frac{3}{8}$ are often misused for this measure. Nos. VII. and VIII., $\frac{9}{8}$ and $\frac{12}{8}$ are only $\frac{3}{4}$ and common time in triplets, as will be seen from their symbol notes, which are respectively of the same extreme value.

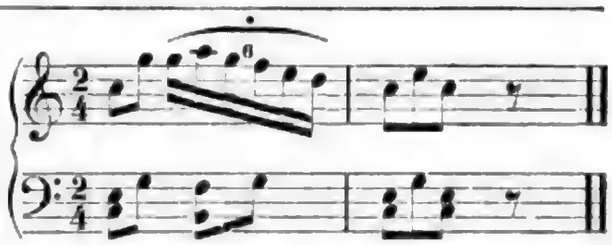
Some writers have made use of apparently unrhythmical divisions of time, such as five crotchets in the bar in place of four, and frequently with most excellent effect. The following specimen from Reeve is a felicitous instance: —



And others have indulged in an alternation or mixture of different measures, such as $\frac{3}{4}$ intermingled with simple common time. In Boieldieu's "*Dame Blanche*," there is a happy instance of this license in the notation of a melody that could not be otherwise so well expressed by the ordinary equal-barred subdivision or measure.

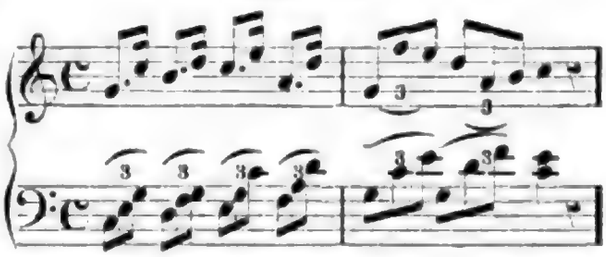
Sometimes three notes are played in the time of two, (and are then called a triplet,) or six in the time of four. In such cases either the figure 3 or 6 is placed with a curved line over or under the notes, thus: —





When one part moves in triplets, and the other does not, but is dotted, the dotted note takes the whole triplet before the short note is played: —

EXAMPLE.



DIVINE MUSIC is that respecting the order and harmony which obtains among the celestial minds. Mundane music is that which respects the relations and order of every thing else in the universe. Though Plato by divine music understands that which exists in the divine mind, viz., those archetypal ideas of order and symmetry according to which God formed all things, and as this order exists in mundane creatures, he calls it mundane music. This last species the ancients again subdivided into the following: celestial music, or the music of the spheres, comprehending the order and proportions in the magnitudes, distances, and motions of the heavenly bodies, and the harmony of the sounds resulting from these motions; elementary music, or the harmony of the elements of things; human music, which consists chiefly in the harmony of the faculties of the human soul and its various passions, and is also considered in the proportion, temperament, and mutual dependence of the parts of the body; and also *music*, properly so called, which has for its object motion, considered as under certain regulations, by which it affects the senses agreeably. Aristides, Quintilianus, Bacchius, and some other ancient writers, define music the knowledge of singing, and of things belonging thereto; which they explain by the motions of the voice and body, as if the singing consisted only in the different tones of the voice.

DIVOTO. (I.) A term signifying that the piece before which it is written is to be performed in a grave, solemn style, proper to inspire devotion.

DIXON, WILLIAM, published some books of psalms and hymns in London, about the year 1790.

DIZI, F. A celebrated harpist, resident in London, and celebrated for the superior beauty of the tone produced by his touch. He composed and arranged much very pleasing music for his instrument. At the Covent Garden oratorios, in the season of 1821, Bishop (the conductor) employed no less than twelve harps, with Dizi at their head, whilst Sir George Smart, at Drury Lane, engaged thirteen, headed by Bochsa. Dizi invented an improvement in the mechanism of the harp, and calls his invention "the perpendicular harp." The principle is, that the tension

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of the strings acts upon a centre, parallel to the centre of the column, as well as to that of the sonorous body. He has arranged his mechanism between plates of iron and brass, which are at such a distance as to allow the strings to vibrate freely. These plates are held together by the pins which serve to turn the string. The strength of these metal plates is much more than equal to the pressure upon them, and they are, therefore, not liable to the common disturbances and evils arising from loss of shape. The column which assists in supporting the mechanism takes the pressure exactly in the centre, and therefore has no tendency to incline to either side. The strings are stated to possess a freer power of vibration, and consequently the tone is prolonged. They are, moreover, so placed that, when at their utmost tension, they still preserve a straight line, and make no angle. Dizi has substituted a damper pedal for the swell, by which means the *sons étouffées* may be produced without the common action of the hand. There are several simplifications in the mechanism, and the instrument, being alike on both sides, is more uniform in its appearance; but the principal excellence we conceive to be, that the string is not drawn out of its vertical perpendicular. Dizi's compositions for the harp are distinguished for their elegance. Among his principal publications we may enumerate "Twelve Exercises or Fantaisies composed expressly for the Patent Harp, with double Movement," Chappell; "A Second Series of Twelve Fantaisies for Patent Harp," Harm. Inst.; "Six French Romances arranged, Book I.," "Six French Romances arranged, Book II.," &c., &c.

DO. A monosyllable long since substituted by the Italians for that of *ut*, which Guido applied to the first note of the natural major diatonic scale. Guido's monosyllable was rejected as too hard and rough.

DOCTOR IN MUSIC. A musician, upon whom some university has conferred the degree of doctor in the faculty of music. At what time this degree was first instituted in England, authors do not agree. Anthony Wood says it took place as early as the reign of Henry II.; but Spelman thinks it had no existence till the reign of King John. No name being to be found of the first professor in music to whom this title was granted, we are in want of the very circumstance which would decide the question; and must, therefore, be satisfied with the conjecture, that its commencement must have been pretty early, since we know it to have been conferred upon Hambois, who flourished towards the beginning of the fifteenth century. It, however, clearly appears, by the qualifications formerly required of a candidate either for a doctor's or bachelor's degree in music, that at the time of the institution of these degrees, music was regarded as a science merely speculative; and that little, if any, stress was laid on skill in composition. The being able to read and expound Boethius was conceived to be a higher criterion of scientific acquisition than any specimen of inventive harmony and melody; and an acquaintance with the ratio of musical intervals, and the philosophy of sound, superseded the operations of creative genius and practical theory. The present statutes, however, are formed on a broader principle, and, looking to talent and active science for the necessary qualifications, require of the candidate an exercise in eight vocal parts, with instrumental accompaniments, which he is to submit to the inspection of the musical professor, and, if by him approved, to have performed in the music school, or some other public place.

DODEKACHORDON. A term applied by theoretical musicians to the twelve modes of Aristoxenus.

DOEHLER, THEODORE, a distinguished pianist of the new school, contemporary with Herz, Thalberg, &c., was born in 1814, at Naples, where his father was teacher of languages. He showed great taste for music while a boy; but there were no fit masters for him until the arrival of Jules Benedict at Naples, under whom he mastered the mechanism of the piano. His father being called to Lucca to superintend the education of the princes, young Doehler accompanied him, and, a few months afterwards, followed the duke to Vienna, where he was admitted to the school of Carl Czerny, and made such remarkable progress that, at the age of seventeen, he was appointed pianist to the Duke of Lucca. From that time he accompanied his sovereign in his travels through Germany and Italy, and every where made a sensation by his talent. His compositions for the piano are principally brilliant and difficult fantasias upon themes from operas, as "*Zampa*," "*La Straniera*," "*Norma*," "*Robert le Diable*," &c., suited to the display of rapid and dazzling execution.

DOIGTER. (F.) The fingering.

DOLANTE, CON DOLORE, or CON DUOLO. (I.) Sorrowfully, pathetically.

DOLCE, or DOL. (I.) This term expresses the quality of tone in which the passage over which it is written should be performed, which should be, as the term implies, soft, smooth, and delicate. Upon the violin this is produced by drawing a light and swift bow over the strings near to the finger board; and, for the greatest degree of softness, the bow must still recede farther from the bridge. By this means a tone may be acquired resembling that of the musical glasses, or the lower tones of the flute. Before this can be obtained in vocal tones the organs must be brought into the most pliant state, and used with the greatest delicacy. When this term is applied to instrumental music, it is generally to those *morceaux* of melody that are so peculiarly adapted to the voice, and the performer cannot express them better than by taking the vocal tones as his model.

DOLCE E PIACEVOLMENTE EXPRESSIVO. (I.) Soft, and with pleasing expression.

DOLCE MANIERA. (I.) A sweet, delicate manner. An expression applied to a performer who is master of a soft, pathetic, and finished style of execution. Of such a performer, we say he has a *dolce maniera*.

DOLCEMENTE. An Italian adverb, implying a soft, sweet, and graceful style of performance.

DOLCEZZA, or CON DOLCEZZA. (I.) With sweetness and softness.

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DOLCISSIMO. (I.) With extreme sweetness.

DOLES, JOHANN FRIEDRICH, a singer and chapel-master at Leipsic, was born in the year 1715. He composed much vocal music, principally for the church. He died in 1797.

DOLES, DR. JOHANN FRIEDRICH, son to the preceding, was born in 1746, and considered as one of the best German musical amateurs. He published some instrumental music at Leipsic, about the year 1733.

DOLOROSO. (I.) A term indicative of a soft and pathetic style of execution.

DOMESTICI. (L. pl.) The name given to those two of the four singers in the Patriarchal Church of Constantinople who act as assistants to the two principals.

DOMINANT. The dominant of any mode is that sound which makes a fifth of the final, or tonic.

DOMINICK, M. A professor of the horn at the Conservatory at Paris. He published a method and some music for his instrument, also several romances.

DONA NOBIS PACEM. (L.) *Give us peace.* The concluding movement of the mass, or Catholic morning service.

DONATI, BALDASSAR. Chapel-master of St. Mark's church, at Venice. He composed many madrigals and canzonets (*Canzone Villanesche*) between the years 1555 and 1568. See CAMBIO.

DONATI, IGNAZIO. An Italian composer and chapel-master at Milan. He published some sacred music at Venice, between the years 1619 and 1633.

DONI, ANTONIO FRANCESCO, published at Venice, in 1544, a work entitled "*Dialoghi della Musica.*" Dr. Burney places this among the more rare musical publications, never having seen but one copy of it, which was in the possession of P. Martini. Doni died, according to Walther, in 1574, in the fifty-fifth year of his age.

DONI, GIOVANNI BATTISTA, a native of the city of Florence, was born in the year 1594. He was the descendant of a noble family, and though not by profession a musician, has been justly celebrated for his skill in this science. Early in life, he was appointed professor of eloquence, and member of the Florentine Academy, and that of Della Crusca. He was much favored by Cardinal Barbarini, afterwards Pope Urban VIII., and at his recommendation was appointed secretary to the college of cardinals. Being a man of extensive learning, and finding the attention required in this employment too great an interruption to his studies, he quitted it, and retired to Florence, where he ended his days, at the age of about fifty. From an account which he has given us of himself and of his studies, it appears that, in the early part of his life, he was taught to play on the flageolet and the lute. He says that he also attained some proficiency on the harpsichord; and that, afterwards, notwithstanding the little time he had to spare from his more serious avocations, he applied himself with uncommon assiduity to the science of harmony. In 1635 he published at Rome a discourse entitled "*Compendio del Trattato dei Generi e Modi della Musica, con un Discorso sopra la Perfezzione de' Concenti.*" This book is of a miscellaneous nature, but its avowed design is to show that the music of the ancients was preferable to that of the moderns. It contains a tract, entitled "*Discorso sopra la Perfezzione della Melodia,*" at the beginning of which the author treats of the madrigal style of composition, and of the particulars which distinguish the *cantus figuratus* from the *cantus ecclesiasticus.* The invention of the latter, he says, followed naturally from the use of the organ. Five years afterwards, Doni published his "*Annotazioni sopra il Compendio de' Generi, e de' Modi della Musica,*" and some other tracts. In one of them he describes an instrument of his own invention, called, after his patron, a *Lyra Barbarini*, resembling, in shape, the Spanish guitar, but having three niches, each of which was double, like the theorbo, or arch lute. The use of this instrument was to enable the performer to play either in the Dorian, the Phrygian, or the hypo-Lydian modes of the ancients. All these tracts contain curious particulars relative to the music and musicians of the author's time. Doni published, in 1647, a treatise in three books — "*De Præstantia Musicæ veteris.*"

DONIZETTI, GAETANO, one of the most admired of the Italian dramatic composers since Rossini, was born at Bergamo in 1799. After learning the rudiments of music at the Lyceum of that city, he took lessons of the celebrated *maestro di capella* Simon Mayr, and then became a pupil of Pilotti and Maltei at Bologna. Having completed his studies, he wrote overtures, violin quartets, cantatas, masses, and other pieces of church music. He somehow became engaged in military service, and it was long before he could obtain the liberty to devote himself to the object of his highest ambition, namely, dramatic composition. Once free, he gave in rapid succession to Venice the operas "*Enrico, conte di Borgogna,*" "*La Follia,*" "*Le Nozze in Villa,*" "*Il Falegname de Livonia;*" to Rome "*Zoraïde di Granata;*" to Naples "*La Zingara,*" "*La Lettera Anonima,*" and other works to other cities. In 1822 his "*Chiara e Serafina*" was performed at La Scala in Naples. These works showed the usual faults of a great facility of production, and bore the marks of imitation of Rossini. A multitude of other feeble works continued to flow from his facile pen; yet the composer's manner wore, at times, a character more grand and elevated. Thus, in the serious style, his "Anna Bolena" and "Elizabeth at Kenilworth," (represented at Naples in 1828,) and above all, his "*L'Esule di Roma,*" (1829,) contain real beauties. In the buffo kind, his "*Elisir d' Amore,*" &c., were full of vivacity and grace. The interval between this and his "*Marino Faliero*" (Paris, 1835) was filled with some fourteen operas, all of which have sunk into obscurity. The careless haste of his compositions was due very much to the miserable pay which composers received. For several years Donizetti, under engagement with Barbaja, the *impresario* at Naples, had to write every year two serious and two buffo operas, and received for his labor hardly enough to meet the first necessities of life. He has frequently been known to instrument the entire score of an opera in *thirty hours.* Donizetti was made professor of counterpoint in the Royal Academy of Music at

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Naples, being, perhaps, the only young Italian composer qualified for its functions. He was, moreover, well acquainted with the art of singing, a great reader of music, and a remarkably good accompanist at the piano. The excitement of incessant and rapid composition finally affected his brain, and in the years 1844–7 he was in an insane hospital near Paris; since which he was placed with an experienced physician, his nephew, in Italy. He died about 1850. Of the sixty or seventy operas which he composed, some eight or ten have enjoyed a greater popularity in the opera-loving cities of Europe and America, for years before and since his death, than almost any other works. His "*Lucrezia Borgia*" and "*Lucia di Lammermoor*" are in many respects great works, and universally admired. The "*Elisir*" still holds its place upon the stage as one of the most charming of light comic operas; while the "*Fille du Regiment*," "*Linda di Chamounix*," "*Maria di Rohan*," "*Roberto Devereux*," and several others of his operas, besides the above named, are all associated with the triumphs of all the great singers of the middle of the nineteenth century. Donizetti's best works sparkle with piquant or gracefully florid melodies, such as suit and please the different kinds of voices, and with musical ideas worked up into quartets, trios, &c., with the greatest effect. Whatever else he may be, he is essentially dramatic in the plot and construction of his operas, and understands well the art of stimulating the enthusiasm of the general audience.

DONZELLI. An Italian singer, born at Bologna in 1790, and distinguished in all the cities of Europe. He had a beautiful voice, of such compass that he never used the falsetto; his action was polished, his recitative particularly impressive, his elocution generally good, and his whole performance full of life and expression.

DOPPEL. (G.) Double; as, *Doppel-griff*, double stop on the violin.

DOPPIO. (I.) Double; as, *doppio movimento*, double time, that is, as fast again.

DORATUS, NICHOLAS. Composer of madrigals, published at Venice in the middle of the sixteenth century.

DORIAN. The epithet applied by the ancient Greeks to one of their modes.

DORIC MODE. The first of the authentic modes of the ancients. Its character is severe, tempered with gravity and joy, and is proper for religious occasions, as also to be used in war.

DORION is mentioned by Plutarch as a flute player who had made several changes in the music of his time, and who was head of a sect of performers that militated against another party of practical musicians, of which Antigenides was the chief — a proof that these two masters were contemporaries and rivals. Dorion, though much celebrated as a great musician and poet by Athenæus, is better known to posterity as a voluptuary. Both his music and poetry are lost; however, many of his pleasantries are preserved. Being at Milo, a city of Egypt, and not able to procure a lodging, he inquired of a priest, who was sacrificing in a chapel, to what divinity it was dedicated; who answered, "To Jupiter and to Neptune." "How should I be able," says Dorion, "to get a lodging, where the gods are forced to lie double?" Supping one night with Nicocreon, in the Island of Cyprus, and admiring a rich gold cup that was placed on the sideboard, "The goldsmith will make you just such another," says the prince, "whenever you please." "He will obey your orders much better than mine, sir," says Dorion; "so let me have that, and do you bespeak another." The remark of Athenæus upon this reply is, that Dorion acted against the proverb which says, that

> "To flute players nature gave brains, there's no doubt;
> But alas! 'tis in vain, for they soon blow them out."

Upon hearing the description of a tempest, in the Nautilus of Timotheus, Dorion said, "He had seen a better in a boiling caldron." Having lost a large shoe, at a banquet, which he wore on account of his foot being violently swelled by the gout, "The only harm I wish the thief," said he, "is, that my shoe may fit him." His wit and talents made amends for his gluttony, and he was a welcome guest wherever he went. Philip of Macedon, in order to enliven his parties of pleasure, used frequently to invite him with Aristonicus, the citharist.

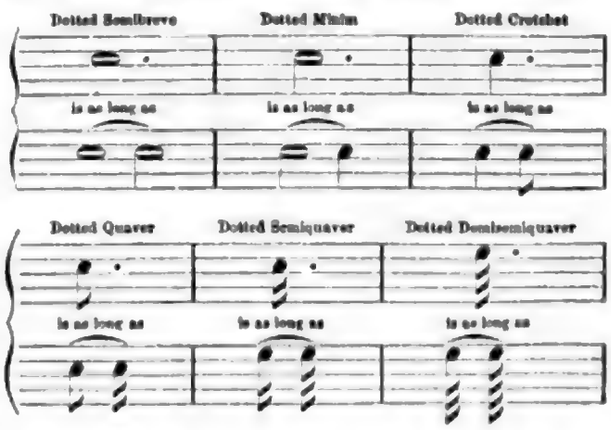
DORNAUS, PHILIP, a German professor of the horn, published some music for his instrument at Offenbach in 1802.

DORNAUS, L. Younger brother to the preceding, also a professor of the horn, and composer of music for his instrument.

DORNEL, ANTOINE, organist of St. Genevieve Church, at Paris, died in 1755. He published some vocal and instrumental music.

DOT. A point placed after a note, by which the duration of that note is increased one half. This expression of continuity was formerly called a *point of perfection*, because a note, when dotted, attained its then greatest possible length, or was perfected. A dotted note is also termed a *note of prolation*.

DOTTED NOTES, RESTS, &c. The dot placed after any note renders it one half longer than it would be if simply written. Thus, inasmuch as a semibreve is as long as two minims, it follows that the duration of a dotted semibreve should be equal to that of three minims, of a dotted minim equal to that of three crotchets, and so on, as expressed in the following table:—



By which it will be seen that the use of the

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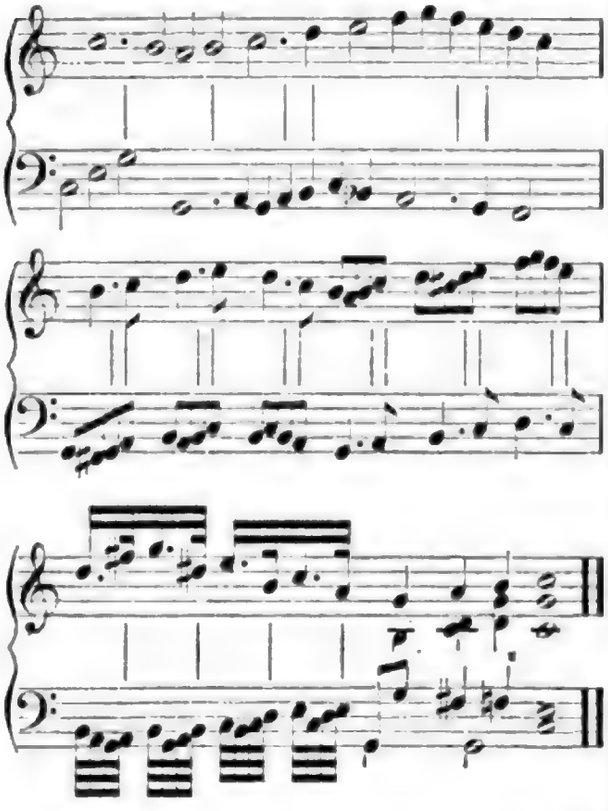
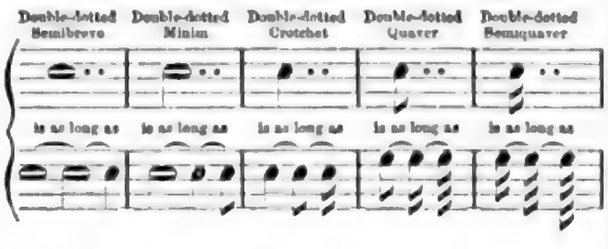
dot is only a conventional method of expressing the notation of the second staff.

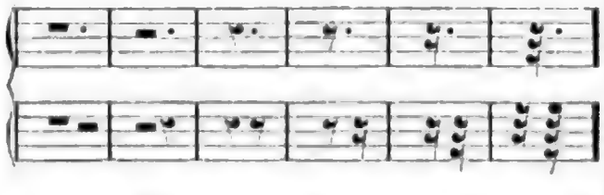
EXAMPLE OF DOTTED NOTES OF EVERY VALUE.



A double dot placed after a note imparts to it the additional value of three fourths of its simple duration. Thus, a semibreve being equal to two minims, or four crotchets, a double-dotted semibreve is as long as three minims and a half, or seven crotchets, and so forth, as will be seen in the annexed table: —



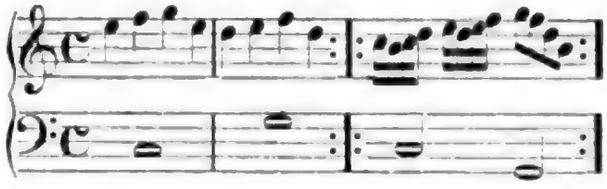
A dot affixed to a rest increases its value in like manner as it affects a note. Thus a dotted semibreve rest is as long as a semibreve rest and a minim rest, a dotted minim rest is equal to a minim rest and a crotchet rest, and so on.



And in like manner the double dot may be placed after a rest, lengthening the duration of its pause as the double dot after a note protracts that of its sound.

The double dot is rarely affixed to semibreves or minims.

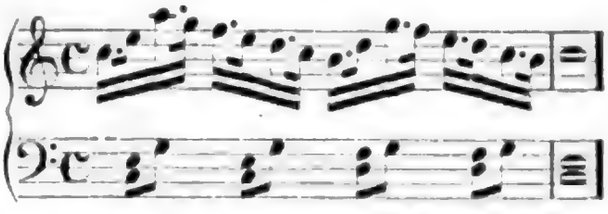
When dots are placed at the sides of double bars, it indicates that the portions or parts on the sides of the dots should be repeated: —



Dots attached to the single bars are also used, more particularly in manuscript music, thus: —

This repetition is sometimes expressed by the word *bis* (which is literally *twice*) written under a curved line: — *bis*

DOTTED TOUCH. This is a touch, upon keyed instruments, which rigidly marks the distinction between the dotted or doubly-dotted note and that which follows it, thus: —



DOTZAUER, JUSTUS JOHANN FRIEDRICH, a composer and violinist at Dresden, was born near Hildburghausen, in Saxony, in 1783. He was appointed chamber musician to the King of Saxony in the year 1811, and has published much instrumental music, chiefly at Leipsic. The quartets of Dotzauer are much admired.

DOUBLE. A word which, in the old music, carries the same sense as that which we now give to the term *variation*. In the harpsichord lessons of Handel, and other masters of his time, we find, (instead of *variation* 1st, *variation* 2d, &c.) *double* 1, *double* 2, &c., &c.

DOUBLE BAR. A double bar consists of two parallel straight lines, somewhat broader than the common bar, drawn near each other, and passing perpendicularly through the staff. The double bar serves to divide the different strains of a movement. If two or more dots are placed on one of its sides, they imply that that strain of the movement on the same side with the dots is to be performed twice; and if dots are placed on each side of the double bar, it is to be understood that the mark of repetition extends to the strains on each side of the double bar.

DOUBLE BASS, CONTRA BASSO, or VIOLONO. A large, deep-toned bass instrument, extending, in general, to double C downwards, and reaching, in ascent, to the treble clef note, or even higher. The scale of the double bass is equally perfect with that of the violoncello.

The double bass is the deepest and most powerful toned instrument used in concert music. It is so indispensable to enrich and sustain the masses of harmony, that it may be fairly con-

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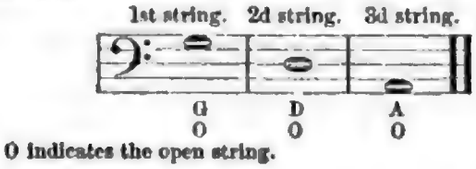
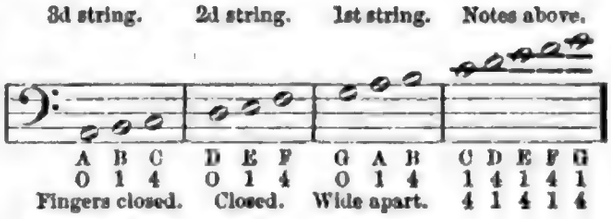
sidered as the pillar and metronome of the orchestra.

Music for this instrument is written on the bass clef, like the violoncello; but the actual pitch of the notes is an octave lower than on that instrument.

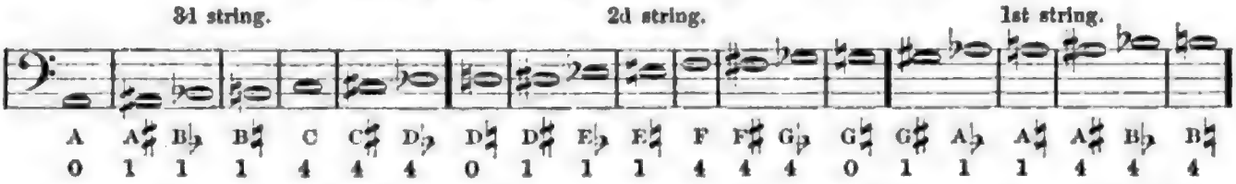
The double bass is mounted with three thick catgut strings, which are tuned by fourths, in the following manner: —



The following scale exhibits all the natural notes which are capable of being played in the first or original position of the hand, as also the fingers employed to stop them. Notes above the original position are obtained by advancing the hand upon the finger board: —



GENERAL SCALE, INCLUDING THE CHROMATIC NOTES.



In the above scales the notes marked 4 are stopped by pressing the top joints of all the four fingers firmly upon the strings. The double bass generally plays out of the same book or part as the violoncello. This may always be done when the violoncello part is simple, and does not contain rapid passages; but, when it contains difficult passages or scales in unusual keys, the double bass can no longer keep pace with the violoncello, and it becomes necessary to simplify the passages so as to suit it. In all such cases, authors, for their own interest, should not neglect to write a distinct part for the double bass as simple as possible.

The contra basso, which used to be played with but three strings, is now found in the orchestra with a fourth; and, all unwieldy as it is, has been, in late years, in the hands of a Bottesini, made to perform with astonishing success the part of a solo instrument.

DOUBLE COUNTERPOINT. When, in composition in two parts, the parts are so composed that the upper part may be inverted an octave lower, so as to become the under part, whilst the other retains its place unaltered, that is named a double counterpoint in the octave. There may be, moreover, a third or fourth accompanying part; but the intervals in the two inverted parts must appear in the following way: —

1	2	3	4	5	6	7	8
8	7	6	5	4	3	2	1

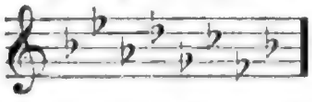
Hence it is obvious that the unison answers to the octave, the second to the seventh, &c.

DOUBLE CROCHE. (F.) A semiquaver. See SEMIQUAVER.

DOUBLE DEMISEMIQUAVER. A note equal in duration to one half of a demisemiquaver. See DEMISEMIQUAVER.

DOUBLE ENDING. This consists of dots at the end of a strain, with a double bar and two or more notes, a figure 1 placed over the first part, and a figure 2 over the second part. It signifies that certain measures are to be repeated, and the note or measures under figure 1 to be sung the first time, and the note or notes under figure 2 the second time, omitting the part under figure 1. Should they be connected by a tie, both parts are to be sung the second time, thus: —

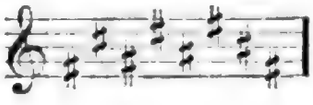
DOUBLE FLAT. After all the seven notes of music have been made flat, the same series of letters begins again with B, and that, being the first, takes the name of double B flat, thus: —



The Germans have sometimes employed a large B, as the character of the double flat. As the characters double sharp and double flat seldom occur, the mode of restoring the single sharp or flat, after the use of the double character, varies with different authors. Some use a single sharp or flat, some employ a natural, or else unite the single sharp or flat with the natural, thus: ♮♯, ♮♭; and others again leave the passage to the ear and judgment of the performer.

DOUBLE NOTE. This is the ancient breve, and was written thus formerly, but as now used is written thus:

DOUBLE SHARP. The double sharp is sometimes marked with a single cross, thus: ┼ which, according to Vanneo, originally represented the two commas of the quarter tone, or enharmonic diesis, and which properly represents the distance between the F double sharp and the G natural. After all the notes of music have been made sharp, the same series of letters begins again, and F, being the first, takes the name of double F sharp, thus: —



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The double sharp raises a note before which it is placed two half tones.

DOUBLE TIME has two parts, or motions, in each and every measure, and may be marked or beat by letting the hand fall and rise alternately, thus: —

DOUBLE TONGUING. A term used by flutists, or flute performers, to signify that action of the tongue against the roof of the mouth, by which the most brilliant and spirited articulation is produced, of which the flute is capable.

DOUBLETTE. (F.) An organ stop called by us fifteenth.

DOURLEN, VICTOR, a pupil of Gossec, obtained, in 1806, the grand prize for composition decreed by the National Institute. He subsequently went to Italy, and on his return to Paris produced several operas, among which are "*Philocles*," "*Linnée*," "*La Dupe de son Art*," and "*Les Oies du Frère Philippe*."

DOWLAND, JOHN, a celebrated performer on the lute, was born in the year 1562, and at the age of twenty-six was admitted to the degree of bachelor of music, at Oxford. He seems to have been a great favorite with the public. Anthony Wood says of him, that "he was the rarest musician that the age did behold." And Shakspeare has thus immortalized him in one of his sonnets: —

"If music and sweet poetry agree,
As they needs must, (the sister and the brother,)
Then must the love be great 'twixt thee and me,
Because thou lov'st the one, and I the other.
Dowland to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense;
Spenser to me, whose deep conceit is such,
As, passing all conceit, needs no defence;
Thou lov'st to hear the sweet, melodious sound
That Phœbus' lute (the queen of music) makes,
And I, in deep delight am chiefly drowned
When as himself to singing he betakes:
One God is good to both, as poets feign;
One knight loves both, and both in these remain!"

In the year 1584, Dowland travelled through the principal parts of France. From thence he passed into Germany, where he was received in the most flattering manner by the Duke of Brunswick, and the learned Prince Maurice, the Landgrave of Hesse Cassel. After a residence of some months in Germany, he crossed the Alps into Italy, and successively visited Venice, Padua, Genoa, Ferrara, and Florence. He published, in 1595, "The first Booke of Songes or Ayres of four Parts, with Tablature for the Lute;" and in the second book, printed in 1600, he styles himself lutenist to the King of Denmark. A third book of the same work was afterwards given to the public. Some time after this, he printed his "Lachrimæ, or Seaven Teares, figured in seaven passionate Pauans, with divers other Pauans, Galiards, and Almands, set forth for the Lute, Viols, or Violins, in five Parts." The pauan, or pavan, was a peculiar species of Spanish dance. This work seems to have attained considerable celebrity. It is alluded to in a comedy of Thomas Middleton, entitled, "No Wit like a Woman's," in which the servant tells his master bad news, and is thus answered: "No, thou plaiest Dowland's Lachrimæ to thy master." Dowland translated and published, in 1609, the "Micrologus" of Ornithoparcus, containing the substance of a course of lectures on music, delivered by that author, about the year 1535, in the universities of Tubingen, Heidelberg, and Mentz; and in 1612, he published "A Pilgrim's Solace, wherein is contained Musical Harmony of three, four, and five Parts, to be sung and plaid with Lute and Viols." In the preface to this work he styles himself lutenist to Lord Walden. One of Dowland's madrigals for four voices, "Go, crystal tears," is inserted in Smith's "*Musica Antiqua;*" and another, "Awake, sweet love," which is full of elegance, taste, and feeling, in Dr. Crotch's selections. He died in Denmark, as it is supposed, in the year 1615.

DOWLAND, ROBERT, son to the preceding, published a work entitled "A Musical Banquet," London, 1610.

DRACO. Instructor of Plato in music.

DRAGG, or STRASCINO. (I.) A grace consisting of descending notes.

DRAGHI, ANTONIO, a dramatic composer, born at Ferrara in 1642, began to write at a very early age, and after producing masses and motets at the age of twenty-one, composed his first opera, in 1663. Few musicians have been so prolific. After spending twenty-five years in the service of the court at Vienna, he returned to Ferrara, where he died in 1707. Fétis gives a list of eighty-three operas by Antonio Draghi.

DRAGHI, BERNADINO. A composer of canzonets (*Canzone Villanesche*) published at Venice in 1581.

DRAGHI, GIOVANNI BATTISTA, was an Italian by birth, and is supposed to have been one of those musicians who visited England with Mary d'Este, the Princess of Modena, and consort of King James II. He was a fine performer on the harpsichord, &c., and published, in England, many lessons for that instrument. He joined with Locke in composing the music to Shadwell's English opera of "*Psyche*," and on his decease, in 1677, succeeded him in the place of organist to the queen.

Although Draghi was an Italian, and many of his compositions are entirely in the Italian style, yet, during his long residence in England, he seems, in a remarkable degree, to have assimilated his music to that of the old English masters. This is particularly apparent in his anthem, "This is the day that the Lord hath made," and in many of the ballad airs and dance tunes composed by him.

During the reigns of Charles II. and James, Draghi was the favorite court musician, and he is supposed to have been the musical preceptor to Queen Anne. Towards the latter end of his life, he composed the music to a whimsical opera, written by D'Urfey, entitled "The Wonders in the Sun, or the Kingdom of Birds," performed at the Queen's Theatre in the Haymarket, in 1706. Some of the music of this opera is extremely good; but the piece proved unsuccessful, surviving only six nights, and scarcely paying half the expense which had attended the getting of it up.

In the printed collections of songs published

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towards the close of the seventeenth century, we meet with many that have the name of Signor Baptist to them. This uniformly means Baptista Draghi, and not Baptist Lulli, as some persons have supposed.

DRAGONETTI, DOMENICO, the celebrated performer on the double bass, was born in Venice, in 1771. His father, Pietro Dragonetti, was also a performer on that instrument, but by ear only; he excelled in accompanying a band at balls, and was likewise a professor of a sort of guitar with steel strings — an instrument which was at that time commonly in use for the purpose of teaching the chords in music. At nine years of age, Domenico, feeling an irresistible impulse towards music, applied himself to study, unknown to his parents, on the guitar of his father, and in a short time made incredible progress; so much so, indeed, that a certain Doretti, an excellent violinist and composer of ball music, having requested Peter to accompany him on the guitar in some of his compositions, and the son, Domenico, perceiving that his father did not perfectly well succeed, asked for the guitar, to accompany himself the composer. Peter, unconscious of the ability of his son, refused to satisfy him; Doretti, however, observing the boy's assurance, persuaded the father to cede the instrument to him. How great was the surprise which Domenico occasioned to both parties, when, taking the guitar in hand, he began to accompany the notes of Doretti with chords so exact and so masterly as to resemble much more those of an expert professor than of a mere lad! Domenico having at that time an acquaintance named Giacomo Sciarmadori, a shoemaker by trade, but who was a passable violinist, and knew a little of music, begged this man to be his instructor in the rudiments of violin playing. He very willingly undertook the office, and with this frail assistance alone, aided by his natural genius and perseverance, Domenico soon picked up, unknown to his father, a knowledge of the use and management of his double bass. Soon after this, another musical performance took place between his father and Doretti, when Peter played the double bass. The son then again proposed (as he had done before with the guitar) himself to accompany Doretti with the double bass; when, on his request being granted, his extraordinary advancement on the instrument was so highly appreciated by Doretti, that he earnestly begged the father to allow his son to play in public with him at some of the most brilliant musical parties of Venice. He was at this time about twelve years of age, and, on the father's consenting to his public performance, his fame soon spread through that city as a most extraordinary instance of precocity of musical talent. He was now placed under the tuition of Berini, the best master for the double bass in Venice, and received from him eleven lessons, that number being found sufficient, as Berini could teach him nothing further. Young Dragonetti, now abandoning himself entirely to his genius, determined to carry the culture of his instrument to the highest possible point of perfection, and with this object in view, associated himself with his friend Mestrino, who, being likewise endowed with extraordinary talents for the violin, was engrossed by a similar desire of fame. The two students commenced, therefore, at the house of Dragonetti, the most scientific and accurate exercises on the violin and double bass, employing many hours of the day in various practical experiments on music not adapted to their instruments. To these exercises of execution they added the composition of Capricci and other short pieces, which pursuits lasted for several years, whilst the two friends were engaged, almost every evening, at the most brilliant musical circles in Venice, and on their return from these assemblies, would frequently amuse crowds in the streets by serenading with the violin and guitar. When Dragonetti was only thirteen years of age, he held, with great applause, the situation of first double bass at the Opera Buffa, at Venice; and when in his fourteenth year, he obtained the same rank in the orchestra of the Grand Opera Seria, at the theatre of St. Benetto, where he remained always employed during his stay in Italy. When about eighteen, being at Treviso, he was invited by the distinguished family of the Signori Tommasini to join in their quartets. At this mansion he met a nobleman named Morosini, procurator of St. Marco, who, astonished at the performance of Dragonetti, complimented him by observing, that he was only sure of his not being a performer at the chapel of St. Marco, because they had no double bass there equal to him. On his return to Venice, the office of principal double bass at the above chapel was offered to him and accepted. This was thought a peculiar honor, since the post was certainly already well filled by Berini, and it had been a previous rule in the chapel that the first places should be given by seniority. Dragonetti, however, did not willingly accept of this office, being hurt at the idea of superseding his old master Berini, whom he much loved and respected; so much so, that he was just on the point of refusing the proffered honor when Berini appeared in his chamber, and, embracing him, entreated that he would accept the situation, as he (Berini) had been complimented with increased salary, and was perfectly contented to resign in favor of so eminent a successor. About a year after this time, Dragonetti was offered a very lucrative appointment in the service of the Emperor of Russia, on which occasion he applied to the procurators of St. Marco for permission to resign; so far, however, were they from acceding to his request, that they augmented his salary, and relieved him from the embarrassment of refusal, by taking that duty on themselves. He was now invited to perform at the magnificent musical meetings which were given in Venice on the occasion of the grand festival for the new doge. He was likewise employed, with the pay of a concerto performer, to take the solo and other violoncello parts in quartets with his double bass. At one of these meetings, which was most numerously attended, he was unexpectedly called upon for a *concerto à solo* on his instrument, from which he tried to excuse himself, having with him no music of that description. This apology was, however, not accepted, and he was at length obliged to play a very difficult concerto, written for the bassoon. After this time, he set himself to work to compose concertos, sonatas, and solos for the double bass, in which he introduced passages to prove the superiority of his power over the instrument, and many of which were attended with difficul-

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ties which he alone was competent to overcome. Nor was the execution of these compositions long delayed; for shortly after this time, the republic of Venice received fourteen sovereign princes within their city, when they elected Dragonetti one of the directors of their great musical festivals on that occasion, at which meetings he formed the delight of his distinguished audience by the performance of his own music for the double bass. He was sometimes called on to perform seven or eight pieces on the same evening, and almost always those of his own composition. One of his concertos so delighted the Queen of Naples, that he was commanded to repeat it in every evening's performance, which were fourteen in number. He afterwards presented a copy of the concerto to the queen, which was most graciously received. Dragonetti next went to Vicenza, where he played at the grand opera. It was at this town that he was so fortunate as to get possession of the celebrated double bass, manufactured by Gasparo di Salò, master of the famous Amati. This instrument had formerly belonged to the convent of St. Pietro. Delighted with so precious an acquisition, Dragonetti hastened to get the instrument repaired with the utmost skill, on the completion of which he made a trial of it in the hall of his residence at Vicenza. How great was his surprise, when, after a few sounds, he observed the servants running from a distant kitchen in alarm, many of the brass vessels on the shelves having vibrated so powerfully to the tones of the double bass as to ring and shake as if they were all ready to fall. On quitting Vicenza, Dragonetti proceeded to Padua to pay his accustomed friendly visit to the inmates of the celebrated Convent of St. Giustina. He took his newly-acquired instrument with him, and, in describing its excellences to Signor Turvini Bertoni, the celebrated chapel-master and organist of the convent, ventured to express an opinion that the lower strings of it might be made to produce a more powerful effect than could be derived from the bass of the magnificent organ of the convent. Turvini treated this proposition with ridicule, which so piqued Dragonetti, that he resolved to have his little revenge, and accordingly furnished himself in private with some immensely thick bass strings, which at night he attached to his instrument. The weather was perfectly calm, and, when sleep reigned through the whole convent, he quietly carried his double bass into one of the spacious corridors, and there produced, from the thick strings, sounds so strange and characteristic, as precisely to counterfeit the rising of a horrid tempest. The imitation was so complete, that nothing was talked of the next morning in the convent but the storm of the preceding night. Great indeed was the surprise of the fraternity, when they discovered, from the neighbors, the weather had been unusually serene. On the following night, Dragonetti, having remained unsuspected, was desirous again to conjure up the spirits of the air; but, unluckily, he so alarmed one of the monks, that, rushing precipitately from his cell, he tumbled over the double bass, and the necromancer was thus discovered. After this anecdote, it may be well supposed that the organist allowed the double bass to be more powerful than his own instrument. Dragonetti had now attained the age of twenty-four, and his fame as a performer being decidedly unrivalled in his own country, he was applied to by the celebrated singer Banti to make an engagement for London. In this request she was seconded by Bertoni, chapel-master of St. Marco, and Pacchierotti the singer, both at that time in England, and who, on their return to Italy, prevailed on Dragonetti to accept the proposals made to him. He accordingly took leave of the directors of the chapel of St. Marco, who kindly granted him a year's leave of absence, with a continuation of his salary for that period. Dragonetti remained in London the rest of his life, occupying without a rival the place of first double bass in the Royal Theatre and the concerts of the Philharmonic Society. He died in 1846.

DRAMA BURLESCA. (I.) A burletta. See that word.

DRAMATIC. An epithet applied to music written for the stage, and which is also appropriate to all imitative compositions calculated to excite interest and passion. The first musical drama performed in England wholly after the Italian manner was "Arsinoe, Queen of Cyprus," translated from the Italian of Stanzani of Bologna, and performed in 1775. The singers were all English.

DREIBERG, FREDERIC DE, chamberlain to the King of Prussia, and born at Charlottenburg in 1785, was distinguished by his learned investigations into the Greek music, about which he wrote several elaborate treatises. He also composed some operas, having been a pupil of Spontini.

DRESE, ADAM. A good composer of church music in the seventeenth century. He was chapel-master at Arnstadt.

DRESE, JOHANN SAMUEL. A relation to the preceding, and chapel-master to the Duke of Weimar. He died in 1716. His compositions consist of harpsichord music, also some church and dramatic pieces.

DRESSLER, JOHANN FRIEDRICH. A German instrumental composer towards the end of the last century. He published some concertos and quartets for wind instruments. He was the first person who introduced the trombone into English orchestras.

DREYER, JOHANN CONRAD, a celebrated singer and director of the music at Lunenburg, was born at Brunswick in 1672, and died in 1713.

DREYER, JOHANN MELCHIOR. A celebrated church composer. His compositions bear date from the year 1790. Dreyer was organist at Elwangen, a town of Suabia.

DREYKLANG. (G.) A chord of three sounds, a triad.

DREYSTIMMIG. (G.) In three parts.

DRINKING SONG. A vivacious melody set to words in praise of the bottle.

DRITTA. (I.) The right hand.

DRIVING NOTES. Long notes placed between shorter ones in the same bar, and accented contrary to the usual rhythmic flow.

DRONE. The greatest of the three pipes, or conduits, of the bagpipe. The office of the drone is to emit one continued deep note, as an accom-

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panying bass to the air, or tune, played on the smaller pipes. See BAGPIPE.

DRONE BASS. The monotonous bass produced by the great tube of the bagpipe.

DROUET, LOUIS, a celebrated flutist, was born in Holland about the year 1792, and went to London in 1817, where his talents as a performer deservedly received the most brilliant applause. He performed at most of the principal concerts in London; he also established a flute manufactory in Conduit Street, where he resided only one year, leaving England for the continent in 1819. Drouet had an amazing facility in performing rapid passages, but it is said he was deficient in taste in adagio movements. He has composed much music for his instrument.

DRUM. A martial, pulsatile instrument, of a cylindrical form, perfectly hollow, and covered at each end with vellum, or parchment, so held at the rim that it can be stretched or relaxed at pleasure, by means of small cords, or braces, acted upon by sliding knots of leather. This is the common drum, which, from its being suspended at the side of the drummer when it is beating, has also the name of the *side* drum. This instrument is said to be of Oriental invention, and is thought by Le Clerc to have been first brought into Europe by the Arabians.

DRUMMER. He whose office it is to beat the drum.
DRUM MAJOR. The chief drummer of a regiment.
DRUMS, KETTLE. Kettle drums are two large basins of copper, with spherical bottoms, and covered at the top with vellum or goat skin, which is held round the rim by a circle of iron, and tightened, or relaxed by screws fixed at the sides for that purpose. Kettle drums are always so tuned that the sound of one is the key note of the piece accompanied, and that of the other a fourth below.
DRUM, SIDE. The common drum. So called, because, in beating, it is suspended at the side of the drummer.
DRUMSLADE. The name formerly given to a drummer.

DRUZECHY, or DRUSCHETZKY, GEORG. A musician at Presburg in 1787. He composed some dramatic pieces, also some solos for the violin.

DUBOURG, MATTHEW, a violinist, and pupil of Geminiani, was born in 1703. He led the violins for Handel when in Dublin. One night, Dubourg having a solo part in a song, and a close to make *ad libitum*, he wandered about a great while, and seemed a little bewildered and uncertain of his original key; but at length coming to the shake, which was to terminate this long close, Handel, to the great delight of the audience, and augmentation of applause, cried out, loud enough to be heard in the most remote parts of the theatre, "You are welcome home, Mr. Dubourg." It was in 1728 that Dubourg was appointed composer and master of his majesty's band of music in Ireland. He resided there many years, and, in 1761, received a visit from his master, Geminiani, who died in his house, at the great age of ninety-six. It has been erroneously stated that Dubourg was no composer; he was, indeed, no publisher, but the odes which he set for Ireland, and innumerable solos and concertos composed by him for his own public performances, were left in the possession of one of his pupils, and some of them are excellent. Dubourg died in London in 1767.

DUBUISON. A celebrated French composer of songs in the reign of Louis XIV. He died in 1712.

DUE. (I.) In two parts, generally preceded by *a*; as, *a due*, for two.

DUET. A composition expressly written for two voices, or instruments, with or without a bass and accompaniments. In good duets, the execution is pretty equally distributed between the two parts, and the melodies so connected, intermingled, and dependent on each other, as to lose every effect when separated, but which are perfectly related and concinnous when heard together. Yet, however combined by the disposition of the harmony, the parts are not necessarily similar in their motion; indeed, it is when the composer is sufficiently master of his art to be able to variegate the parts, by giving them contrary directions, that the happiest effects of which this species of composition is capable are most decidedly produced.

DUETTINO, or DUETTO. (I.) A short duet.

DUFAY. See FAY.

DUFRESNE. A French violinist at the *Théâtre Français* in 1752. He published, in 1780, six solos for the flute.

DUGAZON, GUSTAVE, son of Madame Dugazon, the celebrated French actress, was a pupil of Berton, at the Conservatory. He has published some romances and piano-forte music.

DUGUET, ABBÉ, a chapel-master of Nôtre Dame, at Paris, about the year 1780, was an esteemed composer of church music.

DULCIANA. A stop in the choir organ, of a soft and sweet quality of tone.

DULCIMER. A triangular instrument, consisting of a little chest slung with about fifty wires cast over a bridge fixed at each end; the shortest, or most acute, of which is eighteen inches long, and the longest, or most grave, thirty-six. It is performed upon by striking the wires with little iron rods. This name is also given by the translators of holy writ to an instrument used by the Hebrews, concerning the form, size, and tone of which there have been various conjectures, but of which nothing certain is known. Padre Martini imagines the term dulcimer to have signified a concert of instruments or voices, rather than any single instrument; and the sackbut he thinks was a wind instrument, formed of the root of a tree, and played upon by stops, like a flute. An ancient sackbut was, however, found in the ruins of Pompeii; from which it appears that this instrument, so often mentioned in the sacred writings, resembled the modern trombone; the latter, in fact, was formed by the Italians upon the one they discovered in the ashes of Vesuvius, where it had been buried nearly two thousand years.

DULCINO. The name formerly given to a certain small bassoon, which was used as a tenor to the hautboy.

DULON, FRIEDRICH LUDWIG. A celebrated German flutist, and composer of instrumental music, published at Leipsic since the commencement of the present century. He was appointed, in 1796, chamber musician to the Emperor of Russia, from which court he retired with a pension, to reside on his property at Stendal, in Brandenburg.

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DUMANOIR, a fine performer on the violin, was, in 1659, by letters patent, appointed king of the violins, with power to license performers on that instrument in all the provinces in France.

DUMAS, LEWIS. The inventor of an instrument to teach children music mechanically, and also one to teach reading and writing. He died in 1744, aged sixty-eight.

DUMB SPINET. See CLARICHORD.

DUMENIL. A principal counter tenor singer at the opera at Paris towards the end of the seventeenth century. He had been a cook, and was utterly ignorant of music when he first appeared on the stage.

DUMONCHAU, CHARLES, was born at Strasburg in 1775. He was a professor of music at Lyons, and composed some minor dramatic pieces; also much instrumental music, some of which has been published at Offenbach.

DUMONT, HENRI, chapel-master to Louis XIV., is celebrated by the French writers as a masterly performer on the organ. He was born in the diocese of Liege in 1610, and was the first French musician that introduced thorough bass into his compositions. There are extant some of his motets, which are in great estimation; as also five grand masses, called royal masses, which were performed in some of the convents in Paris, and in many provincial churches of France, as late as 1824. Dumont died at Paris in the year 1684.

DUMP. A melancholy tune; or, as by some conjectured, an old Italian dance.

DUNI, EGIDIUS, was born in 1709, at Matera, in the kingdom of Naples. He was, like all other great melodists, a musician while yet a child; his taste for the art was as intense as it was precocious. He was always to be found at the village church, and uniformly attentive to the chanting of the priests and the sounds of the organ. This decided taste for music induced his parents to send him to the Conservatory of Naples, for they were not rich, and the musical profession was then in such consideration that they were anxious their son should enter it. The young Duni, therefore, accompanied by his father, went to Naples, and was received into the Conservatory directed by Durante. This great master showed much attachment to his pupils; he served as a model of talent as well as an example of virtue to them, and he was no less their father by his kindness than their master by his learning and instruction. The docility of Duni pleased him; he carefully cultivated his opening talents for his art, gave him the best studies, and when they were completed, concluded an engagement for him at Rome, to which city Duni repaired. He was there commissioned to compose the opera of "*Nerone*," which had the greatest success. Duni, after having been advantageously and honorably appreciated in several of the great Italian theatres, was next called to Paris. He appeared for the first time in a country of which he knew neither the taste nor the music; but he was formed to succeed, as much by the sweetness and modesty of his character as by his talents. He composed several comic operas for his *début*, conceiving that he ought especially to devote himself to that style in France; for he judged, not without reason, that the French would be better pleased with Italian music when applied to the comic than to the great opera. He succeeded. We cannot give a better eulogy than the opinion of the authors of the "*Dictionnaire Historique des Musiciens*" on the style of this composer. "Varied and natural music, delicious and flowing melody, these are the qualities which always maintain for Duni an honorable place among those who have obliged the French to appreciate new pleasures in their lyric theatres. When reproached with not being sufficiently powerful, he replied, 'I desire to be sung for a length of time.' Nevertheless, he composed airs suited to the situation of the scene when required. It may also be remarked, that it is astonishing for an Italian to have so well understood and observed the prosody of the French language." We shall add to this judicious and honorable analysis of Duni's talent, that no one better understood the art of giving, by means of sound, the truest and most animated pictures of rural life, and the most delightful and varied scenes of village manners. He is the Teniers and Claude Lorraine of music; he has the coloring of the one and the design of the other; and the spirit of his subjects, the grace of his airs and accompaniments, sufficiently testify that nature had bestowed on him the gift of a richly-stored palette, from which he chose the most lively as well as the most agreeable colors. The first of Duni's operas was "*Le Peintre amoureux*," in which he has expressed the most striking and comic situations. "*Mazet*" is one of the prettiest compositions of its kind, and not less true than original. "*La Clochette*" surpasses the former in ease and truth of local coloring. "*Les Moissonneurs*" enriches the French comic opera, and insures the reputation of its author. "*Les Sabots*," "*Les Chasseurs*," and "*La Sabotière*" leave nothing to be desired in point of musical expression. The latter opera is still performed in the French theatres. Duni died in 1775, in the sixty-sixth year of his age.

DUNSTABLE, JOHN, called by the Germans *St. Dunstan*, had for a long time the reputation of being the inventor of counterpoint; but books were written long before his time on that subject. His works upon music are almost all lost. He died in 1458.

DUNKEL, FRANZ, chamber musician to the court of Saxony, was born at Dresden in 1759. He composed much sacred music between the years 1788 and 1797.

DUO or DUETTO. (I.) A combination for two voices or instruments. See DUET.

DUPHLY, a French composer for the harpsichord, was born at Rouen; his compositions bear date from the year 1750.

DUPIERGE, FELIX TIBURCE AUGUSTE, born near Paris, in 1784, published some instrumental music in that city.

DUPONT, J. B., a violinist at Paris, published, about the year 1773, "*Principes de Musique*," and "*Principes de Violon*." He has also published some concertos for the violin.

DUPORT, JEAN PIERRE. A pupil of the celebrated Berthaud. He resided at Paris till the year 1772, when he went to Berlin, where the King of Prussia named him violoncellist to the

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court, and subsequently director of the court music. He has published much music for his instrument, both at Berlin and at Paris.

DUPORT, JEAN LOUIS. Younger brother to the preceding, and his pupil on the violoncello. He is considered to have excelled his brother on that instrument. He performed at the *concert spirituel* at Paris in 1780, and was again heard in public in 1806, when, although nearly sixty years of age, he is said to have lost none of the ease, brilliancy, and energy which characterized his style of playing in the prime of life. He then executed every possible violin passage on his violoncello. He has composed much music for his instrument, published chiefly at Paris.

DUPREZ, GILBERT, one of the greatest of recent tenor singers, was born at Paris in 1805. He was educated in the school of Choron, who took great interest in him. His first public effort was in the representations of Racine's "*Athalie*," in 1820, at the *Théâtre Français*, where they introduced choruses and solos into this drama. Duprez sang the soprano in a trio composed for him and two other pupils of Choron, and his expressive accent excited the warmest applause. When his voice changed, and obliged him to suspend his singing exercises, he took to harmony and counterpoint, and his attempts at composition proved that he might have succeeded as a composer, had he continued to cultivate the gift. Meanwhile a tenor voice had replaced his boyish soprano; dull and feeble at first, it inspired little hope; but the musical feeling of Duprez was so fine, so active, and so strong, that he triumphed over the defects of his organ. In December, 1825, he made his *début* in the Odeon Theatre, in the part of Count Almaviva, in a French version of Rossini's "Barber." He lacked assurance and stage experience, and his voice was weak; yet all foresaw that he would be a distinguished singer. He remained at the Odeon until the end of that theatre, in 1828. Then he went to Italy, and obtained engagements, which kept him obscure for a time, but were of service to him in developing his talent and his voice, which acquired more power and volume. Returning to Paris in 1830, he played several *rôles* at the *Opera Comique*, especially in "*La Dame Blanche*," where the connoisseurs applauded and remarked his progress; but not obtaining an engagement, he went back to Italy. Since then he has sung in all the great cities, especially Naples, with more and more brilliant success. He is counted in the first rank of tenors, after Rubini and Mario, and greatly distinguished himself in the opera at Paris, in 1852, in Rossini's "William Tell," by the splendid manner in which he took the high C as a chest tone, *(l'Ut de poitrine.)*

DUPREZ, CAROLINE, daughter of the preceding, was born at Florence in 1832, during the period of her father's second visit to Italy, where he married a vocalist of that country. From her earliest infancy she was fond of music, and when Duprez, after his career in Italy, returned to Paris, in 1835, to make his *début* at the *Académie Royale*, as Arnoldo in "*Guillaume Tell*," he took especial pains with the musical education of his child. She was always anxious to be present at the Grand Opera, and in vain were her desires checked by her parents. While Duprez took charge of her tuition in singing, she studied harmony and accompaniment under M. A. Carpentier, and the piano under Mlle. Marten. It was principally for his daughter that Duprez wrote his work, "The Art of Singing." At the age of fourteen years Mlle. Caroline was enabled to conquer every vocal difficulty, and since that time she has been singing with remarkable success, and on the 9th of January, 1851, she made a successful *début* at the *Théâtre des Italiens*, in Paris.

DUPUIS, THOMAS SAUNDERS, Mus. Doc., was born in England in the year 1733, but his parents were natives of France. His father held some situation at court, and this, probably, is the reason why his son was placed in the Chapel Royal. The first rudiments of his musical education were received from Mr. Gates. He afterwards became a pupil of Travers, at that time organist of the King's Chapel, and for whom, in the early part of his life, he officiated as deputy. On the death of Dr. Boyce, in the year 1779, Dupuis was appointed organist and composer to the Chapel Royal. As a composer, Dr. Dupuis is known by several publications, and many of his writings are still in manuscript in the Royal Chapel. The former consist principally of two or three sets of "Sonatas for the Piano-forte;" "Two grand Concertos" for that instrument; "Organ Pieces," intended principally for the use of young persons; two sets of "Chants," performed at the Chapel Royal; and several "Anthems." Two of the latter, "The Lord, even the most mighty God," and "I cried unto the Lord," are inserted in Page's *Harmonia Sacra*. As a performer on the organ, Dr. Dupuis was excelled by very few Englishmen of his time. He died in 1796, and was succeeded as organist of the Chapel Royal by Dr. Arnold, and as composer to his majesty by Attwood, then the organist of St. Paul's.

DUPUY. A German violinist and composer for his instrument in the year 1790. He resided for some years at Copenhagen, which place he quitted in 1809. He has composed some much esteemed duets for two violins.

DUR. (G.) Major, in relation to keys and modes; as, C *dur*, C major.

DURAND, A. F., a violinist and composer for his instrument, was born at Warsaw in 1770. His compositions are published at Leipsic, Bonn, and Dresden, and bear date from the year 1796.

DURANOWSKY, A. A violinist and pupil of Viotti. He has published, in Paris, some duos for the violin.

DURANTE, FRANCESCO, born at Grumo, a village near Naples, in 1693, was educated in the Conservatory of San Onofrio, and received lessons of the celebrated Alessandro Scarlatti. He quitted the Conservatory at an early age, and went to Rome, where he was attracted by the reputation of B. Pasquini and Pittoni. He studied five years under these masters, learning from one the art of singing and counterpoint, and from the other all the resources of counterpoint. He then returned to Naples, and devoted himself to composition; but he wrote principally for the church, to which his genius seems peculiarly to have directed him. This style became exclusively his own, and he did not hesitate to improve on the manner of Palestrina himself, which, notwithstanding the genius of that composer, partook of the infancy of the art; he embellished it without

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loading it with ornament; he added to its noble and antique simplicity that elevation which belongs to a species of melody consecrated to the celebration of the Creator. But Durante principally excelled in tuition. To his instruction and principles the Neapolitan school owes its greatest masters of the eighteenth century. He became a professor of the Conservatory of San Onofrio about the year 1715, and was at the head of that of *Gli Poveri di G. C.* when Cardinal Spinelli, Archbishop of Naples, abolished it. Durante died at Naples in 1755, aged sixty-two. He was not only a great composer, but a good citizen. He had several wives, who all died before him. One of them put his patience more to the proof than Xanthippe did that of Socrates. She sold, for the purpose of gaming, all her husband's scores, which would have been forever lost, both to the art and to himself, if, aided by his wonderful memory, he had not remembered and written them anew. With respect to Durante's style of composition, his subjects are simple, and at the first glance appear commonplace; but they are so well conceived, and conducted with so much art and genius, as to produce prodigious effects. He had the means of employing all the imaginable forms; and thus keeping alive the interest of the auditor, he increased the desire of hearing him, which is the more remarkable, as his manner was severe and serious, and he generally sacrificed but little to grace.

The greatest singers and best masters prefer the duets of Durante to those of any other composer in his style. He formed them upon the airs of the cantatas of his master, Alessandro Scarlatti. They are more in dialogue or duet than fugue, but contain more beautiful and impassioned pieces of melody than ever the creative genius of old Scarlatti invented; and these are marked in so learned a way, that it appears refinement can go no farther in this style of composition.

DURATE. (I.) A term properly applicable to whatever offends the ear by its effect. The B natural, on account of its hardness, was formerly called *B durate*. Also there are rough or hard intervals in melody, to which the term *durate* is applied; such are those produced by the regular series of three whole tones, whether ascending or descending, as also all false relations.

DURIEU, M., published at Paris, in 1793, "*Nouvelle Méthode de Musique Vocale*," also a "*Méthode de Violon*."

DURON, SEBASTIAN. An eminent Spanish composer of church music in the sixteenth century.

DUSCHECK, FRANZ, a professor of the piano-forte, and composer for his instrument, at Vienna, died in 1799. He was the son of a day laborer. Many of his compositions for his instrument are highly esteemed.

DUSSEK, JOHN JOSEPH, organist at Czaslau, in Bohemia, was born there in the year 1740. His father, grandfather, and great-grandfather were all celebrated organists. His brother, Francis Joseph, was also an able musician and composer.

DUSSEK, JOHN LOUIS, son of John Dussek, was born at Czaslau, in Bohemia, in the year 1761. He learned the elements of music of his father, and at ten years of age was sent by some noble friends of his family to one of the first colleges of the University of Prague, where he remained seven years. Besides the study of ancient and modern literature, he cultivated the science and practice of music, profiting much by the instructions of a Benedictine monk in counterpoint. Having attained the age of nineteen, he left his native country for Brussels, where a nobleman of the stadtholder's court presented him to the Princess of Orange. After this honor, the young artist made his *début* in public, as pianist, at the Hague, and was patronized there by the stadtholder and all his family. On quitting Holland, he resolved to travel in the north of Europe, and from thence to visit Paris and London. At Hamburg he had the good fortune to receive professional advice from the celebrated Emmanuel Bach. He then proceeded towards St. Petersburg; but being introduced on his journey to Prince Charles Radziwill, he was induced, by an advantageous offer from that nobleman, to remain with him in Lithuania for two years: at the expiration of which time, instead of proceeding northwards, he returned to Berlin, and in the year 1786 arrived at Paris. There he remained only till the breaking out of the French revolution, when he went to London, and, by the year 1790, was well established there as a teacher of the piano. In 1796, he opened a music warehouse in the Haymarket in conjunction with N. Corri, and they were appointed music sellers to their majesties and the royal family. This establishment, however, did not succeed, and Dussek revisited the continent in the year 1799, with the intention of again seeing his father: we know not, however, if he reached Bohemia; but, in the following year, we find him residing at Hamburg, where he occasionally, but very rarely, performed in public. After remaining there during upwards of two years, he proceeded again, we believe, to Paris, and in the latter part of his life, was attached to the household of the Prince of Benevento. He died about the year 1810.

The following is a list of Dussek's principal works: —

Piano-forte and harp music: Op. 1. "Three Sonatas, with Accompaniment, Violin and Violoncello." 2. "Three Sonatas, with Accompaniment, Violin and Violoncello." 3. "Three Sonatas, with Accompaniment, Violin and Violoncello." 4. "Three Sonatas, with Accompaniment, Violin and Violoncello." 5. "Grand Sonata." 6. "*Pètits Pièces*." 8. "Three Sonatas." 9. "Three Sonatas, Violin Accompaniment." 10. "Three Sonatas, Violin Accompaniment." 11. "*Duo à deux Clavécins*." 12. "Three Sonatas, Violin." 13. "Three Sonatas, Violin." 14. "Three Sonatas, with Air Russe." 15. "Ploughboy." 16. "Three Sonatas, Violin Obligato." 17. "Three Sonatas." 18. "Three Concertos." 19. "Six Sonatinas." 20. "Three Sonatinas." 21. "The Rosary." 22. "Concerto." 24. "Sonata." 25. "A Concerto, with favorite Airs." 26. "Duet, Harps." 27. "A Concerto." 28. "Six Sonatas," (easy.) 29. "A Concerto." 30. "A Concerto." 31. "Three Sonatas, with Airs, Violin, or Flute and Violoncello." 32. "*Grand à Duo quatre Mains*." 33. "Overture for two Performers on one Piano-forte." 34. "Two Sonatas for Harp, Accompaniment, Violin

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and Violoncello." 35. "Three Sonatas, with Airs, Violin, or Flute and Violin." 36. "Duet for Harp and Piano-forte." 37. "Sonata, arranged by Cramer." 38. "Sonata." 39. "Three Sonatas." 40. "A Military Concerto." 43. "Sonata, arranged by Cramer." 44. "Farewell." 45. "Sonata, for Clementi and Co.'s Piano-forte, with extra keys, up to F, and also arranged for the Piano-forte up to C." 46. "Three Sonatas." 47. "Sonata." 48. "Duet to the Sisters." 49. "A Concerto." 50. "Duet, arranged by Cramer." 51. "Three Sonatas," (easy.) 53. "A Quartet." 61. "Elegy on the Death of Prince Ferdinand of Prussia." 67. Three Sonatas, progressive, *à quatre Mains*." 68. "Notturno Concerto, progressive, Piano-forte, Violin, and Cornet." 71. "Airs with Variations." 72. "Two Sonatas, for Violin and Violoncello," (easy.)

DUSSEK MORALT, MRS., wife of the preceding, and daughter of Dominico Corri, was born at Edinburgh in 1775. Her extraordinary musical genius showed itself at the early age of four years, when she played in public on the piano-forte. In 1788, the family left Scotland, and went to settle in England, when Miss Corri sang at the king's, and all the nobility's and public concerts in London, being then only fourteen years old. Her principal singing master was her father, but she sang a great deal with Marchesi, Viganoni, and Cimador, at that time. In 1792, she married J. L. Dussek, and soon after was celebrated not only as a singer, but also as a player on the harp and piano-forte, performing with her husband at all the oratorios, and at Salomon's concerts. She then sang at Cambridge, Oxford, Liverpool, Manchester, Dublin, and Edinburgh with universal applause, and afterwards performed one season at the Opera House; but finding it attended with so much fatigue and cabal, quitted the stage, and became a teacher and composer of music, especially for the harp. In 1812, Mrs. Dussek married her second husband, John Alvis Moralt; after which time she resided at Paddington, having established there an academy for music with great success. See CORRI.

DUSSEK, OLIVIA, daughter of the preceding, was born in London in 1801. Inheriting the talents of her parents, she excelled on the piano-forte and harp. She received her musical education from Madame Dussek, and played on the piano-forte at the Argyle Rooms, when only eight years old, having then only learned music one year. She has composed some very pleasing ballads, and a duet, "Rule, Britannia," for the harp and piano-forte.

DUTCH CONCERT. An expression well known among practical musicians. An aggregation of inconsonant melodies; a *concert* in which every man plays simultaneously his own tune.

DUTILLIEU, IRINE YOMMEONI. See YOMMEONI.

DUTILLIEU, PIERRE, was born at Lyons in 1765, and became, in 1791, composer to the Royal Opera at Vienna, where he produced several comic operas and ballets, between the years 1791 and 1796. He also published, at Vienna, some violin music.

DUVAL, MLLE. A singer at the opera at Paris, in great repute about the year 1720. She composed the music of the ballet "*Les Génies*," and afterwards published a "*Méthode de Chant*."

DUVERNOY, FREDERIC. A celebrated French performer on the horn, and professor of his instrument at the Paris Conservatory. He has also published a method, and much music, for his instrument, which bear date from 1793 to 1804.

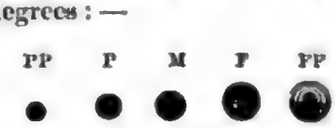
DUVERNOY, CHARLES. Brother to the preceding, a distinguished performer on the clarinet, and professor of his instrument at the Conservatory. He has published much instrumental music since the year 1795.

DUX. (L.) A leader. The name formerly given to the leading voice or instrument in a fugue. That which followed was called the *comes*.

DYNE. A celebrated English counter tenor singer. He sang at the Ancient Concerts on their first establishment in the year 1776.

DYNAMICS, (from the Greek word *dunamis*, signifying *power*,) is the doctrine of whatsoever relates to the strength of sounds. He is master of the *dynamics* of music who knows how to give to each and every sound that power which the subject requires, including the soft and loud, the swell and diminish, the abrupt and gentle, and every other possible variety. The contrast and great variety in this department is very rich, and never fails to please the most uncultivated ear, when properly applied. *Loud* sounds are connected with ideas of power and majesty; and *soft* sounds are expressive of gentleness and delicacy.

There are five principal dynamic degrees, technically termed *pianissimo*, *piano*, *mezzo*, *forte*, and *fortissimo*. Those produced by a careful exertion of the vocal organs, yet distinctly, and sufficiently loud to be audible, are called *pianissimo*. Those produced by some restraint of the vocal organs are called *piano*. Those produced by the ordinary exertions of the vocal organs are called *mezzo*. Those produced by a full exertion of the vocal organs are called *forte*. Those produced by the greatest possible exertion of the vocal organs, but not so loud as to degenerate into a scream, are called *fortissimo*. These several terms, when introduced into music, are generally abbreviated; as PP. for *pianissimo*, P. for *piano*, M. for *mezzo*, F. for *forte*, and FF. for *fortissimo*. They are Italian terms, but used by all nations. The following diagram will illustrate the five dynamic degrees: —



There are six dynamic tones: 1. The *organ tone*, thus: ═══ which is commenced, continued, and ended with an equal degree of power. 2. The *crescendo*, thus: ═< which commences soft and gradually increases to loud. 3. The *diminuendo*, thus: >═ which commences loud and gradually decreases to soft. 4. The *swell*, which is a union, thus: <═> of the

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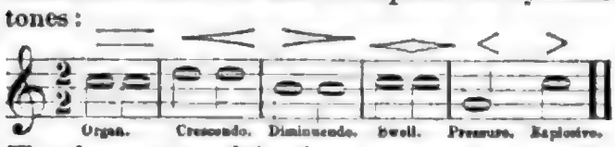
crescendo and diminuendo, and which is in one sense applicable to all music. There is something of it upon every note played, and every syllable sung; and it is numbered among the most refined and delicate beauties of melody. 5. The *pressure tone*, < which is a very sudden crescendo: 6. The *explosive tone*, which is an instantaneous diminuendo, thus: >

In explaining or practising the explosive tone, the pupil should select some syllable commencing with a consonant, and aspirate the first letter with great power. The following example shows the characters which are used to express the dynamic tones:



The character used for the *organ tone* is generally omitted in all music; and the words *crescendo* and *diminuendo* are frequently abbreviated; as, *cres.* for *crescendo*, and *dim.* for *diminuendo*. The proper application of dynamic degrees and tones constitutes the beauty of musical expression.

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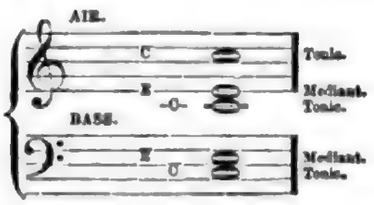
E.

E. This letter is the nominal of the mediant or third note in the natural scale, thus: —



E, or, before a vowel, *Ed*, the Italian conjunction, signifying *and;* as, *Violino e Flauto*, violin and flute.

EAGER, JOHN, was born in 1782, in the city of Norwich, where his father had obtained some degree of reputation as a manufacturer of musical instruments, and in organ building. Eager commenced his studies under the patronage of the Duke of Dorset; but the death of his master left him without means. This was the more unfortunate, since, from a natural vivacity and boldness of disposition, he had unconsciously created a number of enemies in the family, so that he was soon thrown upon the world again, with no resources but his talents. At the age of eighteen he married a young lady at Yarmouth, with some dowry, which he soon exhausted. Renewed industry as a music teacher soon placed him above dependence again; and he has since been chiefly known as an active defender of Logier's system of instruction. The opposition he encountered on this occasion would have overwhelmed almost any other man; he was attacked, ridiculed, and abused by the county newspapers and various pamphlets, which were written purposely to annoy him; but he steadily supported the cause he had undertaken, and replied to the abuse and invectives levelled against him by publicly challenging his accusers to an examination of pupils instructed by himself and Logier, as to their knowledge of theory and fundamental principles of harmony, the result of which may be found in a pamphlet published by him on the occasion. Logier, indeed, has been often heard to declare that Eager was not only the boldest and most enthusiastic champion and advocate of his system, but also had a more perfect knowledge of it than almost any other individual. As a composer, Eager is not known to the musical world; his occupations having ever been too numerous to allow him to attend to original composition. There is, however, a "Concerto for the Piano-forte," which he published, dedicated to the Duchess of Dorset, and a "Collection of Songs," composed by him, dedicated to Lady Beddingfield, which have been much admired.

EAR. The ear is a mechanical structure for conveying undulations of the air to the nerves and brain. The external cartilage collects the sound into the concha, at the bottom of which is the tympanum, like the skin of a drum; and beneath the tympanum is a cavity, terminated by a tube; and farther on are several winding passages, filled with a watery fluid, in which the nerves are situated. The ear is usually divided into the external and internal parts. The external part of the organ is called the *auricula*. It consists of a fibrous cartilage, elastic and pliable. On the projecting or external part are certain muscular fibres; and it receives several nerves and vessels from the head and body, which render it very sensitive, and cause it easily to become red. The auditory passage extends from the exterior or front opening of the ear to the membrane of the *tympanum;* it is not so wide in the middle as at the ends, and it presents a slight curve above and in front. The cavity of the tympanum is full of air, for air is essential to hearing as well as breathing. Hearing presupposes motion, and motion produces excitability or sensation, which we call sound. There is nothing in nature that arouses our attention or impresses our feelings more quickly than a sound, and there is no doubt that the ear is an instrument of the pulsatile order, in action similar to that of a drum. It has been ingeniously supposed that the small bone termed the *mallet*, which falls upon the tympanum, may be compared to the dampers on the piano-forte, from the action of which we probably derive our ideas of loud and soft, as this machinery may have effect in extinguishing loud sounds and keeping up weak ones.

The word *ear*, as figuratively used by musicians, implies that sensitive, clear, and true perception of musical sounds by which we are offended at dissonance and pleased with harmony. *To have an ear* is to be capable of distinguishing the true intonation from the false; to be sensible of metrical precision, and to feel all the nicer changes of artificial combination.

The formation of the *musical ear* depends on early impressions. Infants who are placed within the constant hearing of musical sounds soon learn to appreciate them, and nurses have the merit of giving the first lessons in melody. The musical perceptions of every person are capable of being very much extended and strengthened. At first we are apt to cling with most pleasure to the simplest relations of notes, because they do not perplex or overtask the musical faculty. As the ear becomes exercised, and as we grow familiar with varied musical combinations, we begin to perceive the beauty of more remote relations and the connection of more distant parts. The order and the purpose of what originally had only the effect of confusing and stupefying becomes apparent. At the same time it must be admitted that in order to understand some pieces completely, and perceive the purpose of them, it is necessary to have not only a good ear, but also a knowledge of the principles of music. The old notion, that a favored few only can sing, is becoming obsolete; and, since all can learn, if taken young, it is at once perceived to be important that youth should enjoy instruction in music as well as in other branches of a common

education, as they will evidently feel the need of musical knowledge hereafter in their varied social relations, as often as that of arithmetic, for instance, especially beyond the first four rules. In fact, when musical education shall become general, it will be found that it will a hundred times come in use where a knowledge of the rule of three will be used once. No question oftener arises, on surveying the auditory apparatus, than this, viz.: Why has one person an ear for music, when another, whose internal organ is as beautifully and nicely constructed, is totally unable to appreciate harmonious sounds? The difficulty, probably, is in the peculiar development of some portion of the brain, and therefore does not arise in consequence of a defect in the original conformation of the ear. It obviously requires as delicate auricular perception to appreciate and imitate articulate sounds as it does to sing in concert. It is by no means uncommon for an individual to cultivate the highest departments of instrumental music, and at the same time be wholly unable to sing. This is entirely owing to some defect of the vocal organs. A perfect organization of both in the same individual, united to that inscrutable condition of the brain which gives the taste for music, constitutes the highest gift of performers, such as Handel, Mozart, Beethoven, Mm. Catalani, Garcia, the wonderful Paganini, and a few others, have exhibited to the highest degree of human perfection. Another circumstance in relation to the musical ear is the following: Some persons have the ear as well as the taste for music, and yet find it impossible to accompany others in a performance. This arises, probably, in most cases, in consequence of a non-agreement in the tension of the drumheads of the two ears, or a want of correspondence in the calibre of the internal tubes; hence one ear perceives sounds to be half a tone above or below the other. The same occurs in respect to the focal distance, oftentimes, of the eyes. Time rarely corrects the former, though in the latter it finally modifies the aberration. Philosophers of antiquity were more conversant with the doctrine of sounds than the modern. The remarkable cavern, hewn in a solid rock by a celebrated tyrant, and called *Dionysius's Ear*, is said to have been an exact model of the windings of the human ear. Vitruvius gives an interesting account of the manner in which the Greeks contrived to augment the compass of the voice in theatres, by placing large metal vases in different parts of those edifices.

EARSDEN, JOHN. An English musician at the commencement of the seventeenth century, who, together with George Mason, wrote the music of a small opera, which was subsequently published under the following title: "The Ayres that were sung and played at Brougham Castle in Westmoreland, in the King's Entertainment, given by the Right Honourable the Earle of Cumberland, and his right noble Sonne, the Lord Clifford," London, 1618.

EASTCOTT, RICHARD. Author of a work entitled "Sketches of the Origin, Progress, and Effects of Music, with an Account of the ancient Bards and Minstrels," London, 1793.

EASTERN MUSIC. In some parts of Asia they use very curious musical instruments; some made of iron and beat with a stick; some in the shape of a fish, made of wood, hollow, and mounted on a stand, where it is played by striking on it with a stick. Some of the North American Indians dance to the music of a kind of wooden drum, singing at the same time. It is evident from a good many proofs, that music came from the East. The finger board of the *Eoud*, Arabian guitar, is divided according to the Arabian gamut, and produces intervals which in our system do not exist at all. The Arabs divide their octave into twenty-four intervals, while we have only twelve for the same space, and our ears cannot conceive such nice and acute variations of sound. In the heart of Asia we find, even now, a kind of music, which, to our ears, seems but a combination of discordant sounds, but which, to the less refined but more accurate ears of the native, possesses every requisite of a good melody.

EBDON. An English composer of sacred music and glees, also of some sonatas, previously to the year 1797.

EBELL, HEINRICH CARL, court secretary at Breslau in 1810, has composed an opera for the theatre of that town, entitled "Anacreon in Ionia." He has also published some other vocal music.

EBERL, ANTOINE. A celebrated pianist and composer, born at Vienna in 1765. His talent for music showed itself at a very early age, and, like Mozart and many other great musicians, he performed in public on his instrument in early childhood. He commenced composition at about the age of sixteen, and soon after went to Petersburg, where he was patronized by the court. In 1801, he returned to Vienna, since which time he has published much vocal and instrumental music there. Eberl died at Vienna, in 1807, in the forty-second year of his age.

EBERLE, JOHANN JOSEPH, a composer of songs and light piano-forte music, died at Prague in 1772.

EBERLIN, DANIEL. A celebrated amateur violinist, and composer for his instrument. Some of his music was published at Nuremburg in 1675.

EBERLIN, JOHANN ERNST. A celebrated organist, born at Jettenbach, in Suabia, about 1757. He was at first court organist at Salzburg, and then chapel-master to the archbishop. His style was original, his manner large and learned. He left a prodigious number of compositions of all kinds in manuscript, but only published nine sonatas and fugues for the organ. This remarkable work passed through many editions, and was inserted by Clementi in his collection of organ music.

EBERS, CARL FRIEDRICH, chamber musician to the Duke of Mecklenburg-Strelitz, was born at Cassel in 1772. He was educated for another profession; but his taste for music was so predominant, that he engaged himself in early life as *chef-d'orchestre* to a strolling company of players. He subsequently settled at New Strelitz, where he was engaged as musician to the court, and, since the year 1796, has composed many dramatic pieces for the theatre of that town, also much instrumental music.

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EBERWEIN, MAXIMILIAN. A German violinist and composer, born at Weimar in 1775. After visiting Italy, and some of the principal towns of Germany, he composed some dramatic pieces and other music, published at Leipsic. He died at Rudolstadt in 1831. Full of enthusiasm for his art, he was remarkable for the number and originality of his productions.

EBNER, *maestro di capella* to Frederic III., published an air with thirty-six variations, said to have been written by the emperor, in 1655.

ECBOLE. A term in the ancient Greek music, signifying a change in the enharmonic genus, by the accidental elevation of a chord, or string, five *dieses* above its ordinary pitch.

ECCHEIA. The harmonic vases used by the Greeks and Romans, in their theatres, for the purpose of augmenting the sound of the voices of the actors. These vessels were tuned in the harmonical proportions of fourths, fifths, and eighths, with their replicates, and were placed in cells, or niches, between the seats of the spectators.

ECCLES, JOHN, was the son of Solomon Eccles, a professor of the violin, and the author of sundry grounds with divisions thereon, published in the second part of the "Division Violin," printed at London, in 1693. John Eccles was instructed by his father in music, and became a composer, for the theatre, of act tunes, dance tunes, and such incidental songs as frequently occur in the modern comedies, a collection whereof was published, and dedicated to Queen Anne. He composed the music to a tragedy, entitled "Rinaldo and Armida," written by Dennis, and performed in 1699, in which is a song for a single voice, "The jolly breeze," which, for the florid divisions in it, was by many greatly admired. Eccles likewise set to music an "Ode for St. Cecilia's Day," written by Congreve, and performed on the anniversary festival of that saint, in 1701. He also composed music for Congreve's masque, entitled "The Judgment of Paris." About the year 1698, Eccles was appointed master of the queen's band; but in the latter part of his life, he was known to the musical world only by the New Year and Birthday Odes, which it was part of his duty to compose. Eccles is chiefly remembered from being the author of the duets, "Fill, fill all your glasses," and "Wine does wonders."

ECCLES, HENRY, younger brother to the preceding, was a violinist in the chapel of the King of France, and published some music for his instrument at Paris in 1720.

ECCLES, SOLOMON. An English violinist and composer of rare musical ability, who, in the zenith of his fame, turned Quaker, and destroyed all his instruments and music. He died in 1673.

ECCLESIASTICAL. An epithet applied to all compositions written for the church, but more particularly to anthems, services, masses, and other cathedral music.

ECCLESIASTICAL MODES, or TONES. See Modes.

ECHELLE. (F.) The scale or gamut.

ECHO. The word *echo* is frequently found in church voluntaries, over those passages of repetition which are performed on the *swell*, and intended as echoes to the great organ. The word was formerly used in various species of composition, and bore the sense of *dolce*, or *piano*, signifying that the passage over which it was placed should be performed with the sweetness or softness of an *echo*. At Milan there is said to be an echo which reiterates the report of a pistol fifty-six times, and if the report be exceedingly loud, the reiteration will exceed that number. The celebrated echo at Woodstock, in Oxfordshire, England, repeats the same sound fifty times. But the most singular echo hitherto spoken of is that near Rosneath, a few miles from Glasgow, Scotland; if a person, placed at a proper distance from this echo, plays eight or ten notes of a tune with a trumpet, they are correctly repeated by the echo, but a third lower; after a short pause, another repetition is heard, in a lower tone; and then, after another interval, a third repetition follows in a still lower tone.

> "She was a nymph, though only now a sound;
> Yet of her tongue no other use was found
> Than now she has; which never could be more
> Than to repeat what she had heard before."

In the whole hemisphere of sounds, there is no circumstance more strikingly curious than that of an echo. To hear one's own voice returned, as if it were the voice of another, is perhaps more surprising than the reflection of one's self in a glass. Echoes are produced by the voice falling upon a reflecting body, as a house, a hill, or a wood. One of the most perfect the writer ever heard he met with at a little pond near the White Mountains of his native state, New Hampshire. Words and whole sentences are here distinctly repeated three times. On firing a cannon at the head of this little pond, which was christened Echo Lake, the report is so bandied about from mountain to mountain, as to produce an effect like thunder, which continues for a time, expiring in the distance with a noise not louder than a whisper.

ECHOMETER. A graduated scale for measuring the duration of sounds, and determining their different powers, and the relations of their intervals.

ECK, JOHANN FRIEDRICH, was born at Manheim, in 1766. He was a celebrated violinist and composer for his instrument. In 1802, he resided at Nancy.

ECKART, or ECKARD, JOHANN GOTFRIED, was a native of Germany, but he resided upwards of fifty years in Paris. His compositions are principally for the harpsichord; and, although they afford great proofs of skill and a thorough knowledge of the instrument, are but little known. The writer of an account of this musician, in Rees's Encyclopædia, states, that in his compositions there is an elegance of style built upon such sound principles of harmony and modulation as few have surpassed; and that, in particular, his variations to the minuet *D'Exaudit*, or Marshal Saxe's minuet, are in the highest degree ingenious, elegant, and fanciful. Eckart died at Paris, in 1809, aged seventy-five years.

ECKERSBERG, JOH. WILT., organist at Dresden in 1783, published some collections of songs there.

ECKERT, CARL A. F., a talented young composer, conductor, and pianist, was born at Potsdam, in Prussia, on the 7th December 1820. His

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father was a military officer. He first performed in public and in a manner that gave high promise, in Berlin in 1832. Rungenhagen was at that time his teacher. He has since distinguished himself by the composition of an opera, "William of Orange," and as conductor with Ferdinand Hiller, of the operas at the *Théâtre Italien* in Paris. In the summer of 1852 he left this situation, and accompanied Mme. Sontag to America, as conductor of her concert and operatic performances.

ECKHARDT, C. F. An amateur pianist and composer for his instrument, residing in Suabia. Since the year 1798, several of his works have been published at Offenbach.

ECLOGUE. A pastoral poem. The word is of Greek origin, and applied by Virgil to his pastorals.

ECOI. The name applied by the modern Greeks to the tropes, or modes, which they sing in their churches during passion week.

ECOLE. (F.) A school or course of instruction.

ECOSSAIS, or ECOSSAISE. (F.) A dance, tune, or air, in the Scotch style.

EDEL, GEORGE. An instrumental composer at Vienna. His works are dated from the year 1798.

EDELMANN, JOHANN FRIEDRICH, was a native of Strasburg, and born in the year 1749. He resided for several years as a teacher of music, but principally of the harpsichord, at Brussels. Previously to the breaking out of the French revolution, he had, however, been induced to settle in Paris. During the time of Robespierre, though usually considered an innoxious and well-disposed man, he became involved in the dreadful calamities of that ill-fated country, and suffered under the guillotine at Strasburg.

EDER, CHARLES GASPARD, was born in Bavaria in 1751. He was a celebrated violoncellist, and has composed much instrumental music, which has been published in various towns of Germany.

E DUR. (G.) E major.

EDWARDS, RICHARD. An English composer and poet, born in Somersetshire in 1523. He was musician to Henry VIII. and Elizabeth, and died in 1561.

EFFECT. That impression which a composition makes on the ear and mind in performance. To produce a good effect, real genius, profound science, and a cultivated judgment are indispensable requisites. So much does the true value of all music depend on its *effect*, that it is to this quality every candidate for fame as a musical author should unceasingly attend. The most general mistake of composers, in their pursuit of this great object, is the being more solicitous to load their scores with numerous parts and powerful combinations, than to produce originality, purity, and sweetness of melody, and to enrich and enforce their ideas by that happy contrast of instrumental tones, and timely relief of fulness and tenuity, which give light and shade to the whole, and, by their picturesque impression, delight the ear and interest the feelings.

E FLAT. The minor seventh of F, and the second flat introduced in modulating by fourths from the natural diatonic mode.

EGLISE. (F.) Church; as, *musique d'église*, church music.

EGLI, JOHANN FRIEDRICH, a Swiss musician, was born in 1742, in the canton of Zurich, at the town of Zurich, and has published a great variety of church and other vocal music.

EGUALMENTE. (I.) Equably.

EGYPTIAN FLUTE. The Egyptian flute was only a cow's horn, with three or four holes in it.

EGYPTIAN HARP, TIMBREL, AND SISTRUM. After Noah left the ark we find he built an altar and returned thanks to God, after the manner of the children of Seth; and in the thirty-first chapter of Genesis, twenty-seventh verse, we find that Laban, having overtaken the fugitive Jacob on the mountains of Gilead, says to him, "Wherefore didst thou flee away secretly, and steal away from me, and didst not tell me, that I might have sent thee away with mirth and with songs, with tabret and harp?" This proves that the discoveries of Jubal were preserved by the descendants of Noah; and also that instruments of wind, strings, and percussion were then in use. After the miraculous escape of Moses through the Red Sea, the Hebrews break out in a song of praise and thanksgiving to the Lord, which song was accompanied by Miriam, the sister of Aaron, together with all the women; and Miriam the prophetess, the sister of Aaron, took a timbrel in her hand, and all the women went out with her, with timbrels and with dances, and Miriam answered them, saying, "Sing ye to the Lord," &c., and is an early instance of women being permitted to bear a part in the performance of religious rites, as well as of vocal music being accompanied by instrumental, and by dancing. The instruments with which these songs were accompanied are decided, by all the ancient authorities, to have been the ancient cymbal, made exactly like our modern tambourine, but the name timbrel was applied to all kinds of instruments of percussion. Now, as Miriam was an Egyptian, and just escaped from the country where she had been educated, it is natural to suppose that the dance used now, and established afterwards by the Hebrews in the celebration of religious rites, was but the continuation of an Egyptian custom. After the death of Saul, there appears to be little doubt that the lyre was greatly improved, and many strings added to it, for we find it used with six, eight, ten, but not exceeding twelve or fifteen in number; and mention is made that David, returning from the conquest of Goliah, met the women of the Hebrew city singing and dancing with timbrels and sistrums, which latter instrument belonged to the Egyptians, and consisted of a bar of metal formed into an oval, and terminating in a handle; this handle was on a line with some small pieces of iron, bent a little at both ends, and extending from one side of the oval to the other, and these being struck with a small metal stick, produced various sounds. Bruce says, "In Abyssinia it is used in the quick measure, or in allegros. In singing psalms of thanksgiving, each priest has

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a sistrum, which he shakes in a very threatening manner at his neighbor, dancing, leaping, and turning round, with such indecent violence that he resembles rather a priest of paganism, from whence this instrument was derived, than a Christian." The Abyssinians have a tradition that the sistrum, lyre, and tambourine were brought from Egypt into Ethiopia by Thoth, in the very first ages of the world.

EGYPTIAN MUSIC. The opinion of the ancients was pretty general that Pythagoras was indebted to the lessons of the Egyptian priests for nearly all the science he possessed, and especially that of music. Though Diodorus Siculus assures us that the Egyptians were not allowed to cultivate music, and that they considered it useless, and even injurious to society, and the cause of effeminacy, yet Plato, who had visited Egypt, observes, in one of his Dialogues, that none but excellent music was allowed where the youth were assembled. Though he admits others of their habits were bad, he excepts the music. Strabo tells us that the youth were instructed, at the earliest age, in music; that the songs were fixed by law, and that the sort of music used was established by the government, exclusive of every other sort. The Greeks even attributed the invention of some of their musical instruments to the Egyptians, such as the triangular lyre, the single flute, the drum, and the sistrum. Herodotus says the Dorians were of Egyptian extraction; and, as the three most ancient modes of Grecian music were the Dorian, the Phrygian, and the Lydian, it is probable that the Egyptian colony that peopled that province carried thither the music and instruments of their country. Like all other professions in Egypt, that of music was hereditary. A similar custom, as we have above stated, prevailed among the Jews; and Herodotus tells us that the inhabitants of Lacedæmonia, who were Dorians, resembled their ancestors, the Egyptians, in this, that their musicians were all of the same family; and that their priests, like those of Egypt, were taught medicine, and the art of playing upon stringed instruments, when they were initiated into the mysteries of religion. The same author mentions that, in the processions of Osiris, the Egyptians carried statues of the god, singing his praises, and were preceded by a flute. There is a singular proof of the antiquity of this art to be met with at Rome, on the Guglia Rotta, which Augustus brought to Rome, being one of the largest obelisks that was removed from Egypt, and which was thrown down and broken at the sacking of the city in 1527, by the Constable of Bourbon. It is, among other hieroglyphics, the representation of an instrument very like the *colacsione*, (a species of guitar,) still in use in Naples. From the pegs, it is evident two strings were employed; and the length of the finger board, if the strings were tuned at a great interval from each other, would afford a very considerable scale of notes. This instrument alone proves to what extent music was cultivated in Egypt, and that its inhabitants were acquainted with the method of repeating the scale. Hermes, Thoth, or the ancient Mercury Trismegistus, to whom is ascribed the invention of writing, astronomy, the religious rites and ceremonies, has the credit, also, of having invented the lyre with three strings, which, it is pleasantly said, were types of the three seasons of the year, there being a fourth season neither in Egypt nor among the ancient Greeks. The lowest chord, say they, was the type of winter, the middle one of spring, and the highest of summer. The following, according to Apollodorus, was the origin of the invention: The Nile, after its inundation on one occasion, left, on retiring, a quantity of dead animals, and among the rest a tortoise. The flesh soon perished and dried up, from the heat of the sun; nothing but the shell and the cartilages were left, and, from their contraction, they had become sonorous. Mercury, strolling on the banks of the river, struck his foot against this tortoise shell, and was agreeably surprised by the sound it produced; and this furnished him with the first idea of a lyre. He gave his instrument the general form of a shell, and strung it with the dried tendons of animals, resembling the gut strings of the present day. The single flute, however, *monaulos*, also invented in Egypt, seems to have greater claims to antiquity than the lyre itself. It was called *photinx*, or curved flute, by the Egyptians, its form being something like that of a bullock's horn. Apuleius, describing the mysteries of Isis, tells us the form of this instrument, as well as the manner in which it was held; and all the representations of it show that it resembled the bullock's horn. Indeed, there can be no doubt that, in the remotest period, the horns themselves were made use of. But it is certain that the Egyptians had instruments much more susceptible of inflection than those whereof we have been speaking; for, on the ceilings of the walls of the chambers of the tomb of Osymandyas, at Thebes, which are described very circumstantially by Diodorus, are, among other decorations, several representations of musical instruments; one of which, from Denon, proves conclusively that the harp of the present day is, in general form, not very dissimilar to that in Egyptian use, and that performance upon it must have required considerable skill. Other representations of harps occur. One has been given by Dr. Burney. There is one at Ptolemais, a city built by Ptolemy Philadelphus, with fifteen strings, or two complete octaves; this, however, is more triangular in shape, and much more similar to the modern harp. The instruments in Abyssinia were found by Mr. Bruce to have a close resemblance to those of Egypt. The arts which flourished in this nation at so early a period would, doubtless, have continued to do so under their own kings; but after the subjugation of the nation by Cambyses, 525 years before Christ, the arts and sciences, under a foreign yoke, disappeared, or, rather, ceased to be indigenous in Egypt. The Ptolemies, indeed, encouraged them; but under their reigns the professors of the arts were chiefly Grecian. The Egyptians had degenerated from the knowledge of their ancestors, whose hieroglyphics they themselves no longer understood. It is probable, however, that music was cultivated under those princes, for, at a feast of Bacchus, given by Ptolemy Philadelphus, Athenæus says that the choir was composed of six hundred musicians, and of that number one half were performers on the cithara. According to the same author, under the seventh Ptolemy Egypt abounded with musicians; and at that period the practice of music was so common in the

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country that there was not a peasant or a laborer in the vicinity of Alexandria that was unable to play on the lyre and flute. The father of Cleopatra, who was the last of the Ptolemies, from his skill on the flute, took the title of Auletes, that is, player upon the flute. Strabo says that, notwithstanding the debauched life he led, he found time to apply himself particularly to the practice of this instrument. He thought so highly of his talent in this respect, that he established musical competitions in his palace, and himself disputed the prize with the first musicians of the day. Such was the flourishing state of the art in Egypt up to the time of Cleopatra's misfortunes — an event which ends the history of the empire, and that of the Egyptians. Among the modern Egyptians no remains or traces of the ancient state of the art are now to be found. Still they are passionately fond of music; and there are, according to Savary, to be found among them both male and female musicians who sing and accompany themselves. This author describes them as most successful in their plaintive music; to which, he says, even the Turks themselves, the enemies of the art, will pass whole nights in listening.

EIBLER. See EYBLER.

EICHHOLZ, FRIEDRICH WILHELM, chamber musician to the King of Prussia, was born in 1720. He composed some dramatic and other music. He died in 1800.

EICHNER, ERNEST, was a German organist of considerable eminence. His writings consist chiefly of sonatas and concertos for the pianoforte, and quartets. With respect to the former, he introduced a style somewhat betwixt that of Schobert and the music of the present day; with less fire, indeed, than Schobert, but with more taste and expression. The instrument on which he himself chiefly excelled was the bassoon. About the year 1776, he went to England; but, owing to the infirm state of his health during the time he was there, he seldom played in public. Eichner died at Berlin, in the year 1778.

EIDENBENZ. A vocal and instrumental composer at Stuttgard. His compositions bear date from the year 1790 to 1798. He died at Stuttgard in 1799, in the thirty-seventh year of his age.

EIGHTEENTH. An interval comprising two octaves and a fourth; the replicate of the eleventh.

EIGHTH. An interval comprehending seven conjunct degrees, or eight diatonic sounds. See OCTAVE.

EINFACH. (G.) Simple.

EINHEIT. (G.) Unity.

EINLEITUNGSSATZ. (G.) An introductory movement.

EINSCHNITT. (G.) A phrase or imperfect musical sentence.

EIS. (G.) E sharp.

EISTEDDFOD. (W.) The name of the session appointed by Queen Elizabeth, at Caerwys, in North Wales, for the election of chief bards, and teachers of instrumental song.

EKLYSIS. By the term *eklysis*, the ancient Greeks meant a particular kind of tuning in the enharmonic genus, in which, from a certain sound, the performer dropped by an interval of three quarter tones. The opposite of *spondiasm*. See that word.

ELA. The name originally given to the highest note in the scale of Guido; and since proverbially applied to any hyperbolical saying.

ELDING, JOHANN. A celebrated performer on the clarinet, and composer for his instrument. He was born near Eisenach, in Upper Saxony, in 1754, and died in 1786.

ELECTRIC PIANO. Thomas Davenport, of Salisbury, Vermont, invented, 1851, the electrical piano-forte. Mr. D. claims to have been the first man who has turned a wheel by means of electro-magnetism. He has succeeded in vibrating musical wires by the same power. The perpetual and hitherto incurable defect of the pianoforte is the impulsive and evanescent nature of its tone; and though great improvements have been made upon it, and various devices have been elaborated to prolong its notes in some degree, yet the want of a sustained vibration is still an inherent want in that excellent instrument. The simple but vastly important fact of the science of electro-magnetism is, that common iron, being encircled by currents of electricity, becomes instantly and intensely magnetic, and again becomes instantly destitute of magnetic properties on the suspension of electric currents. The problem with which Mr. Davenport has grappled, and which he has solved, is, first, whether this twofold transition can be perfectly effected as rapidly as a musical chord will vibrate; (say, for example, five hundred times in a second;) and, secondly, whether this rapid alternation of attraction and absence of attraction can be made to concur exactly with the vibrations of the chord, so as to sustain those vibrations. We have seen a rude instrument, constructed under his directions, similar in form to an Æolian harp, and furnished with three wires, which continue to vibrate, under the influence of electro-magnetics, with a clear and full note for any desired length of time after the first impulse is imparted. So far, success is demonstrated.

ELEGAMENTE, or CON ELEGANZA, ELEGANTE. (I.) With elegance, gracefully.

ELEGIAC. An epithet given to certain plaintive and affecting melodies. See ELEGY.

ELEGY. An elegy, with the ancient Greek musicians, was a certain composition for the flute, said to have been invented by Sacados of Argos. In modern times, the sense of this word has been restricted to vocal music of a tender and pathetic kind. By an elegy we now mean a simple, mournful, affecting tale, told in lyric measure, and set to music for one, two, or three voices.

ELEMENTS. The elements of music comprise the gamut, rules of time, simple harmonies, and all the first or constituent principles of the science, all of which will be found more fully explained under the various and appropriate heads in this Encyclopædia.

ELER. A professor of several wind instru-

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ments at Paris, and instrumental composer. His works are dated from the year 1796 to 1801. He has composed several operas.

ELEVATION. A term applied to the progression of the tones of a voice or instrument, from grave to acute; also used to signify the raising of the hand, or foot, in beating time.

ELEVENTH. An interval consisting of ten conjunct degrees, or eleven diatonic sounds; the octave of the fourth. It was long a dispute with the ancient writers on music, whether the eleventh was a concord. Hubald, however, insists that it is among the consonant intervals.

ELFORD, RICHARD, an English singer, was educated in the choir of Lincoln, but, his voice settling into a counter tenor, he was invited to Durham Cathedral, where, however, he did not long remain, being advised to go to London, to try his fortune on the stage. In 1706, his name appears in Downes the prompter's list of performers, in D'Urfey's opera of "The Wonders of the Sun, or the Kingdom of Birds." But his person and action being clumsy and awkward, he quitted the theatre, and was admitted as a gentleman of the Chapel Royal, as well as to the places of lay vicar of St. Paul's and Westminster Abbey. He had likewise an addition of a hundred pounds a year made to his salary in the chapel, on account of the uncommon excellency of his voice.

ELINE. A name given by the ancient Greeks to their song of the weavers.

ELISI, PHILIP. An Italian singer, who performed at the opera, in London, in the years 1760 and 1761. Elisi, though a great singer, was still more eminent as an actor.

ELIZABETH, QUEEN, was, as well as the rest of Henry VIII.'s children, and, indeed, all the princes of Europe at that time, instructed in music early in life. Camden, in enumerating the studies of his royal mistress, says, "She understood well the Latin, French, and Italian tongues, and was indifferently well seen in the Greek. Neither did she neglect musicke, so far forthe as might become a princesse, being able to sing, and play on the lute prettily and sweetly." There is reason to conclude that she continued to divert herself with music many years after she came to the throne. Sir James Melvil gives an account of a curious conversation which he had with this princess, to whom he was sent on an embassy by Mary, Queen of Scots, in 1564: "After her majesty had asked him how his queen dressed; what was the colour of her hair; whether that, or hers, was best; which of the two was fairest; and which of them was highest in stature; then she asked, what kind of exercises she used. 'I answered,' says Melvil, 'that when I received my despatch, the queen was lately come from the Highland hunting; that when her more serious affairs permitted, she was taken up with reading of histories; that sometimes she recreated herself with playing on the lute and virginals.' She asked, if she played well. I said, reasonably well for a queen. The same day, after dinner, my Lord of Hunsdon drew me up to a quiet gallery, that I might hear some music, and (but he said that he durst not avow it) where I might hear the queen play on the virginals. After I had hearkened a while, I took up the tapestry that hung before the door of the chamber, and seeing the queen's back was toward the door, I entered within the chamber, and stood a pretty space, hearing her play excellently well. But she left off immediately, so soon as she turned about and saw me. She appeared to be surprised to see me, and came forward, seeming to strike me with her hand, alleging that she used not to play before men, but when she was solitary, to shun melancholy. She asked how I came there. I answered, as I was walking with my Lord Hunsdon, as we passed by the chamber door, I heard such a melody as ravished me, whereby I was drawn in ere I knew how; excusing my fault of homeliness, as being brought up in the court of France, where such freedom was allowed; declaring myself willing to endure what kind of punishment her majesty should be pleased to inflict upon me for so great an offence. Then she sat down low upon a cushion, and I upon my knees by her; but with her own hand she gave me a cushion to lay under my knee, which at first I refused, but she compelled me to take it. She inquired whether my queen or she played the best. In that I found myself obliged to give her the praise."

If her majesty was ever able to execute any of the lessons that are preserved in a manuscript known by the name of "Queen Elizabeth's Virginal Book," she must have been a very great player; as some of those pieces, which were composed by Tallis, Bird, Giles, Farnaby, Dr. Bull, and others, are so difficult that it would hardly be possible to find a master in Europe who would undertake to play one of them at the end of a month's practice. Besides the lute and virginals, it has been imagined that Elizabeth was a performer on the violin, and on an instrument something like a lute, but strung with wire, and called the poliphant. A violin of a singular construction, with the arms of England, and the crest of Dudley, Earl of Leicester, this queen's favorite, engraved upon it, was purchased at the sale of the Duke of Dorset's effects many years since. From the date of its make, 1578, and from the arms and crest engraved upon it, it has been conjectured that Queen Elizabeth was its original possessor. It is very curiously carved; but the several parts are so thick, and loaded with ornaments, that it has not more tone than a mute, or violin with a sordine; and the neck, which is too thick for the grasp of the hand, has a hole cut in it for the thumb of the player, by which the hand is so confined as to be rendered incapable of shifting, so that nothing can be performed on this instrument but what lies within the reach of the hand in its first position. The music of the queen's establishment differed but little from those of Mary and Edward. Burney says that the musicians, through all the changes of religion, tuned their consciences to the court pitch, that is, in unison with the orders of their sovereign, the supreme head of the church. But let us see if they had not reason on their side. In the reign of Henry VIII., Testwood, one of the choir at Windsor, was burned for being a Protestant, and another musician only escaped the same fate through the interference of a friend, who obtained his pardon on the ground that it was not worth while to burn him, "as he was *only* a musician;" and Marbeck was condemned, and saved "*because* he was a musician."

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ELOUIS, J. A celebrated French harpist and composer for his instrument, at the latter end of the last century. Many of his works are published at Paris.

ELSNER, JOSEPH, born in Prussia in 1769, chapel-master at Warsaw in 1802, is the composer of many operas and two melodramas, the words of some of which are in the Polish language. He has also composed much instrumental music, published at Vienna, Leipsic, and Offenbach.

ELSPERGER, JOHANN CHRISTOPH ZACHARIAS, born at Ratisbon, composed much sacred and instrumental music. He died in 1700.

EMBOUCHURE. (F.) The aperture of a hautboy, flute, or other wind instrument, at which the breath of the performer is received. The name is also applied to the shaping of the lips to the aperture or mouthpiece; thus we say of a flute player, he has a good *embouchure*.

EMMERT, ADAM JOSEPH, an amateur composer, was born at Wurtzburg in 1765. He composed a great variety of vocal and instrumental music, between the years 1797 and 1806.

E MOLL. (G.) E minor.

EMPFINDUNG. (G.) Emotion, passion.

EMPHASIS, is the giving forcible utterance to the important words of any piece, which, in order to due effect, should be previously studied. Hence it cannot, in general, be applied to metre psalmody, except so far as to prevent the rhythm from appearing mechanical. But in chanting, the rules of emphasis should be perpetually in view. There is no proper rhythm in a chant, its accentuation being that of prose. But by an emphatic rhetorical style in the recitative of the strain, and by care to bring the accents of the cadence upon accented syllables, chants the most devotional will rank among the sublimest branches of music. Emphasis differs from accent in this — accent always occurs on certain parts of a measure; and emphasis shows that unaccented parts of any measure may be made emphatic. To give definite rules for placing emphasis, or for expression, is far more difficult than to determine the accent: but such words as *by*, *with*, *of*, *but*, *than*, *as*, *be*, *to*, and others, and the articles *a* and *the*, should never be emphasized, but be passed over as lightly as possible, with proper articulation. A cultivated taste, and an extensive acquaintance with the science of harmony, are the best directions for emphasis and expression.

ENCORE, (F.) Again, once more. A well-known expression, used by audiences at theatres, and in concert rooms, to express their desire that the performance of a song, or instrumental composition, should be repeated.

ENDERLE, WILHELM GOTTFRIED, was born at Bayreuth in 1722. He was one of the best violinists of his time, and composed much music for his instrument. He died at Darmstadt in 1793.

ENERGICO, CON ENERGIA, or ENERGICAMENTE. (I.) With energy.

ENGE. (G.) Close, condensed.

ENGEL, CARL IMMANUEL, an organist at Leipsic, published some piano-forte and organ music at that town, from the year 1790. He died in 1795.

ENGLISH MUSIC. While the music of all other countries has in it something distinctively and peculiarly characteristic, English melodies (if we except their glees and madrigals) have none. The late operas which have been brought out in London betray an attempt at servile imitation of the Italian school; but the English have not a writer at the present day whose compositions manifest the slightest originality; and, with the exception of Dr. Arne, Calcott, Bishop, Rolf, Rooke, and one or two others, their musical works are devoid of conception, character, or beauty. At the same time it must be admitted that there is nothing finer in the world than the English glees and madrigals. These possess a truly distinctive character. They are really English, and bear about the same relation to the smooth strains of Italy and Germany, as the bluff, straightforward yeoman does to the French exquisite. They are at once original, heart-stirring, and amusing. Many of the madrigals exhibit a great amount of artistic skill and musical acquirement, and, when well executed, they are extremely entertaining. Some of the English anthems are also very excellent, but the attempt to imitate the German school is too apparent throughout. They are not the less agreeable on this account, but they lose the charm which would attach to originality. The English are, as a nation, fond of music, but their love for it seldom reaches the enthusiasm which is felt for the art by a German, an Italian, a Frenchman, or a Spaniard. It would, perhaps, be more correct to say that the English admire music, rather than that they love it. The uneducated classes will gladly listen to music, but they are never moved by it. They may learn or become acquainted with certain airs, but they never impart to what they sing or whistle that elegance or depth of feeling which a really musical mind never fails to throw into an air which pleases him. The organ builders of England may be taken at four hundred in number, and putting their gross returns at five hundred pounds per annum each, we have two hundred thousand pounds a year in this branch alone. The materials employed by the piano-forte maker are oak, deal, pine, mahogany, and beech, besides fancy woods; baize, felt, cloth, and leather, brass, steel, and iron. Of the two leading houses in this branch, the Messrs. Collard sell annually one thousand six hundred instruments, and the Messrs. Broadwood two thousand three hundred, which, at the very low average of sixty guineas, gives, as the annual business of these two firms only, about two hundred and fifty thousand pounds. If the whole number of piano-forte makers of London — about two hundred — is taken into account, the annual return in this trade cannot be less than one million pounds. Violins, and instruments of that class, are almost entirely imported, the prejudice being in favor of the foreign makers. The annual import duty on them is probably not less than forty-five thousand pounds. The cost of the wind instruments required for a regimental band, exclusive of drums and fifes, was said to be two hundred and twenty-four pounds; and as there are in all about four hundred regiments,

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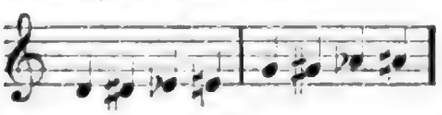
the capital represented by these is nearly one hundred thousand pounds. The number of workmen employed by Messrs. Broadwood and Collard respectively is five hundred and seventy-five and four hundred; these are all more or less skilled workmen, some of them to a very high degree. It is probable that the wages of the artisans employed in this trade do not amount to less than five hundred thousand pounds per annum. The great power exerted by music is evinced by the large number of musical and choral societies, both instrumental and vocal, which exist, as well as by the large and increasing audiences which are attracted to their public performances. There can be no doubt that this influence is in a right direction, and that by it the social and moral condition of the people is being elevated and improved. In the first fifteen years during which the Sacred Harmonic Society had been established, two hundred and seventy-one concerts had been given, attended by more than six hundred and ten thousand persons.

ENHARMONIC. The epithet given by the ancient Greeks to that of their three genera, which consisted of quarter tones and major thirds. They, however, had, originally, another kind of *enharmonic*, more simple and easier of execution than this, and upon which the quarter tones, or *dieses*, were considered by the theorists of the old school as innovations too refined and artificial.

ENHARMONIC. Equivocal; as, *enharmonic change*, where the notation is altered, but the same keys of the instrument are used. Thus a modulation from the key of F sharp into the key of G flat would be an *enharmonic change*.

ENHARMONIC SCALE. This is a gradual progression by quarter tones; but as these progressions are not found on keyed instruments, there is no real enharmonic scale used in modern music. These imaginary progressions have their origin in the chord of the diminished seventh and its inversion, and will be more fully explained if you examine that chord. The enharmonic, or scale of quarter tones, was used by the Greeks until the time of Alexander the Great, when the chromatic scale came into use. When a scale is formed which contains in some places *quarter tones*, it is called enharmonic. The enharmonic scale divides each tone into two chromatic semitones and the quarter tone, thus: —



EN RONDEAU. (F.) In the manner of a rondeau. See that word.

ENT, DR. GEORGE, (born in 1603, died in 1689,) wrote a paper in the Philosophical Transactions, volume twelve, under the title "An Essay tending to make a probable Conjecture of Temper, by the Modulations of the Voice in ordinary Discourse."

ENTERTAINMENT. The appellation formerly given to little musical and other dramatic afterpieces, but which has some time been changed for that of *opera*, or its diminutive, *operetta*.

ENTR'ACTE. The name given by the French to the music played between the acts of their dramas.

ENTREMÉS. (S.) A short musical interlude, much used in Spain. It never consists of more than one, two, or three scenes, and the number of interlocutors is seldom more than four.

ENTRE-METS. (F.) The inferior and lesser movements which are inserted between the greater and more important movements of a composition, for the purpose of relief.

ENTRIES. The name formerly given to the acts of operas, burlettas, &c.

ENTUSIASMO, CON. (I.) With enthusiasm.

ENTWURF. (G.) Sketch or rough draught of a composition.

ENVOYS. One of the names by which the old English ballads were known.

EOLIAN. An epithet applied to one of the five chief modes in the Greek music, the fundamental chord of which was immediately above that of the Phrygian mode. See MODE.

EPIAULA. A name given by the ancient Greeks to their song of the Millers, called also Hymea. See SONG.

EPICEDIUM. (From the Greek.) A dirge. See that word.

EPIGONIUM. An instrument of antiquity, so named from Epigonius, the inventor. It is said to have contained forty strings; but the time of its invention, though we do not precisely know when Epigonius lived, is too remote to render it probable that these strings formed a scale of forty different sounds. It is more reasonable to suppose that they were tuned in unisons and octaves, or regulated by the intervals of the different *modes* and *genera*.

EPIGONIUS invented an instrument of twenty strings, of the harp kind. Little is known of it, however, and it was very little used, being difficult to practise.

EPILENIA. The name given by the ancient Greeks to their song of the grape gatherers.

EPINICION. (Gr.) A song of victory.

EPISODE. A term applied to those portions of a fugue which deviate from the subject matter, or *motivo*, and supply the embodying harmony.

EPITHALAMIUM. A nuptial ode, or song. Compositions of this kind were formerly much in use, and in remote times were usually sung at the door of the newly-married couple.

EPITRITE. The name given by the Greek musicians to one of the rhymes with which they proportioned the time in *sesquitierce*.

EPODE. The name given to the third couplet of the *periods* of the Greek odes, or to the air to which it was sung. The period consisted of three couplets — the *strophe*; the *antistrophe*, and the *epode*. The priests walking round the altar, singing the praises of the gods, repeated at their first entrance, when they turned to the left, those verses called the *strophe*; those which they sang turning to the right, were denominated the *antis-*

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trophe; and lastly, those which they sang standing before the altar, the *epode*. The invention of this *third* and concluding part of the period, is attributed to Archilochus. Any short lyric poem, composed of trimeter iambics of six feet, and dimeters of four feet, alternately, was also called an *epode*.

E POI. (I.) And then; as, *e poi la coda*, and then the coda.

EPPINGER, HEINRICH. A violinist, resident at Vienna. He has published much music for his instrument, at Paris and Vienna, since the year 1796.

EQUISONANCE. The name by which the ancient Greeks distinguished the consonances of the octave and double octave.

EQUISONANT. Of the same or like sound; a unison. This term is often used in guitar playing, to express the different ways of stopping the same note.

EQUIVOCAL. Those chords are called *equivocal* whose fundamental bass is not indicated by the intervals by which they are formed.

ÉRARD, SEBASTIAN, founder of the celebrated piano-forte and harp manufactories at Paris and London, which still bear the name, was born at Strasburg, in 1752, and was the fourth son of a cabinet maker, who did not marry till the age of sixty-four. He inherited from his father a robust constitution, and evinced in childhood a courageous spirit; for it is said that at the age of thirteen he climbed the steeple of the Strasburg Cathedral, and seated himself upon the summit of the cross. At the age of eight years he was sent to the schools to study architecture, perspective, linear drawing, practical geometry, &c. Throughout his life he was continually occupied with new inventions; in the latter half of it he slept but little, and his bed was always covered with papers and plans of instruments. This fertility of invention and execution accounts for the multitude of models still found in his workshops at London and Paris. He lost his father at the age of sixteen and sought employment at Paris, where he became apprentice, and soon foreman, in a harpsichord manufactory. The young workman's ingenious questions so puzzled his master that he dismissed him, reproaching him for wishing to know every thing. But another famous maker, having received an order to construct a harpsichord requiring knowledge that was out of his daily routine, had heard of the young Érard, and offered him a certain sum if he would make it, and allow him (the employer) to put his name upon it. Érard consented, and the person who had ordered the instrument was so astonished at the perfection of the workmanship that he asked the manufacturer if he were really the author of it; the latter, taken by surprise, confessed that the instrument had been constructed for him by a young man of the name of Érard. The fame of this adventure soon spread through the musical world, and drew attention to the young artist, who soon signalized himself by his *clavécin mécanique*, a masterly invention and achievement, which caused a great sensation among the artists and amateurs of Paris.

Sebastian Érard was not yet twenty-five years old, and already his reputation was so established, that he was applied to for all sorts of new things which people wished to have constructed. Distinguished persons sought him; and the Duchess de Villeroy, a great patroness of artists, and passionately fond of music, tried to attach him to her household. But preferring his independence, and having long desired to visit England, he was only prevailed upon to remain with the duchess long enough to execute several ideas of hers, having a suitable work room in her hotel, and enjoying the most perfect liberty. It was here that he constructed his first *piano-forte*. This instrument, known for some years in Germany and England, was not yet common in France; the few pianos found in Paris having been imported from Ratisbon. It was *de bon ton* in great houses to have these foreign instruments. Mme. de Villeroy one day asked Erard if he could make a piano; the piano was already in his head; he set immediately about it, and this first piano from his hands bore the stamp of a man of invention and taste. It was heard in the saloon of the duchess by all the amateurs and artists of distinction, and many noble seigneurs were eager to order and possess instruments like it; but they were not so eager to discharge *their* part of the contract — the most of them never paid.

About this time, his brother, Jean Baptiste Érard, joined him; and this indefatigable worker, and upright, loyal man, from that time shared the labors and the fortunes of Sebastian. The great demand for their pianos soon obliged them to quit the hotel de Villeroy, and found a large establishment in the Rue de Bourbon, (faubourg St. Germain,) which gradually became the first in all Europe. The jealousy of other musical instrument makers was roused, and one actually procured a seizure upon the Érard establishment, under the pretext that they had not subscribed the laws of a certain guild; but Erard found protectors, who made known his merit to the king, Louis XVI., from whom he received a flattering patent. Under this protection the establishment of the two brothers developed more and more, and the sale of their two-string and five-octave pianos (such as they made at that time) was immense.

Among other inventions which continually occupied him, Sebastian Érard made at this time an instrument with two key boards, one for the piano and one for the organ. This was prodigiously popular in high society. One was ordered for Marie Antoinette. The queen had a voice of little compass, and all music seemed written too high for her. Érard made the key board to slide so as to transpose the music from a semitone to a tone and a half, at will, without any mental labor on the part of the accompanist.

The troubles of the revolution, so injurious to all industry, induced Sebastian to go to England, and open new channels for the products of his manufactory. There he remained several years, and founded an establishment like that in Paris, filled with instruments entirely of his own invention. In 1794 he took out his first patent for improvements in the piano and harp, and his instruments were soon in great demand. But the desire to return to France never forsook him, and he arrived at Paris in 1796. Then, for the first time, he manufactured grand pianos, in the shape

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of harpsichords, after the English system, of which he had greatly perfected the mechanism, and brought out his harps of single action, which he had invented some ten years before, but had not made public at that time. These pianos were the first instruments with *escapement* ever made in Paris; they had the defect of all the instruments of that kind, that of slowness of action in the levers and the hammers — a fault complained of much by artists accustomed to the easy play of the small pianos. This difficulty Érard labored to overcome; and after many trials he produced, in 1808, a new kind of grand piano, in which the action answered more promptly to the touch, while its smaller dimensions were more suited to the size of the Parisian saloons. Dussek played upon one of them with great success in the concerts given at the *Odéon* by Rode, Baillot, and Lamarre, on their return from Russia; amateurs and artists were well satisfied, but not so Érard himself, as we shall see.

In 1808 he returned to England, where he put the seal upon his reputation by the invention of his double action harp. By giving to each pedal the double function of raising the string a half or whole tone, as might be required, he overcame the whole difficulty of completing the gamut of the harp in all the keys. It cost him years of labor and great outlay, but the success was complete. The double action harp appeared in London in 1811, when paper money was in the greatest circulation, and the sales in one year amounted to twenty-five thousand pounds. Returning to Paris, he introduced the same manufacture there.

Frequent visits to France made him neglect the manufacture of pianos at London, and his establishment there became devoted to the harp exclusively; but in all the fifteen or twenty patents which he took out in England, new ideas for the perfecting of the piano, as well as harp, were expressed. These he proposed to execute in France. At every exposition of the products of industry, his works were crowned; he had received every kind of public testimonial, when in 1823 he exhibited the model of his *chef d'œuvre*, his grand piano, *a double échappement*. These new instruments were since established in the London manufactory by his nephew, Pierre Érard. The naturally robust constitution of Sebastian Érard began finally to yield to the incessant labors of so active a life upon the vast theatre of two such capitals as Paris and London. In 1824 he was afflicted with the stone, yet still devoted himself, from the moment of a successful operation, to improvements in organs and other instruments, until an aggravated return of the disease put an end to his career in the month of August, 1831.

ÉRARD, PIERRE, nephew of the preceding, was born at Paris, about the year 1796. His early studies were with a view to his continuing the manufacture of instruments invented by his father and uncle; he was taught music, mathematics, and linear design. Sent to London, when quite young, to direct the manufacture of Sebastian Érard's harps, he has passed there the greatest part of his life. In 1821 he published an account of his uncle's double action harp, under the title of "The Harp in its present improved state, compared with the original pedal Harp." After the death of his uncle, he became his heir, and took charge of the manufactory in Paris, where in 1834 he exhibited several new models of pianos. At the same time he published an historical description of "The improvements introduced into the mechanism of the Piano by the Érards, from the origin of the instrument to the exposition of 1834," fol., with eight lithographic plates. M. Pierre Érard has since lived alternately at London and Paris, directing the two great establishments which he has inherited.

EREMITA, GIULIO, an organist at Ferrara in the sixteenth century, composed three books of madrigals, which were subsequently reprinted at Antwerp.

ERHÖHUNG. (G.) The raising the pitch of a note by a sharp.

ERICH, DANIEL, an organist at Custrow, in Germany, was a pupil of Buxtehude, and published much music for the harpsichord about the year 1730.

ERLEBACH, PHILIP HEINRICH, was born at Essen in 1657. He published much instrumental music for the organ and piano-forte, which bears date from the year 1692. He died in 1714.

ERNIEDRIGUNG. (G.) The depression of a note by means of a flat.

ERNST, FRANZ ANTON. A celebrated German violinist and musical mechanic. He died at Gotha in 1805.

ERNST, HEINRICH, one of the greatest violinists of the day, by many esteemed the equal, if not the superior, of De Beriot and Molique, was born in Brünn in 1814. He was a pupil in the Vienna Conservatory, where Mayseder exerted a good influence upon him. He was long more distinguished in the saloon, and in chamber concerts, than before great audiences; but in the autumn of 1839 he played with great success in Hamburg, which led him to make an artistic tour; since which, he has been continually deepening and extending his fame by concerts in all the musical cities of Europe. He has been the intimate associate of Liszt, and all the foremost artists of the day.

EROTIC. An epithet applied to a certain subdivision of the Greek *melopœia*, otherwise called amatory. See MELOPŒIA.

ERWEITERT. (G.) Extended.

ES. (G.) E flat.

ESCHENBURG, JOHANN JOACHIM, professor of the *belles lettres* at the College of St. Charles, at Brunswick, was born at Hamburg in 1743. He has rendered great service to music in Germany by his translations from foreign languages, especially from the English and Italian, of various works on the theory and practice of music.

ESCHSTRUTH, HANS ADOLPH, BARON VON, counsellor of the regency at Cassel, and member of the principal literary societies of Europe, was born in 1756. He published, between the years 1784 and 1790, several works on music, also some vocal compositions. He died at Cassel in 1792, in the thirty-seventh year of his age.

ES DUR. E flat major.

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ESES. (G.) E double flat.

ES MOLL. (G.) E flat minor.

ESPAGNUOLO. (I.) In the Spanish style.

ESPRESSIONE. (I.) Expression. See that word.

ESPRESSIVO, or CON ESPRESSIONE. (I.) With expression.

ESSEMPIO. (I.) An example.

ESSEX, DR. A native of Coventry, in Warwickshire. At thirteen years of age he amused himself with the flute and violin, and made a rapid proficiency, though destitute of any professional aid, which induced his father to let him study the science and practice of music as a profession. In 1806 he obtained a bachelor's degree in music at Oxford. His exercise was an anthem taken from the fifty-seventh Psalm. In 1812 he gained his doctor's degree, the subject of which was an entire oratorio in verse, written expressly for the purpose, by his friend R. A. Davenport. The following are some of the popular productions of this composer: "The Seaside Sonnet;" "The Juvenile Song;" "The Moonlight Sonnet," from Mrs. Anna Radcliffe's "Romance of the Forest;" "Mine be a Cot," from "The Pleasures of Memory," by Rogers; "To all you Ladies now on Land, a Glee for three Voices, Words by Pratt, written expressly for Dr. Essex;" "A Canadian Boat Song, for three Voices;" "A Set of Six Duets for two German Flutes;" "A Set of Slow and Quick Marches for the Piano-forte, with the full Scores added for a Military Band;" "A Piano-forte Duet," Op. 11; "A Duet for the Piano-forte, with Accompaniments for two German Flutes;" "A Military Rondo Duet for the Piano-forte, with Accompaniments for a Harp or Piano-forte;" "The Britannia, a Rondo for Piano-forte, with Violin Accompaniment, characteristic of the English Style;" "The Hibernia, a Rondo, characteristic of the Irish Style, for Piano-forte and Violin;" "The Caledonian, a Rondo, in Imitation of the Scottish Style, for Piano-forte and Violin;" "The Guaracha, a Rondo, in Imitation of the Spanish Style, for Piano-forte and Flute;" "An Introduction and Fugue for the Organ."

EST, or ESTE, MICHAEL, bachelor of music, and master of the choristers of the cathedral church of Litchfield in the latter half of the sixteenth century, was the author of several collections of madrigals, and other vocal compositions. His publications are much more numerous than those of any composer of his time. One of these is entitled "The Sixth Set of Bookes, wherein are Anthemes for Verses, and Chorus of five and six Parts, apt for Viols and Voices." It is probable that this person was the son of that Thomas Est who first published the Psalms in parts, and other works, assuming, on some of them, the name of Snodham. One of Michael Est's three-part songs, "How merrily we live," has been a public favorite; and there are several others among his works which are equally deserving of notice.

EST, or ESTE, THOMAS, father to the preceding, edited "The whole Book of Psalms, with their wonted Tunes, as they are sung in Churches, composed into foure Parts, by nine sondry Authors, so laboured in this Work, that the unskilful, by small Practice, may attaine to sing that Part which is fittest for his Voyce." London, 1594.

ESTERHAZY, PRINCE NICHOLAS, of Austria, one of the noblest protectors and patrons that art and artists ever found, was born in 1765, and passed his early years in travelling through Europe, especially in England, France, and Italy. Thus was cultivated a taste for art, which had been handed down from father to son, and which he did not cease to prosecute after he had entered the military profession. Many branches of art and science are indebted to him. Overflowing with wealth, he maintained his own private chapel, which became the school of not a few of the greatest heroes of music. His princely residence in Eisenstadt, where he had the bones of his favorite Haydn laid with distinguished ceremony, and where he erected a marble monument to him in 1820, became a real temple of music. His musical library is, perhaps, the richest in existence, containing the rarest treasures, such as complete collections of the works of Haydn, Albrechtsberger, Mozart, &c. Especially rich is it in manuscripts of unprinted compositions. Many artists, with enthusiastic gratitude, have called him the foster father of the Muses. Since the year 1833 he withdrew, with his son Paul, from public and diplomatic life, and devoted himself to the management of his vast estate, extending from Vienna almost to Belgrade. He died in 1849, at Como.

ESTINTO. (I.) Becoming extinct, dying away, in regard to time and tone.

ESTREE, JEAN D'. Professor of the hautboy to the King of France in the middle of the sixteenth century, and editor of a work entitled "*Quatre Livres de Danseries, contenant le Chant des Branles communes, gais, de Champagne, de Bourgogne, de Poitou, d'Ecosse, de Malthe, des sabots, de la guerre, et autres; Gaillardes, Ballets, Voltes, Basses Danses, Hauberrois, Allemandes.*" Paris, 1564.

ET. (L.) And.

ET INCARNATUS EST. (L.) A portion of the Credo.

ETOUFFÉ. (F.) Stifled, damped, in harp playing.

ET RESURREXIT. (L.) Part of the Credo.

ETRUSCAN. An epithet applied by the ancient Greeks to the music of *Etruria*, the people of which country were remarkably attached to that science.

ÉTUDE. (F.) A study.

ET VITAM. A part of the Credo.

EUHARMONIC. (From the Greek.) Sweetly or perfectly harmonious.

EUHARMONIC ORGAN. This is the name of a very ingenious instrument, invented and first constructed by Messrs. Alley & Poole, organ builders at Newburyport, Mass., about the year 1848. It is believed to be the first entirely successful attempt to solve the problem of perfect intonation. The name is not to be confounded with enharmonic, — a term whose occupation is entirely gone in the true theory of the scale, as il-

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lustrated in this "*eu*-harmonic organ," which means simply *well*-harmonized or perfectly-tuned organ.

Its peculiarity is, that it is perfectly tuned, in every note of every key, according to the strict mathematical ratio of vibrations. This never has been done before, nor, save by a few, thought possible. To tune *one* scale, or key, or series of tones, springing from one given key note, was easy enough. But how to have *the twelve* scales perfect, without multiplying degrees of pitch and finger keys, so as to confuse and baffle the quickest pair of eyes and hands, there was the puzzle. For it was found in tuning in the usual way, by fifths and octaves, that if the fifth was made a perfect mathematical interval, then the circle of fifths would never come round into itself again; hence the true fifth to one key would not serve for a true third, sixth, or what not, to any other key. Accordingly, a compromise, called *temperament*, was resorted to. By flattening every fifth a very little, so that only the nicest ear could perceive the variation, and by sharping every third to a degree offensive to almost any ear, the discord, or *wolf*, was so distributed amongst all the tones as to be nowhere very preceptible, unless in the aforesaid major third. This is called equal temperament. There *was* a way, in earlier times, of tuning the natural and its few most kindred keys as nearly true as possible, and throwing the bulk of the discord into the (so called) *remote keys*, making the latter strangely and wildly expressive, as it was fancied.

All this was done to simplify the tone elements, and reduce them to a practicable number, so that the same twelve fixed tones of an octave might serve well enough for the forty or fifty shades of tone that would be required within the same compass to furnish each key with a perfect set of intervals. The ear so readily accommodates itself to a slight swerving from true intonation, the mind so readily catches the intention in music, and hears right even when the actual sounds do but approximate their mark, that this compromise or temperament has never been entirely unendurable. We have had a plenty of true musical enjoyment in spite of it. Yet how false it is, when two contiguous sounds, as A sharp and B flat, which should be quite distinct, are represented by a common intermediate sound different from either of them!

The truth about this matter has not been under a bushel all this time. A good violinist discriminates tones which are merged into one in organs and pianos. Singers by instinct often intonate their scales more truly than the instruments to which they sing. In the quickly vanishing sounds of the piano-forte the discord is less painful, but it cries out in the prolonged vibration of an organ pipe. The evil has been felt, but all attempts to remedy it have shrunk away before the mechanical difficulty. They have all proceeded on the idea that finger keys would have to be frightfully multiplied.

The euharmonic organ solves the difficulty. It has three or four times the usual number of distinct sounds within the compass of an octave, furnishing the precise intervals for every key. The tones composing the scale of each key are selected out by pressing a pedal corresponding to its key note. The key board remains the same as in all instruments. There is not *one* C, *one* A, *one* G, only; but a C and an A of different pitch for each place which it may occupy, with reference to a new key note. All this is accomplished by a simplicity and compactness of mechanism which was incredible to our old organ builders until they saw it in operation.

The advantages of the instrument are, —

1. That it gets rid of the whole mystery of *temperament*, of all uncertain intervals, and gives you sounds that are perfectly true in every key. You hear nothing of the *wolf*, the *beat* that is so unpleasant in most organ tones. Every chord is perfectly smooth and pure. No desirable intervals have to be avoided, as for instance the flat seventh, which in the tempered scale is never flat enough.

2. It presents a perfect standard of true intonation, which it is always safe to sing by, and to form the ear by.

3. It makes available many chords and combinations of sounds, which, in the tempered system, would be unendurable.

4. The quantity of sound from the same pipes is increased. It goes farther. A musical tone is heard farther than a mere noise. Pipes or voices perfectly attuned penetrate farther than those imperfectly attuned. There is therefore economy of power in this organ.

5. It keeps in tune longer.

6. And finally it is invaluable as illustrating the true theory and genesis of the musical scale. A great many theoretical conjectures about the science of harmony, when brought to this test, are soon settled.

It is beautiful for a choir or choral accompaniment. In music of a plain and massive character, which does not modulate a great deal, it is a decided improvement. But whether the management of these key pedals will not complicate the task of the performer in music which modulates continually, and abounds also in ambiguous chords which may be construed in several ways, — say in the music of Beethoven and Mendelssohn, Bach's fugues, &c., — so as to shut such compositions out from use, is still a question that remains to be solved. As yet, we are not aware that any thorough organist in the fugue style has mastered the peculiarity of this organ enough to prove that every kind of music may be played upon it. What can be done with it, beyond the most simple uses, is what we do not yet see. Whether the "compromises" of our tempered harmony must not be accepted for the complex purposes of musical art, and whether the euharmonic "higher law" would not, if insisted on, restrict the range of musical invention, are questions upon which time must enlighten us.

If the reader will look more deeply into the rationale of the matter, he will find it most thoroughly and ably exposed in an "Essay on Perfect Intonation and the Euharmonic Organ," by Henry Ward Poole, republished from Silliman's Journal for January and March, 1850."

EUCHASTIC. (From the Greek.) An epithet applied to that subdivision of the *melopœia* which constituted the calm and assuaging.

EUCHERO, PASTORE ARCADE, an Italian singing master, published at Venice, in 1746, "*Riflessioni sopra la maggior facilità che trovasi nell' apprendere il canto con l'uso di un Solfeggio di*

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dodici monosillabi, atteso il frequente uso degl' accidenti."

EUCLID. This great geometrician flourished in the time of Ptolemy Lagus, that is, about 277 years before Christ. His "Elements" were first published at Basil, in Switzerland, 1533, by Simon Grinæus, from two manuscripts, the one found at Venice, and the other at Paris. His "Introduction to Harmonics," which in some manuscript was attributed to Cleonidas, is in the Vatican copy given to Pappus. Meibomius, however, accounts for this by supposing those copies to have been only two different manuscript editions of Euclid's work, which had been revised, corrected, and restored from the corruptions incident to frequent transcription by Cleonidas and Pappus, whose names were, on that account, prefixed. It first appeared in print, with a Latin version, in 1498, at Venice, under the title of "*Cleonidæ Harmonicum Introductorium.*" Who Cleonidas was, neither the editor, George Valla, nor any one else, pretends to know. It was John Pena, a mathematician in the service of the King of France, who first published this work at Paris, under the name of Euclid, in 1557. After this, it went through several editions with his other works. His "Section of the Canon" follows his Introduction; it went through the same hands, and the same editions, and is mentioned by Porphyry, in his Commentary on Ptolemy, as the work of Euclid. This tract chiefly contains short and clear definitions of the several parts of Greek music, in which it is easy to see that mere melody was concerned; as he begins by telling us that the science of harmonics considers the nature and use of melody, and consists of seven parts: sounds, intervals, genera, systems, keys, mutations, and melopœia. Of all the writings upon ancient music that have come down to us, this seems to be the most correct and compressed; the rest are generally loose and diffused, the authors either twisting and distorting every thing to a favorite system, or filling their books with metaphysical jargon, with Pythagoric dreams and Platonic fancies, wholly foreign to music. But Euclid, in this little treatise, is like himself, close and clear, yet so mathematically short and dry, that he bestows not a syllable more upon the subject than is absolutely necessary. According to Dr. Wallis, Euclid was the first who demonstrated that an octave is somewhat less than *six whole* tones; and this he does in the fourteenth theorem of his "Section of the Canon." In the fifteenth theorem, he demonstrates that a fourth is less than two tones and a half, and a fifth less than three and a half; but though this proves the necessity of a temperament upon fixed instruments, where one sound answers several purposes, yet he gives no rules for one, which seems to furnish a proof that such instruments were at least not generally known or used by the ancients. What Aristoxenus called a *half tone*, Euclid demonstrated to be a smaller interval, in the proportion of 256 to 243. This he denominated a *limma*, or *remnant*, because giving to the *fourth*, the extremes of which were called *soni stabiles*, and were regarded as fixed and unalterable, the exact proportion of 4 to 3, and taking from it two major tones, $\frac{8}{9} \times \frac{8}{9}$, the *limma* was all that remained to complete the *diatessaron*. This division of the *diatonic genus* being thus, for the first time, established upon mathematical demonstration, continued in favor, says Dr. Wallis, for many ages.

EUMOLPUS, according to the Oxford marbles, was the son of Musæus, and at once priest, poet, and musician — three characters that were constantly united in the same person during the first ages of the world. He was the publisher of his father's verses; and, like him, having travelled into Egypt for the acquisition of knowledge, he afterwards became so eminent at Athens, as hierophant in the Eleusinian mysteries, that, as Diodorus Siculus informs us, the priests and singers at Athens were afterwards called *Eumolpides*, from *Eumolpus*, whom they regarded as the founder of their order.

EUPHONIAD. This instrument was invented by Peter L. and George Grosh, of Petersburg, Pennsylvania. They claim that it differs from all other musical instruments ever invented, and combines in its tones those of the organ, clarinet, horn, bassoon, and violin. It possesses decided advantages over other instruments in the regulations of its tones. In playing sacred music, the accent may be placed on any syllable or word, almost as distinctly as if pronounced by the voice, and the sounds may be swelled at the will of the performer, by means of bellows attached. There are thirty-six keys, with their semitones, which are so arranged that any performer upon the organ, piano, &c., can, in a very short time, become perfect master of it.

EUPHONIOUS, or EUPHONICAL. (From the Greek.) An adjective implying agreeableness, or sweetness of sound.

EUPHONY. (From the Greek.) Sweetness. A term alluding to sound; as, the *euphony* of a language, the *euphony* of a voice or instrument.

EUTERPE, or EUTERPIA. The seventh muse, celebrated for the sweetness of her singing. She is called *Tibicina*, because she presides over the pipes.

EUTHIA. A term used in the ancient Greek music, and signifying a continuity of notes from grave to acute.

EVIRATI. Those male vocal performers among the Italians who, from the elevated scale of their voices, are capable of singing soprano parts.

EVOLUTIO. (L.) Inversion of the parts in double counterpoint.

EVOVÆ. A barbarous word, formed of six vowels; denoting the syllables of the two words *seculorum amen*, and which is found in the psaltery and antiphonaries of the Catholic church.

EXAMINING A SCORE. Most scores published before 1750 present but little difficulty to the reader, as the orchestral parts are but few and simple; but, as these simple forms lost their attraction, it became necessary to employ more complicated effects, and to combine a greater number of instruments; so that the reading from a score has every day become more difficult. The orchestral luxury in which composers now indulge gives to their scores the appearance of a laby-

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rinth, in which an inexperienced accompanist is totally bewildered. On opening a score, a practised accompanist sees at the first glance the *ensemble* of the page upon which he casts his eye, and discerns with the rapidity of lightning what ought to fix his attention, and what may safely be neglected. In an orchestra there are, in fact, certain instrumental parts which contain the forms most interesting to the accompaniment, and others which, with respect to the harmony, serve merely to fill up. As it is impossible to transfer all to the piano-forte, the accompanist is obliged to choose only what is really essential. The first glance being given, the arrangement of the parts of the score ascertained, and the choice of what shall be retained and what rejected being made, we must then occupy ourselves with the details. When the form of the accompaniment has a continued or prevailing design, or symmetrical groupings of notes, the eyes have only to seek the harmony, and apply it to this design. Such established designs have the remarkable advantage of exclusively occupying the ear, and allowing the accompanist to neglect all minor details. In these cases, the eye fixes itself upon two or three staves only, and thus simplifies its operation. In all scores prior to the time of Mozart, we may pretty safely trust to the orchestral quartet for the means of forming an accompaniment. But in his works, and since his time, the interest of the accompaniment is as often to be found in the wind as in the stringed instruments. It becomes necessary, therefore, to run our eyes rapidly across the whole page. To accustom ourselves insensibly to this, we must practise reading scores for some time, without actually playing from them, and thus habituate ourselves to hear the effect from the simple perusal, such as if the orchestra were really executing the piece which we examine. This exercise will be found extremely useful.

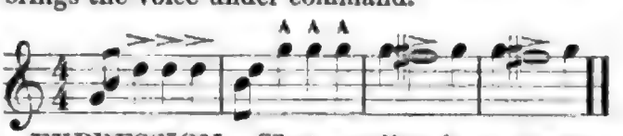
Coolness is a quality indispensable to an accompanist. If he be without this quality, his eyes will become troubled at the sight of some scores, which, crowded with notes and different designs, seem to offer an inextricable labyrinth; though most frequently this apparent multiplicity of subjects is reducible to matter sufficiently simple and of easy execution. With a calm eye and a little attention, we shall easily recognize the intention of the author, and perceive what may be transferred to our piano, and what rejected. Very often the parts double one another in unisons or octaves; and the difference of clefs alone gives an appearance of diversity to things which in fact are identical; so that many pieces appear extremely complicated, which nevertheless may be reduced to two or three parts only.

EXECUTION. A term applicable to every species of musical performance, but more particularly used to express a facility of voice, or finger, in running rapid divisions, and other difficult and intricate passages. Taking the word in this latter sense, *execution* is no uncommon quality; but if we give the term its due latitude, and include in its meaning *just intonation*, *taste*, *grace*, *feeling*, *expression*, and the other higher requisites to fine performance, we must acknowledge that the examples of real *execution* are very rare.

EXERCISE. A term applied, in a general way, to any composition calculated to improve the voice, or finger, of the young practitioner; also significative of the action of practising.

EXIMENO, ANTONIO, a Spanish Jesuit, resided at Rome about the year 1780. He published, in 1774, a large volume in quarto, entitled "*Dell' origine e delle regole della musica, colla storia del suo progresso, decadenza e rinnovazione.*" The Italians say of this book, "*Bizzano romanzo di musica con cui vuol distruggere senza poter poi rifabricare.*" See *Elogii Italiani*, vol. viii. In 1775, Eximeno published, at Rome, "*Dubbio sopra il saggio di contrapunto del Padre Martini.*" It was an answer to Padre Martini, who, in his "*Saggio contrap.*," had criticized Eximeno. A detailed analysis of this work is to be found in "*Efemeridi di Roma,*" 1775, vol. iv.

EXPLOSIVE TONE. This mark > indicates that the note over which it is written should be struck suddenly, with great force, and that the sound should instantly cease. The tone is sometimes marked > and sometimes ∧. This is sometimes recommended to be used for the purpose of bringing out the voice, and to give it power and strength. It should not be so used. In order to cultivate the voice, the pupil should sing the scale first in the organ tone, as slow and as loud as he can do in exhaling the breath gently from the lungs, and without exhausting them. This gives strength to the voice; and afterwards it should be exercised on the swell under the same conditions as before; this gives pliability, and brings the voice under command.



EXPRESSION. That quality in a composition, or performance, which appeals to our feelings, and which constitutes one of the first of musical requisites. The *expression* of a piece of music may be the ideas it expresses, as of joy, sorrow, &c. — the tune of it, whether simple melody or full harmony, considered apart from all performance. Musical expression and mere execution essentially differ; the one is solid and lasting, the other frivolous and inconstant. The composer or player who does not make his appeal to the feelings, — to the judgment, — though he may enjoy for a time the applause of the thoughtless and low minded, can never please those whose praise is valuable, or ultimately and permanently satisfy himself. However beautiful a piece of music may be, if those who perform it have not caught the spirit which exists therein, the true effect will not be produced. The student who has at most but a knowledge of the notes in the several parts cannot do justice to the composition; and his performance cannot be genuine, unless he understand the sentiment of the subject. He should, therefore, endeavor to acquire a correct knowledge of the air, its connection with the different parts, its peculiar accent, and the force and energy with which it is characterized. By these means he will learn how and when to ornament and diversify his performance, so as to render his expression agreeable and energetic: the sentiment will then be communicated, the ear delighted, and the heart moved.

EXTEMPORE. A term applied to a performance consisting of the unpremeditated effusions of fancy. We use this word both adjectively and adverbially; as when we speak of an *extempore fugue*; or say, such a performer *plays extempore*.

EXTENDED PHRASE. Whenever, by repeating one of the feet, or by any other variation of the melody, three measures are employed instead of two, the phrase is termed *extended*, or irregular.

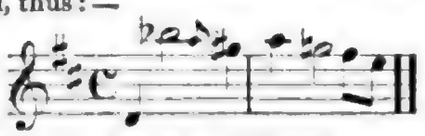
EXTENT. The compass of a voice, or instrument; *i. e.*, the distance, or interval, between its gravest and most acute tones.

EXTRANEOUS. An epithet applied to those sharps and flats, and those chords and modulations, which, forsaking the natural course of the diatonic intervals, digress into abstruse and chromatic evolutions of melody and harmony.

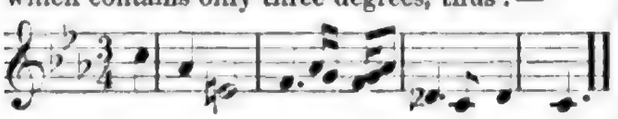
EXTRAVAGANZA. (I.) The appellation given to a certain species of composition, the distinguishing characteristics of which are wildness of idea and incoherence of construction. Popular pieces of this kind are those by Vivaldi, composed about the middle of the last century.

EXTREME. An epithet given to those intervals which are at the greatest possible extension, without changing the numeral name of the extended notes; as in the extreme sharp sixth, extreme sharp fifth, &c.; also applicable to the acutest and the gravest sound, of any scale or compass.

EXTREME FLAT THIRD consists of two diatonic semitones, being composed of three degrees, and is the minor third diminished by the chromatic semitone. Upon keyed instruments, this is the same as the tone which contains only two degrees. This interval being very harsh for vocal music, the intermediate sound is generally inserted, thus: —



EXTREME FLAT FOURTH consists of a tone and two diatonic semitones, being composed of four degrees, and is the perfect fourth, diminished by a chromatic semitone. Upon keyed instruments, this is the same as the major third, which contains only three degrees, thus: —



EXTREME FLAT SEVENTH. The minor seventh, diminished, consists of four tones and two diatonic semitones, forming seven degrees.

EXTREME FLAT EIGHTH. The octave, diminished by the chromatic semitone; never used in melody, but sometimes found in transient passages of harmony.

EXTREMES. The name applied to those *parts* in a composition, or in any particular harmony, which are at the greatest distance from each other, in point of gravity or acuteness.

EXTREME SHARP SECOND consists of a tone and a chromatic semitone, being composed of two degrees. Upon keyed instruments, this is the same as the minor third; which, however, consists of a tone and a diatonic semitone, and therefore contains three degrees, thus: —

EXTREME SHARP FIFTH. The perfect fifth, increased by the chromatic semitone, consisting of four tones, forming five degrees.

EXTREME SHARP SIXTH. The major sixth, increased as the fifth, consists of five tones, forming six degrees.

EXTREMITY. The last note of any compass of sounds, reckoning from grave to acute, or from acute to grave.

EYBLER, JOSEPH. An organist and pianist at Vienna. He has published much vocal and instrumental music, bearing date between the years 1795 and 1805. Eybler was vice chapelmaster to the court.

EZRA mentions two hundred singing men and singing women who came back with him from the captivity at Babylon. What their music was in those days we do not so well know. It is probable that it was a mixture of several voices, all singing together in the same tune, and that it consisted of only one part, and was not made up, as now, of bass, tenor, treble, &c. They also accompanied singing with music on instruments, of which they had very many kinds, such as the harp, the pipe, the viol, the tabret, the lyre, the psaltery, the cymbal, the sackbut, the flute, trumpet, drum, &c. You will find singing mentioned in nearly every book, in both the Old and New Testaments, and sometimes in every chapter for a considerable space together.

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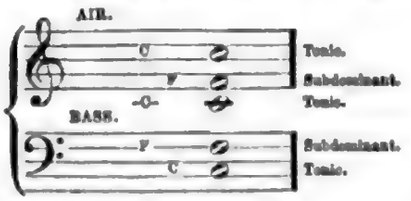
F.

F is the subdominant or nominal of the fourth note in the natural diatonic scale of C, thus: —



This note is called *Fa* by the French and the Italians. The letter F is also used as an abbreviation of *forte*, *fortissimo*, &c. For an increased loudness, the letters are doubled; as, ff, or trebled, fff.

FA is the name given by Guido to the fourth note of his hexachord. In the natural hexachord, it is expressed by the letter F, and is applied as a syllable, in solfaing, to the fourth degree of every scale.

FABER. A native of Freiburg, in the grand duchy of Baden, and inventor of the *Sprachmaschine*, (speaking machine,) which was capable of uttering words and singing. He was formerly attached to the Observatory at Vienna, but owing to an affection of the eyes, was obliged to retire upon a small pension; he then devoted himself to the study of anatomy, and soon offered the result of his investigations, and their application to mechanics, in the speaking machine.

FABER, BENEDICT. A celebrated German composer of sacred music at the beginning of the seventeenth century.

FABRE, ANDRÉ, was born at Riez in 1765. He published at Paris, about the year 1800, some piano-forte music, also several admired romances, especially the one called "Raimonde."

FABRE D'OLIVET, M., was born in 1768 in Languedoc. He is well known as the author of "*Lettres à Sophie sur l'Histoire.*" He was likewise a good musician, and published many romances, and some instrumental music.

FABRICI, DON PIETRO, a Florentine monk, published at Rome, in 1678, "*Regole di Canto firmo.*"

FABRICIUS, WERNER, an organist at Leipsic, published, towards the middle of the seventeenth century, much vocal music, also some pieces for the organ. He died in 1679.

FA BURDEN. A term applied by the old English musical writers to a certain species of counterpoint.

FACCO, GIACOMO, an instrumental composer, published twelve concertos at Amsterdam in the year 1720.

FACILITA. (I.) Ease, facility; as, *con facilita*, with facility, in an easy manner.

FACKELTANZ. (G.) Torch dance. A very pompous, march-like kind of dance, much practised in old times, with imposing festal music, and in which the dancers carried torches.

FADINI, ANDREA, an instrumental composer, published twelve sonatas at Amsterdam in 1710.

FAGO, NICOLO. A celebrated Italian composer about the year 1700. He was a pupil of Alessandro Scarlatti, and studied in the Conservatory *Dei Poveri di Giesu Cristo*, which he afterwards directed, as well as that of *La Pietà*. Fago's compositions were both for the church and theatre. "Eustachio" is the most celebrated of his operas.

FAGOTTO, or FAG. (I.) Bassoon. See that word. There was formerly in use a large bassoon, an octave lower in tone, called *fagottone*.

FAIGNIENT, NOE. A composer of madrigals and other vocal music, published at Antwerp between the years 1568 and 1595.

FAIRFAX MANUSCRIPT. A very curious and valuable manuscript, supposed to have been written before 1511, has been preserved in the British Museum, which once belonged to Dr. Robert Fairfax, or Fayrfax, an eminent English composer in the reigns of Henry VII. and VIII.; it was afterwards in the possession of General Fairfax, and in the year 1777 was the property of Mr. White, of Newgate Street — a collection of very ancient English songs, the music of which has been carefully preserved. The writing is clear and intelligible, though, from the times in which it was written, the want of modern punctuation in some parts renders it difficult to be ascertained. In the year 1512, the third year of Henry VIII., a memorandum is made that three minstrels were retained as a part of the household of the Earl of Northumberland, viz., a taberet, a bugle, and a rebec; every minstrel, if a taberet, to be paid four pounds, and every bugle and rebec thirty-three shillings and fourpence. Dr. Fairfax wrote as early as 1500. His music was not barred.

FA LA. A short song set to music, with a repetition of the syllables *Fa La* at the second and fourth line, and sometimes at the end of every stanza. *Fa La's* were much in fashion during the seventeenth century, and are to be found in the works of Morley, Hilton, and other eminent composers.

FALCO published, about the year 1776, in London, his Op. 2, consisting of six solos for the violin. He also published some solfeggi in 1780.

FALCONIUS, PLACIDUS, a Benedictine monk, composed some church music, published at Venice between the years 1575 and 1588.

FALKNER. A German musician, resident in England about the year 1760, and author of a work entitled "Instructions for playing the Harpsichord, Thorough Bass fully explained,

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and exact Rules for tuning the Harpsichord," London.

FALSE. An epithet applied by theorists to certain chords, because they do not contain *all* the intervals appertaining to those chords in their perfect state; as a fifth, consisting of only six semitonic degrees, is denominated a *false* fifth. Those intonations of the voice which do not truly express the intended intervals are called false, as well as all ill-adjusted combinations; and those strings, pipes, or other sonorous bodies, which, from the ill disposition of their parts, cannot be accurately tuned, are called false. Certain closes are likewise termed false, in contradistinction from the full or final close. We apply false, in music, to any violation of acknowledged or long-established rules, to any thing imperfect, or incorrect.

FALSE ACCENT. When the accent is removed from the first note of the bar to the second or fourth, it is called a *false accent*. This, by disturbing the rhythm, imparts a peculiar movement to the strain, upon which depend its leading features and character, as instanced in national airs, the polonaise, the waltz, the polka, &c.

FALSE FIFTH. An interval containing six semitonic intervals, and consequently smaller than the perfect fifth.

FALSE INTONATION. The reason that false intonation so generally prevails, is the want of sufficient attention to tuning and managing the voice. The following positions of the voice are requisite to good intonation. First, place the voice at the back part of the throat, as is done in pronouncing the word *all*; a second may be produced by the means of the vowel *a*, as pronounced in the word *art*; and a third upon the vowels *ea*, as pronounced in the word *earth*. These several positions will give that sweetness and fulness of tone which constitute what the Italians call a "*voce di petto*," and will bring the vocal organs into that position most proper for acquiring a correct and rapid execution.

FALSETTO. (I.) That species of voice in a man, the compass of which lies above his natural voice, and is produced by artificial constraint. In the voices of men, the *voce di testa*, or high register of the voice, is sometimes termed a falsetto, or feigned voice, the tone of which is similar to the constrained effect produced by overblowing an organ pipe or a flute. This fictitious voice is abandoned by the composers of the present day, as being devoid of strength and expression. — Falsette, or Falset, is that part of a person's voice which lies above the natural compass, and which generally is somewhat untrue.

FALSO BORDONE. (I.) A term applied, in the early days of descant, to such counterpoint as had either a drone bass, or some part constantly moving in the same interval with it.

FANCIES. An old name for little lively airs or tunes.

FANDANGO. A dance much practised in Spain, and of which the natives of that country are particularly fond. Its air is lively, and much resembles the English hornpipe. The *seguidilla* is another kind of dance peculiar to the Spaniards; it in some respects resembles the fandango, though it is a more decent dance. The *bolero* is another species of the fandango; its motions and steps very slow and sedate, but growing rather more lively towards the end. In all these dances, the time is beat by castanets.

FANFARE. (F.) A short, lively, loud, and warlike piece of music, composed for trumpets and kettle drums. Also, small lively pieces, performed on hunting horns, in the chase. From its first meaning is derived *fanfaron*, a boaster.

FANTASIA, (I.) or FANTASIE. (F.) The name generally given to a species of composition supposed to be struck off in the heat of imagination, and in which the composer is allowed to give free range to his ideas, and to disregard those restrictions by which other productions are regulated. Some writers limit the application of this term to certain extemporaneous flights of fancy, and say that the moment they are written, or repeated, they cease to be fantasias. This, they add, forms the only distinction between the fantasia and the capriccio. The capriccio, though wild, is the result of premeditation, committed to paper, and becomes permanent; but the fantasia is an impromptu, transitive and evanescent, exists but while it is executing, and when finished is no more. Fantasias being, however, daily written and published, it is evident in which of the above senses the word is now to be understood. The term *fantasia*, which means fancy, something imagined, is frequently misapplied, and its meaning is now almost unknown to many. A fantasia, according to the modern acceptation of the word, is a continuous composition, not divided into what are called movements, or governed by the ordinary rules of musical design, but in which the author's fancy roves under little restraint. It is written as it would extemporaneously have proceeded from the finger of a ready and powerful genius; that is, it shows all the characteristics of sudden thought and immediate development.

FANTASIREN. (G.) To improvise, to play in the fantasia style.

FARCE. A musical farce is a short, extravagant comedy, the dialogue of which is interspersed with suitable airs, arranged for the voice with instrumental accompaniments.

FARINA, CARLO, of Mantua, published, in 1628, "Pavans and Sonatas for the Violin," and was a celebrated performer on that instrument, in the service of the Elector of Saxony.

FARINELLI, called also *Carlo Broschi*. This renowned singer, whose voice and abilities surpassed the limits of all anterior vocal excellence, was born at Naples in 1705. He was instructed in the rudiments of music by his father, and in singing by Porpora. In 1722, at the age of seventeen, he went from Naples to Rome, with his master, then engaged to compose for the Alberti Theatre, where Farinelli contended with a famous performer on the trumpet. Every night, during the run of an opera, this struggle was repeated, which, at first, seemed amicable and sportive, until the audience began to interest themselves in the contest. After severally swelling out a note, in which each manifested the power of his lungs, and tried to rival the other in brilliancy and force, they had both a swell and a shake together, by thirds, which was continued so long, while the audience eagerly waited the event, that both seemed to be exhausted; and, in fact, the trumpeter, wholly spent, gave it up, supposing, however, his antagonist as much tired as himself, and that it would be a drawn battle; when Farinelli, with a smile on his countenance, showing he had only been sporting with him all this time, broke out, all at once, in the same breath, with fresh vigor, and not only swelled and shook upon the note, but ran the most rapid and difficult divisions, and was at last silenced only by the acclamations of the enraptured audience. From this period of his life may be dated that superiority which he ever maintained over

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all his contemporaries. In the early part of his life, he was distinguished by the name of "Il Ragazzo," (the Boy,) as Homer was called "the Poet," and Swift "the Dean." From Rome, Farinelli went to Bologna, where he had the advantage of hearing Bernacchi, a scholar of the famous Pistocchi, of that city, who was then the most scientific singer in Italy. Thence he went to Venice, and from Venice to Vienna, in both which cities his powers were considered as miraculous. Farinelli himself told Dr. Burney, that at Vienna, where he received great honors from the Emperor Charles VI., (and admonition from that prince was of more service to him than all the precepts of his masters, or the examples of his competitors,) his imperial majesty condescended one day to tell him, with great mildness and affability, that in his singing he neither moved nor stood still like any other mortal; all was supernatural. "Those gigantic strides," said he, "those never-ending notes and passages, (*ces notes qui ne finissent jamais*) only surprise, and it is now time for you to please. You are too lavish of the gifts with which nature has endowed you: if you wish to reach the heart, you must take a more plain and simple road." These judicious remarks effected an entire change in his manner of singing: from this time he united pathos to spirit, simplicity with the sublime, and by these means delighted, as well as astonished, every hearer. In the year 1734, he went to England, where the effects which his surprising talents had upon the audience were ecstasy, rapture, enchantment! In the famous air "*Son qual Nave*," which was composed for him by his brother, the first note he sang was taken with such delicacy, swelled by minute degrees to such an amazing volume, and afterwards diminished in the same manner to a mere point, that it was applauded for full five minutes. After this, he set off with such brilliancy and rapidity of execution, that it was difficult for the violins of those days to keep pace with him. But it was not in speed only that he excelled, for he united the perfections of every celebrated singer. His voice was equally eminent for strength, sweetness, and compass; and his style equally excellent in the expression of tenderness, grace, and rapidity. In a word, he possessed such powers as were never before or since united in any one singer — powers that were irresistible, and which subdued every hearer, the learned and the ignorant, the friend and the foe. With these talents he went to Spain, in the year 1737, intending to return to England, having entered into articles with the nobility, who had, at that time, the management of the Opera, to perform during the ensuing season. In his way thither, he sang to the King of France, at Paris; where, according to Riccoboni, he enchanted even the French themselves, who universally abhorred Italian music. The very first day he performed before the Queen of Spain, it was determined he should be taken into the service of the court, to which he was ever after wholly appropriated, not being once permitted to sing in public. A pension was then settled upon him for life, amounting to upwards of two thousand pounds sterling. He told Dr. Burney, that, for the first ten years of his residence at the court of Spain during the reign of Philip V., he sang to that monarch, every night, the same four airs, two of which were "*Pallido il sole*," and "*Per questo dolce amplesso*," both composed by Hasse. He was honored also by his first royal master, Philip V., with the order of St. Jago, and by his successor, Ferdinand VI., under whom also he continued in favor, with that of Calatrava, in 1750. His duty now became less constant and fatiguing, as he persuaded this prince to patronize operas; which were a great relief to Farinelli, who was appointed sole director of these performances, and engaged the best Italian singers and composers, as also Metastasio for poet. The goodness of Farinelli's heart, and the natural sweetness of his disposition, were not exceeded even by the unrivalled excellence of his vocal powers, as some of the following anecdotes will testify. It has been often related, and generally believed, that Philip V., King of Spain, being seized with a total dejection of spirits, absolutely refused to be shaved, and was, in other respects, incapable of transacting the affairs of the state. The queen, who had in vain tried every common expedient that was likely to contribute to his recovery, determined that an experiment should be made of the effects of music upon the king, her husband, who was extremely sensible of its charms. Upon the arrival of Farinelli, of whose extraordinary performance an account had been transmitted to Madrid, her majesty contrived that there should be a concert in the room adjoining the king's apartment, in which this singer executed one of his most captivating songs. Philip at first appeared surprised, then affected, and, at the conclusion of the second air, commanded the attendance of Farinelli. On his entering the royal apartment, the enraptured monarch overwhelmed him with compliments and caresses, demanding how he could sufficiently reward such talents, and declaring that he could refuse him nothing. Farinelli, previously instructed, only entreated that his majesty would permit his attendants to shave and dress him, and that he would endeavor to appear in council as usual. From this moment the king's disease submitted to medicine, and the singer had the whole honor of the cure. By singing to his majesty every evening, his favor increased to such a degree, that he was regarded as a prime minister; but what was still more extraordinary, and most highly indicative of a superior mind, Farinelli, never forgetting that he was only a musician, behaved to the Spanish nobles attendant upon the court with such unaffected humility and propriety, that, instead of envying his good fortune, they honored him with their esteem and confidence. The true nobility of this extraordinary person's soul appears still more forcibly in the following rare instance of magnanimity. Going one day to the king's closet, to which he had at all times access, he heard an officer of the guard curse him, and say to another, "Honors can be heaped on such scoundrels as these, while a poor soldier, like myself, after thirty years' service, is unnoticed." Farinelli, without seeming to hear this reproach, complained to the king that he had neglected an old servant, and actually procured a regiment for the person who had spoken so harshly of him in the antechamber, and on quitting his majesty, he gave the commission to the officer, telling him he had heard him complain of having served thirty years, but added, "You did wrong to accuse the

king of neglecting to reward your services." The following story, of a more ludicrous cast, was frequently told and believed at Madrid, during the first year of Farinelli's residence in Spain. This singer, having ordered a superb suit of clothes for a *gala* at court, when the tailor brought them home, he asked for his bill. "I have made no bill, sir," said the tailor, "nor ever shall make one. Instead of money, I have a favor to beg. I know that what I want is inestimable, and only fit for monarchs; but since I have the honor to work for a person of whom every one speaks with rapture, all the payment I shall ever require will be a song." Farinelli tried in vain to persuade the tailor to take his money. At length, after a long debate, giving way to the earnest entreaties of the humble tradesman, and perhaps more highly gratified by the singularity of the adventure than by all the applause which he had hitherto received, he took him into his music room, and sang to him some of his most brilliant airs, delighted with the astonishment of his ravished hearer; and the more he seemed surprised and affected, the more Farinelli exerted himself in every species of excellence. When he had concluded, the tailor, overcome with ecstasy, thanked him in the most rapturous and grateful manner, and prepared to retire. "No," said Farinelli; "I am a little proud, and it is perhaps from that circumstance that I have acquired some little degree of superiority over other singers. I have given way to your weakness; it is but fair that, in your turn, you should give way to mine." Then taking out his purse, he insisted on his receiving a sum amounting to nearly double the worth of the suit of clothes. Farinelli, during two reigns, resided upwards of twenty years at the Spanish court, with a continual increase of royal favor, and the esteem of the principal nobility of the kingdom. During his greatest favor at the court of Madrid, he is said to have been no more elated than with the acclamations which his extraordinary talents commanded whenever he sang in public. In the year 1759, Farinelli returned to Italy. After visiting Naples, the place of his nativity, he settled at Bologna, in 1761; in the environs of which city he built himself a splendid mansion, which in Italy is called a *palazzo*. Here he resided for the remainder of his life, in the true enjoyment of affluent leisure. He was remarkably civil and attentive to the English nobility and gentry who visited him in his retreat, and appeared to remember the protection and favor of individuals, more than the neglect of the public, during the last year of his residence in London. When the Marquis of Caermarthen honored him with a visit at Bologna, upon being told that he was the son of his patron and friend, the Duke of Leeds, he threw his arms round his neck, and shed tears of joy in embracing him. This extraordinary musician and blameless man died in 1782, in the seventy-eighth year of his age.

FARINELLI, uncle to the preceding, was composer, violinist, and concert master at Hanover, about the year 1684. He was ennobled by the King of Denmark, and was, by King George I., appointed his resident at Venice.

FARMER, JOHN, an English musician under the reign of Elizabeth, and author of the following works: 1. "Divers and sundrie Waies of two Parts in one, to the number of fortie upon one playn Song; sometimes placing the Grounde aboue and two Parts benethe, and otherwise the Grounde benethe and two Parts aboue. Or again, otherwise the Grounde sometimes in the Middelst betweene both. Likewise other Conceites which are plainlie set downe for the Profite of those which would attaine unto Knowledge;" by J. Farmer, London, 1591. 2. "The first Sett of English Madrigals to four Voyces," London, 1599.

FARMER, THOMAS, originally one of the waits in London, was nevertheless admitted to the degree of bachelor in music of the University of Cambridge, in 1684. He composed many songs, printed in the collections of his time, and particularly in "The Theatre of Music," and "The Treasury of Music," and was the author of two very fine collections of airs, the one entitled "A Consort of Music in four Parts, containing thirty-three Lessons, beginning with an Overture;" and another, "A second Consort of Music in four Parts, containing eleven Lessons, beginning with a Ground;" both printed in oblong quarto, the one in 1685, the other in 1690. In the *Orpheus Britannicus* is an elegy on his death, written by Tate and set by Purcell, by which it appears that he died young.

FARNABY, GILES, was of Christchurch, Oxford, and, in 1592, admitted bachelor of music. There are extant of his composition, "Canzonets for four Voices, with a Song for eight Parts," London, 1598. He also assisted Ravenscroft in putting parts to some of the psalm tunes published at the beginning of the next century. There are about twenty lessons in Queen Elizabeth's "Virginal Book," by Giles Farnaby, nearly as difficult as those of Bird and Bull.

FARRANT, RICHARD, a fine old composer of church music, was a gentleman of the Chapel Royal in the year 1564, and afterwards master of the children of St. George's Chapel, at Windsor. He was also clerk, and one of the organists. On his appointment to the latter office, however, he resigned his place in the chapel; but being called to it again, he held it till 1580. He is supposed to have died in the year 1585. His compositions are in a remarkably devout and solemn style: many of them are printed in Barnard's collection of church music, and a few in Dr. Boyce's cathedral music. The full anthem, "Lord for thy tender mercy's sake," is at this day in frequent use; and Dr. Crotch, who has inserted it in his work, has justly observed that "it is remarkable for its serene effect, and for being as beautiful as the nature of plain counterpoint will admit."

FARRENC. A flutist and composer for his instrument, born at Marseilles about 1795. He was a pupil of Berbiguier. He has published many compositions for the flute which are highly esteemed.

FASCH, JOHANN FRIEDRICH, was born in Germany in 1688, and died in 1759. He composed some good church and instrumental music.

FASCH, CARL FRIEDRICH CHRISTIAN, son of the preceding, was chamber musician to

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the King of Prussia, and pianist at Berlin. He died in 1800. Fasch composed much highly-esteemed church music, and also some piano-forte music. His Op. 1 consists of "Three Church Cantatas," anthems. 2. "A Miserere." 3. "A Mass," of great merit. 4. "Psalms." 5. "A Kyrie." 6 and 7. "Two Cantatas." 8. Some very ingenious "Canons." 9. "A Lesson for the Piano-forte." 10, 11, and 12. "Psalms."

FASTOSO. (I.) With a lofty and splendid style of execution.

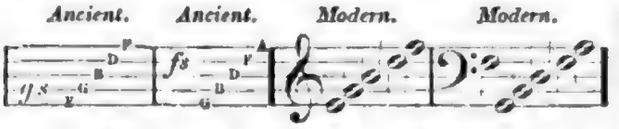
FAUSTINA. See HASSE.

FAUX BOURDON, F. See FALSO BORDONE.

FAVANTI, alias MISS EDWARDS, made her *début* at the Italian Opera House, London, in 1844, with success. She possesses a powerful, rich, and pleasant voice, without a single weak note. On her first appearance, such was the intensity of her feelings that she fell apparently lifeless, within a few steps of the stage, on retiring; but by medical aid she soon recovered, and at subsequent appearances was received with the most flattering plaudits of the house.

FAVI, ANDREA, an Italian composer at Forli, in Italy. He is the author of the opera buffa called "*Il Creduto Pazzo*," performed at Florence in 1791.

F CLEF. This is a compound character, formed originally of three notes, one placed on the line, and two others in the adjoining spaces. The F clef must be placed on the fourth line of the staff, so that the two dots are in the third and fourth spaces; all the notes on that line are called F; the other degrees take their names from that, as the clef line. The C clef was distinguished from the F by having only the two notes in the spaces; and these clefs were adapted in the Gregorian, while colored lines were used for the more ancient Ambrosian Chant. When the added lines between the treble and the bass frequently occur, it is usual in old music to find the C clefs in both upper and lower staves. Before the invention or introduction of the clef, letters were placed upon the line, signifying the same thing as the clefs, thus: —



The clefs as now established, and the letters as applied to the staff with the F and G clefs, are also stationary.

FEBURE, ANTON. See LEFEBURE.

FEBURE, JEAN LE. Chapel master at Mentz, and composer of church music between the years 1595 and 1609.

F DUR. (G.) F major.

FEDERICI, VINCENZO, a native of Pesaro, was member of the conservatory at Milan, and a dramatic composer of merit. He went to England in 1790, and several of his serious operas were performed about that time in London, where he also published some sonatas for the piano-forte. Two of the songs from his opera "*I Giochi d'Agrigento*," and two from "*Teodolinda*," have been printed by Birchall. The aria "*Grazie ti rendo*" of Federici is one of his most admired vocal compositions, and was frequently sung at private concerts.

FEHRE, J. A., Jr. A pianist in Germany, and composer of music for his instrument, published at Riga and other towns in Germany between the years 1792 and 1797.

FEIGNED. An epithet applied to a certain description of voice. A falsetto is a feigned voice.

FELDMAYER, JOHANN. An organist and composer at Berchtolsgaden, in the duchy of Salzburg. He published some sacred music at the beginning of the seventeenth century.

FELICI. An Italian dramatic composer about the year 1768; he also composed some quatuors for the violin.

FELTON, REV. WILLIAM, prebendary of Hereford, was celebrated in his time (about the middle of the eighteenth century) for a neat and rapid execution on the organ and the harpsichord. He published three sets of concertos for these instruments, in imitation of those of Handel, and two or three sets of lessons, which have been in considerable request. They are not, however, now to be met with, except occasionally among collections of second-hand music.

FEMALE FLUTE PLAYERS. Horace speaks of bands of female flute players and of schools for their instruction. There were many who were celebrated, in their time, as flute players; the most renowned of these was Lamia. She was beautiful and witty, and a prodigy in her profession. An exquisite engraving of her head on an amethyst was in the collection belonging to the King of France, which is sufficient to prove that history has not exaggerated the beauty of her person. She travelled from Athens to Egypt in order to ascertain the merits of the famous flute players of the latter country. Her person and performance soon attracted the notice of the court of Alexandria. In the conflict between Ptolemy, Sates, and Demetrius, for the Island of Cyprus, about 312 years before Christ, Ptolemy being defeated at sea, his wife, servants, and military stores fell into the hands of Demetrius. Lamia was among the female captives; though her beauty was on the decline, and Demetrius much younger than herself, yet her conqueror became completely her captive; at her instigation he conferred on the Athenians extraordinary benefits. In Horace we find mention made of whole bands of female players; but as they became numerous, so their manners became licentious, and so much so that their occupation was forbidden in the code of Theodosius.

FEMALE SINGERS. The first hymn to the Supreme Being upon record, is that where Miriam, the sister of Moses, took a timbrel in her hand, and sang the song of thanksgiving, after escaping the dangers of the Red Sea. And all the women went after her with timbrels. The songs of Deborah and Barak are mentioned in Judges as being sung without instruments.

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Della Valle, speaking of the female singers of his time, says of some at Rome, "Who hears without rapture Signora Leonora sing to her own accompaniment on the arch-lute, which she touches in so fanciful and masterly a manner? And who will venture to say which is the best performer, she or her sister, Caterina? Nor is there one who, like me, has seen and heard Signora Adriano, their mother, when, during her youth, she sailed in a felucca, near the Pausilippan grotto, with her golden harp in her hand, but must confess that in our times these shores were inhabited by Sirens that are not only beautiful and tuneful, but virtuous and beneficent." He mentions the nuns of his time, and says that those of the two convents at Rome had for many years astonished the world; he also mentions those of several other places, whom the people flocked to hear as miraculous. He asserts that he brought the Sicilian airs to Rome from Naples in 1611, and afterwards from Sicily. There were many celebrated female singers who had sung in operas in the sixteenth century. One writer gives a list of about fifty. One of them was frequently encored, as early as 1608, at Mantua, in the opera of Dafne. She died the same year, when only eighteen, to the great regret of the Duke of Milan and all Italy. Another, who was the original singer of the part of Euridice, in Peri's opera, is said to have drawn tears from every hearer.

FEMY, HENRI. A French violoncellist and composer for his instrument since the year 1810. He obtained the violoncello prize at the Paris Conservatory in 1808.

FENAROLI, FIDELE, was born at Naples in 1734, and educated at one of the conservatories there. He was for some years principal of the conservatory of *La Pietà* in that town. Fenaroli published a small work, entitled "*Regole per gli Principianti da Cembalo,*" which is succeeded by a collection of "*Partimenti,*" forming an excellent series of lessons in fundamental bass. Choron, the celebrated French composer, republished this work in Paris, with additions; and a young composer, named Imbimbo, has also published a supplement to this work.

FEO, FRANCESCO, born about the year 1699, was a pupil of Gizzi. This composer, equally celebrated by his labors for the church and theatre, and for his ability in teaching his art, founded a school for singing at Naples, to which that city and the whole of Italy owed a great number of singers, as famous for the beauty of their voices as for their talent and skill in the use of them. This school spread the reputation of its founder throughout Europe. Feo commenced his labors by composing for the church: he displayed talents worthy of the style, and his works were distinguished for their grandeur and strength, science and energy. Satisfied with the approbation bestowed by his fellow-citizens on his superb masses, and among others on a justly celebrated "*Kyrie,*" he next devoted himself to the theatre, and composed several operas, among which his "*Ariana*" and "*Arsace*" are preeminent. From the latter Gluck borrowed a motive for his overture of "*Iphigenia.*" After having thus shone equally in compositions for the church and theatre, he at length devoted himself entirely to instruction; and it was he who completed the musical education of Jomelli. The talents and labors of Feo procured him a high station among the classical composers of the most brilliant school of Italy. Besides his operas, there remain some of his masses, psalms, and other pieces for the church, which complete the nomenclature and the merit of his works.

FERABOSCO, ALPHONSO, Sen., an Italian composer of madrigals and motets, about the year 1544. Peacham says of Ferabosco's madrigals, "They cannot be better'd for sweetness of ayre and depth of judgment."

FERABOSCO, ALPHONSO, Jr., son to the preceding, was born at Greenwich, in England. He composed some songs at the beginning of the seventeenth century.

FERANDEIRO, DON FERN. A Spanish guitarist, and author of an excellent method for his instrument, published at Madrid in 1799.

FERANDINI, GIOVANNI. Director of the music, and counsellor to the Elector of Bavaria, at Munich, in 1786. About the year 1760, he made himself known by several compositions for the viol and guitar. In 1756, he composed, for the court of Parma, the opera called "*Il Festino,*" the words by the celebrated Goldoni. Ferandini died at Munich, in 1793, at an advanced age.

FERDINAND III., Emperor of Austria between the years 1637 and 1650. All historians agree in representing this prince as an excellent connoisseur and composer of music. Wolfgang Ebner, court organist at Vienna, published, in 1646, an ariette, with thirty-six variations, the composition of this prince.

FERDINAND, PRINCE FRIEDRICH CHRISTIAN LUDWIG, of Prussia, was born in 1792, and was an excellent pianist. He was killed in an engagement with the French army in the year 1806. Nine operas of piano-forte music, the composition of this prince, have been published at Leipsic and Paris.

FERLENDIS, GIUSEPPE, a celebrated performer on the hautboy, was born at Venice. He went to London in 1793, at the same time with Dragonetti, and afterwards, we believe, settled at Lisbon. Ferlendis composed much music for his instrument.

FERLENDIS, ALEXANDER, younger son to the preceding, was born at Venice, in 1783. He was a pupil of his father on the hautboy and English horn. His playing was greatly admired at Paris, and several other of the European capitals.

FERMATA. (I.) A pause, or hold, thus marked, 𝄐

FEROCE, CON FEROCITA. (I.) Fiercely, with an expression of ferocity.

FEROCE. A Florentine composer. Dr. Burney speaks highly of a mass by Feroce, which he heard at Florence in 1770.

FERRADINI, GIOVANNI. A flutist and composer for his instrument. Some of his works were published at Amsterdam, in 1799.

FERRANDINI, ANTONIO, a Neapolitan

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composer, born in 1718, left the Conservatory at an early age, and after having travelled throughout Italy, where he was remarkable for more than one learned and agreeable composition, repaired to Germany, to make himself acquainted with its masters, productions, and theatres. He acquired many friends, and nature had bestowed on him very estimable qualities. His travels finished, he settled at Prague. This city, as well as the whole of Bohemia, is particularly favorable to music, in consequence of the number of inhabitants by whom it is cultivated, and of masters who teach it. It appears that the works of Ferrandini were admired; but the justice rendered to his merit did not save him from misfortune. He had especially adopted the ecclesiastical style, and in this he particularly excelled. He composed, amongst other pieces, a "*Stabat Mater*," which was long sung in Prague, and generally admired. He died in 1779.

FERRARI, BENEDETTO, a native of Reggio, was both a poet and a musician. He resided principally at Venice, where, about the year 1638, he established an opera, which he himself superintended, and for which he was both poet, composer, and singer. His best known operas are those of "*Armida*," composed in 1630, and "*Il Pastor reggio*," in 1640. But in these there are no airs, the dialogue being only carried on in recitative. Ferrari was himself so excellent a performer on the lute, that he has not unfrequently been styled *Ferrari della Tiorba*.

FERRARI, GIACOMO GOTIFREDO, the son of Francesco Ferrari, a respectable merchant and silk manufacturer at Roveredo, in the Italian Tyrol, was born in 1759. G. G. Ferrari, after the usual course of study in the public school at Roveredo, was sent by his father to Verona, to finish his education under the Abbate Pandolfi. There he began *sol fa*, and to learn thorough bass, first under Abbate Cubri, and subsequently under Marcola, and at the same time to play on the harpsichord, under Borsaro; these being esteemed the first masters at Verona at that time. Ferrari showed immediately a great natural genius for music, and, in the course of two years, sang, accompanied, and played at sight. He then returned to Roveredo, and was taken into his father's counting house. But music was already so much his delight, that he determined in his own mind to become a composer, and to learn the theory of every instrument for that purpose. He persuaded his father to let him learn to play on the flute; assigning as a reason, that being on the change of his voice, and therefore unable to sing, the study of the flute would prevent him forgetting his singing. His father, who could refuse him nothing, agreed to his request, and in a few months afterwards he played with fluency on that instrument. After this, his family conceiving that he became too much attached to music, he was sent to Mariaberg, near Chur, in the German Tyrol, with the intention of being instructed in the German language. But the good man, his father, did not imagine that the institution of the convent and college of Mariaberg was, that the thirty-two monks belonging to it should be all musicians, and could not enter into it without having proved that they could sing or play upon some instrument at sight; that every day, and sometimes two or three times a day, sacred music was performed in the church of the convent; and that the scholars belonging to the college had the right to receive instructions in any branch of music they liked, by paying only ninety Tyrolese florins (eight pounds sterling) a year, including board in a luxurious style, a bed room to each, washing and instructions, and no extra charge. Here Ferrari perceived that he was in a situation agreeable to his wishes. By constantly hearing both sacred and profane music performed, and by copying a great deal of it, he became a solid musician at an early period of life. He pursued his other studies at school just for the sake of not being punished; but music was his forte. He learned also to play on the violin, hautboy, and double bass, in a slight manner, of course, but well enough to be able to take his first part with other instruments. The celebrated fuguist Pater Marianus Stecher, who was the schoolmaster, gave him also a great many lessons on the piano-forte and in thorough bass. After spending two years at Mariaberg, Ferrari returned again to his father's counting house, where he attended for three years, but more from obedience than inclination. His father then died, and being ill treated by his partners, he determined, without further delay, to try his fortune as a composer. Prince Wenceslas Lichtenstein, who was then on his way to Rome, took young Ferrari with him. From thence he repaired to Naples, with the intention of taking lessons in counterpoint from Paisiello; but that great dramatic composer, having no time to spare, recommended him to Latilla, an able contrapuntist, under whom he studied for two years and a half. At the same time, however, Paisiello gave him advice, and, as a friend, instructed him almost daily in theatrical composition. At that period, M. Campan, *maitre-d'hôtel* to the Queen of France, offered to take him on a tour through Italy, and from thence to Paris, which proposition was accepted. M. Campan introduced him to his wife, *première femme de chambre* to the queen, and Madame Campan introduced him to her majesty, whom he had the honor to accompany on the piano for several hours. Her majesty approved his manner of accompanying, and also admired some Italian *notturni* of his composition which he sang to her. Some time afterwards, the queen sent Madame Campan to inform Ferrari, that it was her intention to appoint him her singing master, should the public affairs take a good turn; but the revolution came rapidly on, and every thing was overthrown. When the *Théâtre Feydeau* was built in Paris for the Italian opera, Ferrari was appointed conductor, when he composed several pieces of music, which were received with great applause. In the year 1791, having witnessed the horrors of the French revolution, he emigrated to Brussels and Spa, where he gave concerts. He also composed there, and performed a concerto and several sonatas, which were favorably received. He was, however, never a very great player, but his feelings, taste, and compositions made him appear greater in that respect than he really was. In the same year, he set the opera "*Les Evènemens imprévus*," for the *Théâtre Montansier*, which was very much admired, although it had been composed before by Gretry. The favorite duet of "*Serviteur à Monsieur la Fleur*" was rapturously encored; also, after the opera was over, Ferrari was called out. During the four years

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he remained in Paris, he composed and published several Italian *notturni*, duets, modern canons for three voices, some sets of romances, the favorite of which are "*Théonie, pour aimer j'ai recu la vie,*" "*A l'ombre d'un myrthe fleuri,*" "*Quand l'amour naquit à Cythère,*" &c., several sets of sonatas for the piano-forte, and for the piano-forte and violin, or flute, &c., &c. Ferrari was next engaged as a composer to the Theatre Montansier, with three hundred louis d'or a year; but, fearing that the public affairs would become worse and worse, he emigrated to Brussels, and in the year 1792 to London, highly recommended to some of the first noblemen's and gentlemen's families, as well as to several foreign ambassadors, by whom he was constantly well received and employed for musical tuition, particularly in singing. His first composition in London was performed at Salomon's concerts, and was a recitative and rondo, "*Se mi tormenti amore,*" sung with great success by Simoni. In the course of thirty-one years' residence in London, he composed a great many pieces for public concerts, and for the Opera House, some of which are, "*Io son capricciosetto,*" "*Sospiro e mi vergogno,*" "*Belle Euce abbandonate,*" "*Quando verrà la sopra,*" "*Qu' Zimira che adorai,*" "*Per pieta ben mio perdona,*" "*Le belle mie speranze,*" "*Solo amor,*" "*Tornate al prato,*" "*V' e come nobile,*" "*Vedete Vedete,*" "*Senti dirò così,*" "*Scena di Petrarca,*" "*Sento nel core,*" "*Un bacio tenero.*" He also composed four Italian operas, two of which became favorites, "*I duè Scizzeri,*" and "*L'Eroina di Raab;*" two ballets, "*Borea e Zeffiro,*" and "*La Dama di Spirito;*" a great deal of music *di camera*, such as sets of Italian and English canzonets, duets *canone* for three voices, sets of sonatas for the piano-forte, sometimes with an accompaniment for the violin, violoncello, flute, &c.; a great many duets and divertimentos for the harp and piano-forte, the first of which (Op. 13) has been deemed quite a model for a duet for those instruments. In the year 1804, he married Miss Henry, a celebrated pianist, by whom he had a son and a daughter. In the year 1809, he was afflicted with a complaint in his eyes, and was blind for nearly three years. At this period he used to dictate his compositions to his friends; but at length he recovered well enough to be able to write for himself, with the help of a magnifying glass, and to resume his instructions. Ferrari's last compositions are without doubt the best; for, without changing either his school or style, he has followed the modern taste with effect. As a part of his latter compositions, we shall mention "*L'Addio,*" "*Studio di Musica teorica e pratica.*" We do not know why Ferrari left London for Edinburgh; but he was well received there; his compositions and singing were admired in many private concerts, and his instructions were eagerly sought after in the first families and schools of that metropolis.

FERRARI, MADAME VICTOIRE, wife of the preceding, and daughter of Monsieur Henri, a celebrated dancing master, was born in 1785. From the age of seven years, she studied music under Kreusser, and acquired such proficiency on the piano, that at nine years old she was introduced to Haydn, and performed before him. Between eleven and twelve she played in public at Raimondi's concerts, before his majesty, who expressed his approbation of her talent.

FERRARI, CARLO. A celebrated violoncellist and composer for his instrument. Dr. Burney heard him at Parma in 1770, and speaks highly of his talents. He published six solos for the violoncello at Paris.

FERRARI, DOMINICO, brother to the preceding, was a violin pupil of Tartini, and published at London and Paris some violin music, which was much esteemed. He died on a passage from Paris to London in 1780.

FES. (G.) F flat.

FESCA, FRIEDRICH ERNST, concert master to the Grand Duke of Baden, virtuoso on the violin, and composer in all styles, was born in Magdeburg, in 1789, of musical parents. In 1805 he became a member of the theatre and concert orchestra in Leipsic, from which place he was tempted by a better offer, the next year, from the Duke of Oldenburg. But even here his restless spirit sought a higher sphere, which he found, in the spring of 1808, as solo violinist in the new chapel and opera at Cassel, where, through the influence of Reichardt, a brilliant array of talent was assembled and well paid. Here, until 1813, Fesca passed his happiest days, notwithstanding repeated visitations of sickness. Here he came forward publicly, and with honor, as a composer. Here he wrote his first seven violin quartets and his first two symphonies. In 1814, after the dissolution of the kingdom of Westphalia, he went for a few months to Vienna, to visit a brother. Already had his feeble health compelled him to renounce concert playing, so that in Vienna he only performed his quartets in private circles, where they found acceptance, and his playing was warmly admired. In 1815 he became concert master in the chapel of the Grand Duke of Baden. Here, for eleven years, he gave himself chiefly to composition, evidently inclining more and more to the church style. In his psalms, his childlike, pious spirit expresses itself with clearness and beauty; and they reveal a lofty inspiration and an inwardness which he hardly reaches in his other works. He wrote these psalms in certain significant periods of his life; for instance, the 13th psalm, when he lay in a state of hopelessness from long and painful sickness; and the 103d psalm in gratitude for his recovery from repeated attacks of bleeding, which brought him near to death in the spring of 1821. From this sickness he never quite recovered: declining various offers of better situations, he saw his strength waste away, while other bitter experiences made him shy of other men, and drew him into solitude. Only a few friends came near him to revive his drooping spirits for an hour occasionally. Yet in art his soul continued free and active; indeed, his latest works, compared with his earlier, show more cheerfulness, if not even humor. The use of the springs at Ems, in the summer of 1825, appeared to benefit him, and so revived his energies that he wrote an overture for the orchestra, and his last quartet with flute. But this was only the last flickering up of the dying flame; in January 1826, he took to his bed again, which he never left; he longed to die, and on the 24th of May, 1826, his longing was fulfilled. His departure was tranquil. "I see nothing more!" were his last words. Then he had himself seated upright, summoned up his last energies, raised his folded hands in prayer, and expired without

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one momentary spasm of death being visible upon his countenance. His head, always beautiful, now manifested a transfiguration which astonished the bystanders. He was scarcely thirty-seven years old. Rochlitz, his biographer, thus speaks of him as a composer: "He belongs among those composers of our day who make less noise than they find sympathy; who are less imposing and transporting than they are apt to excite our respect and good feeling; who are less praised than enjoyed." To praise, as an artist, he was by no means indifferent, but it never led him to sacrifice his convictions of what he thought was right and beautiful in composing. His was a pure, disinterested striving to that end; if he ever failed, it was from mistaken judgment or from sickness. His works, about the merit of which the world is divided in opinion, are quite numerous. For the church he wrote a "*Pater Noster*," for four solo voices, with chorus, and several psalms; for the theatre, the operas "*Cantemire*" (1819, much admired) and "*Omar and Leila*," (romantic), in 1823; and for the chamber and the concert room, twenty quartets, (for string and wind instruments,) five quintets, (ditto,) three grand symphonies, four overtures, four pot-pourris for violin, one rondo for French horn; and a great many songs and ballads of various characters; among which his Op. 17, consisting of four four-part songs, his four-part song "*An die heilige Cäcilia*," and his Op. 33, (aria, *Ja, des Wiedersehens Freude*, for soprano and organ or piano,) are especially worthy of mention. Some of his songs have been republished to English words, in this country.

FESCENNINE VERSES. So called from the town of Fescennia, in Etruria, where they were first used. They were in the form of a dialogue, between two persons, who satirize and ridicule each other's failings and vices; also a sort of dramatic poem, perhaps extemporaneous. *Fescennina* was the name given to the first nuptial songs. This species of lyric poetry, which was afterwards improved into the epithalamium, though, in its early state, not quite so chaste as modern delicacy would exact, was long sanctioned by the customs of ancient times. The young Romans sang Fescennine verses, particularly at the harvest festivals, accompanying them with mimic motions. The Emperor Augustus prohibited them, as tending to corrupt the public morals.

FESTA, CONSTANTIUS. The compositions of this master are generally considered to be excellent. One of his motets is to be found in the fourth book of *Motetti della Corona*, printed so early as the year 1519. In the third book of Arkadelt's madrigals, published at Venice in 1541, there are seven of Festa's compositions. "In these," says Dr. Burney, "more rhythm, grace, and facility appear than in any production of his contemporaries that I have seen. Indeed, he seems to have been the most able contrapuntist of Italy during this early period, and, if Palestrina and Constantius Porta be excepted, of any period anterior to the time of Carissimi. I could not resist the pleasure of scoring his whole first book of three-part madrigals, from the second edition, printed at Venice in 1559; for I was astonished as well as delighted to find the composition so much more clear, regular, phrased, and unembarrassed, than I expected."

FESTA, LUIGI, a celebrated Italian violinist and composer for his instrument, resided at Naples about the year 1805.

FESTING, MICHAEL CHRISTIAN. A German violinist and composer for his instrument, resident in London in the first half of the last century. He was a pupil of Geminiani. His solos for the violin are well composed, but little known, having been originally sold only by private subscription. To Festing appertains the principal merit in establishing the fund for the support of decayed musicians and their families. This society took its rise in the year 1738, from the following occurrence: Festing, then resident in London, being one day seated at the window of the Orange Coffee House, at the corner of the Haymarket, observed a very intelligent-looking boy driving an ass and selling brickdust. He was in rags, and on inquiry was found to be the son of an unfortunate musician. Struck with grief and mortification that the object before him should be the child of a brother professor, Festing determined to attempt something for the child's support, with the assistance of Dr. Morrice Green. These worthy men soon after established a fund towards the support of decayed musicians and their families.

FÉTIS, FRANÇOIS JOSEPH, the learned musical theorist, critic, and journalist, known also as an industrious composer, was born at Mons, in Belgium, in 1784. He manifested a passion and talent for music at a very early age, and had his first instruction from his father, who was organist at the cathedral and conductor of the concerts in that city. He entered the Conservatory at Paris in the year 1800, where he became the pupil of Rey, in harmony. In 1804 he studied under Albrechtsberger in Vienna. He tried his fortune in many branches of musical composition, not excepting symphonies and the larger forms of church music; but his true vocation more and more developed itself in the sphere of musical learning and criticism. He published first, in 1823, his "*Traité élémentaire d'Harmonie et Accompagnement*" (Elementary Treatise on Harmony and Accompaniment); afterwards, in 1824, a valuable treatise on counterpoint and fugue, "*Traité du Countrepoint et de la Fugue*," which was adopted as the basis of instruction at the Conservatory. His next work was a memoir on the question, "What was the merit of the Flemish musicians in the fifteenth, sixteenth, and seventeenth centuries?" which received a prize from the Royal Institute of the Netherlands. In 1829 he published his "*Traité de l'Accompagnement de la Partition*" (Treatise on the Accompaniment of a Score), and in 1830 his popular little work, which has been translated into English and German, "*La Musique mise à la Portée de tout le Monde*," (Music made plain to all the World.) In 1827, Fétis commenced the publication of his very valuable musical journal, "*La Revue Musicale*," which he continued without interruption till November, 1835, nearly nine years. Of the labor and responsibility of this task we may form some idea from his own description of it in his "*Biographie Universelle*." With the exception of ten or twelve articles, Fétis edited the first five years alone, making an amount of matter equal to about eight thousand octavo pages. During the first three years he gave every week twenty-

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four pages of small, close type, and in the fourth year, thirty-two pages of a larger size. During this time he had to be present at all representations of new operas or revivals of old ones, at the *débuts* of singers, at all kinds of concerts; to visit the schools of music; inquire into new systems of teaching; visit the workshops of musical instrument makers, to render account of new inventions or improvements; analyze what appeared most important in the new music; read what was published, in France or foreign countries, upon the theory, didactics, or history of music; take cognizance of the journals relating to this art, published in Germany, in Italy, and in England; and even consult a great many scientific reviews, for facts neglected in these journals; and finally keep up an active correspondence; and all this without neglecting his duties as professor of composition in the Conservatory, or interrupting other serious labors." At the same time M. Fétis edited the musical "*Feuilleton*," in the newspaper "*Le Temps*;" and he says that several times he has written three articles upon a new opera on the same day, amounting in all to about twenty-five octavo pages, namely, one for his own "*Revue*," one for the "*Temps*," and one for the "*National*;" each article considered the opera under a different point of view, and all three appeared the day but one after the performance. Fétis commenced the collection of materials for his great biographical dictionary of musicians as early as 1806. The first volume appeared in 1837, (Brussels: Meline, Cans, & Co.,) and the continuation in 1844, (Mayence: Schott & Sons.) It is the most complete work of the kind in existence, filling eight large octavo volumes, under the title of "*Biographie Universelle des Musiciens, et Bibliographie Générale de la Musique*," (Universal Biography of Musicians, and General Bibliography of Music.) It is a work invaluable for reference, though the Germans complain, doubtless with some justice, of the partiality displayed in this and other writings of Fétis. In the year 1833, Fétis was appointed director of the newly-established Belgium Conservatoire at Brussels, which position he still holds. His musical journal has also been revived for some years past, under the title of "*Revue et Gazette Musicale*," at Paris, and principally edited by himself and his son. He has also continued to compose music, to write and publish books and treatises, theoretic, critical, philosophical, and didactic, and to give historical concerts and lectures upon music. For a fuller catalogue of his works, see article *Fétis* in his "*Biog. Universel.*"

FF, PRINCIPALMENTE IL BASSO. Very loud, especially the bass. It is also an abbreviation of *fortissimo*. FFF is still louder.

FEVIN, or FEUM, ANTOINE, a native of Orleans, is mentioned by Glareanus with great encomiums, as a successful emulator of Josquin de Prez, and a youth whose modesty and diffidence were equal to his genius. There are three of his masses, in the collection of masses and motets deposited in the British Museum, all of which are said to be excellent, but particularly the one entitled "*Sanctæ Trinitatis.*"

FIASCO. (I.) The technical term for a failure, a complete *break down* in a musical performance. Thus the Italians, and in imitation of them the *habitués* of operas and concerts, say of a singer, she made a *fiasco* of such a piece. Perhaps derived from *fiasco*, a round-bottomed *flask*, which cannot stand up.

FIBICK, ANTON, a performer on the trumpet at Prague. He composed some masses previous to the year 1796.

FIDDLE. This instrument is mentioned in the legendary "Life of St. Christopher," written about the year 1200.

"Christofre hym served longe:
The kynge loved melodye of *fithele* and of songe."

The fiddle is a well-known stringed instrument, invented before the twelfth century, and in old English called *fithele*, a name supposed by some writers to have been derived from the Latin word *fidicula*, a little lute or guitar. See VIOLIN.

FIDDLER. One who practises, or professes to perform upon, the fiddle, or violin.

FIDDLESTICK. A utensil so called because used in performing on the fiddle. See ARCO.

FIDICINAL. An epithet common to all stringed instruments.

FIELD, JOHN. A native of Bath, and celebrated piano-forte pupil of Clementi. He accompanied his master, in the year 1802, to Paris, where he delighted every one who heard him, playing some of the great fugues of Sebastian Bach with such precision and inimitable taste as to call forth from his Parisian audience the most enthusiastic applause. From Paris he proceeded to Vienna, where Clementi intended to place him under the instruction of Albrechtsberger, and to this Field seemed at first to assent with pleasure; but when the time arrived for Clementi to leave him, and set out for Russia, poor Field expressed so much regret at parting from his master, and so strong a desire to accompany him, that Clementi took him on to Petersburg, in which city he left him with proper introductions. The following summer Clementi revisited Petersburg, and found Field in the full enjoyment of the highest reputation, which he has ever since maintained in that capital, where he continued to reside till 1833, when he revisited London and Paris, and made the tour of France and Italy, with great applause. Sickness detained him in Italy until 1835, when he again returned to Russia. He died January 11, 1837. Field has published many concertos of considerable merit, and much other music for the piano-forte. Among his works are the following: Piano-forte: "First Concerto in E flat." "Second Concerto in A flat." "Third Concerto in E flat." "Fourth Concerto in E flat." "Fifth Concerto, or L'Incendie par l'Orage, in C." "First Divertisement, with Accompaniment of two Violins, Flute, and Bass," Bonn. "Second Divertisement, with Accompaniment of two Violins, Flute, and Bass," Moscow. "Quintet for Piano, two Violins, Flute, and Violoncello." "Rondo, with Accompaniment of two Violins, Tenor, and Bass." "Grand Waltz," London. "Variations to a Russian Air," Leipsic. "Fantaisie and Variation to the Air Ma Zetube," Bonn. "Fantaisie to an Andante by Martini," (Op. 3.) "Fantaisie upon Guarda mi un poco dal capo al piede." "New Fantaisie, upon the Polonoise Ah, quel dommage," (Leipsic.) "Three Sonatas," (Op. 1,) Leipsic. "Rondo Ecossoise,"

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(ad lib.) "Rondos from his Concertos." "Sonata." "Three Romances," (ad lib.) "Air du bon Roi Henry IV., with Variations." "Exercise in all the major and minor Keys," Leipsic. "Three Nocturnos." "Fourth Nocturno in A." "Fifth Nocturno in B flat." "Sixth Nocturno in F." "Seventh Nocturno in C." "Eighth Nocturno in G." "Rondo, No. 1." "Rondo, No. 2." "Rondo, No. 3." "Rondo, No. 4." "Sonata in B." "Grand Waltz, in A." "Favorite Polonoise, in form of a Rondo, in E flat." "Favorite Rondo in A," dedicated to the Countess d'Orloff. Also some *Nocturnos*, considered his best works.

FIENUS, JOANNES. A composer of madrigals, published in the Netherlands, between the years 1559 and 1580. He died at Dordrecht in 1585.

FIESCO, GIULIO. A madrigal composer about the middle of the sixteenth century. He was born at Ferrara, and his works were all published at Venice.

FIFE, or FIFFARO. A shrill wind instrument of the martial kind, consisting of a short, narrow tube, with holes disposed along the side for the regulation of its tones. It is blown at the side, like the common flute. The first thing to be learned on this instrument is the blowing or filling it sufficiently to sound the notes clear and distinct. Observe, therefore, the lips must be close except just in the middle, to give passage to the wind, and likewise contracted smooth and even.

Then, resting the fife just under the opening of the lips, place the mouth-hole of the fife opposite this opening, and blow aslant into the hole, turning the fife outward or inward till you can make it sound. It is not the great quantity of wind that is wanted to make the fife sound, but the manner of disposing of it, letting it come out quick and in as small a quantity as is necessary, according to the shrillness of the tones you want to produce; the lower the notes are, the more gently you must blow, and the higher they are, the stronger.

When you can thus fill the fife, put down the three first fingers of your left hand upon the three holes nearest the mouth hole, and the three first fingers of your right hand upon the other three holes, placing your thumbs on the opposite side between each of the two first fingers, taking care to stop the holes firm and close; then blow gently, and you will sound the note D. To sound E, take off the third finger of your right hand. To sound F♯, put down the third finger of your right hand, and take off the second finger. To sound G, take off the second and third fingers of the right hand; and so on for the other notes, as will be seen in the scale below.

There are several kinds of fifes, that is, keyed on different letters. Those in use are from a foot to sixteen inches in length. The longest are B fifes; but those keyed on C are the most common.

The fife is a very simple instrument, and within the reach of all; and it affords a degree of pleasure in playing flowing and lively melodies. The following directions for selecting and using the instrument will be found of value: —

Picking out a Fife. — One with the mouth-hole slightly oval, and not too large, is generally filled the easiest.

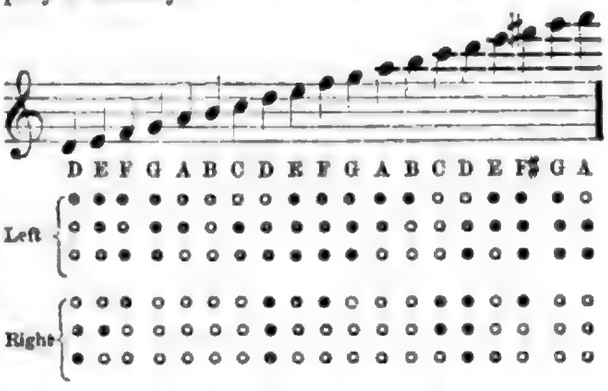
Black ebony fifes, or such as are made from heavy wood, with a smooth bore, usually produce tones of the best quality. A fife made from lead or gold, would probably be the most powerful. One with a joint in it is not the better for playing on that account.

Holding and blowing. — Hold it in the left hand; lay it quite down between the thumb and fore finger, the fingers tightly placed on the holes. Put underneath the thumb of the right hand. The fingers the same as for the left.

It will be easily filled, by directing into it a small, smooth current of air, from the mouth, in a slightly oblique direction, which will set the column of air in the fife in vibration, and a shrill sound will be produced. But little wind is required to fill this instrument. Very much depends upon the skill of the performer in adjusting his lips so that none shall be spilled. The learner should not blow as though he were kindling a fire. It will be better understood if we say the wind should be *whistled* into the fife. Every one, in beginning, blows five times as much as is necessary. Nothing like a buzzing should be suffered, which results from the blowing more wind over the hole than is forced into it.

The same sound is made sharp by rolling the fife out; flattened by rolling it in. The learner often supposes that he does not blow properly, when the difficulty results from not completely covering the holes. Sounds in the second scale are produced by blowing a little harder; in the third by blowing with a little more force, and by a different fingering, as may be seen in the gamut for the scales.

Let the scale be learned before attempting to play a melody.



These six dots represent the six holes on the fife; the black dots are the holes stopped; and the small circles represent the fingers off. When you can play the first eight notes, (or octave,) then try to play the next, to perform which, you must draw your lips tighter, and let the wind come out finer and stronger; when you have learned that, then try at the remainder, still forcing the wind out stronger; and then practise the whole from the lowest to the highest, and back again, until you have learned every note perfectly, and can play every note in the gamut without stopping.

FIFER. A performer on the fife.
FIFFARO. (I.) Fife. Same as PIFFERO.
FIFRE. (F.) A fife.

FIFTEENTH. An interval consisting of two

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octaves; also the appellation given to a certain stop in the organ.

FIFTH. A distance comprising four diatonic intervals: that is, three tones and a half. The fifth is the second of the consonances in the order of their generation. Consecutive fifths are not allowable in harmony, because they do not produce a good effect, and are offensive to the ear. The reason of this is, they have the effect of two successive keys, without the necessary modulation, or connecting link between them; and it is painful to the ear to leave the key in which we are playing or singing, without proper preparation. If consecutive fifths are played, we have exactly the same melody, at the same time, in fifths, in two different keys, the one destroying the effect of the other; so that the pleasing effect of each is lost. There is no more real difficulty or impropriety in fifths or octaves, "perfect concords," as they are called, as such, succeeding each other in similar motion, than there is in any other succession of chords; and it is only where, so succeeding, they become a part of another scale in a new and distant key, that any difficulty is felt, and they are to be avoided; and when no such change is the result, they may be, and are, as freely used as any other succession of chords, whether perfect or imperfect; and a single rule, capable of universal application, a rule always sure, true in all cases, and which never need to be departed from, varied, or excepted to, this simple rule, — that in a progression of chords, whether classed as discords or concords, perfect or imperfect, an abrupt change to a new and distant key, without modulation or preparation, is to be avoided — will include all that need be said, and may supersede all the various and contradictory rules which have been made upon this point.

FIFTH, SHARP. The sharp fifth is an interval consisting of eight semitones.

FIFIN, JAMES. An English musician. He published, in 1801, "The Musical Calendar, or Vocal Year, for one, two, or three Voices, with introductory Symphonies expressive of the four Seasons," London.

FIGURANTES. (F.) Those dancers of a ballet who do not dance singly, but many together, and serve to fill up the background during the exhibition of individual performers. They correspond to the *chorus* in the opera. In the drama, people are called *figurantes* who figure without having to say any thing.

FIGURED. A term applied to that descant, which, instead of moving note by note with the bass, consists of a free and florid melody. A bass accompanied with numerical characters, denoting the harmony formed by the upper or superior *parts* of the composition, and directing the chords to be played by the organ, harpsichord, or piano-forte, is called a *figured* bass. By a figured bass we mean a bass with figures attached to it for the purpose of indicating the harmony. It is a sign or notation of harmony, though not harmony itself. Figured bass indicates the particular chord to be taken in connection with each successive bass tone. Figures were originally used for the purpose of saving the labor and expense of writing out the parts upon the staff in full. See Bass Thorough.

FIGURED BASS. This term is also used in another sense, (called sometimes *figural* bass,) to denote a bass which, while a certain chord or harmony is continued by the parts above, moves in notes of the same harmony. For example, if the upper parts consist of C, E, G, (the common chord or harmony of C,) and while they are held on, or continued, the *bass* moves from C, the fundamental note of that harmony, to E, another note of the same harmony, that *bass* is called a *figured bass*.

FIGURES OF DIMINUTION reduce the time of the notes over which they are placed one third of their relative length, thus: —

The notes with a figure 3 are called triplets; and when two triplets come together, as in the above example, a figure 6 may be used, which has the same effect over the six notes as the figure 3 has over the three. Diminution takes place when there are a number of words which are to make tones, and several hasty motions in the space of a cadence; several quavers and semiquavers corresponding to a crotchet or minim.

FILIBERI, ORAZIO. A composer of sacred music in the seventeenth century.

FILS. A French violinist, and author of a method for his instrument, published at Paris in 1800.

FILUM. (L.) The name formerly given to the line drawn from the head of a note upwards, or downwards, and which is now called the *tail*, or the *stem*.

FINAL. An old appellation given to the last sound of a verse in a chant, which, if complete, is on the key note of the chant; if incomplete, on some other note in the scale of that key.

FINALE. (I.) A word signifying the last composition performed in any act of an opera, or part of a concert. The finale consists of compositions of various characters. In instrumental pieces, it has mostly a character of vivacity, and requires a quick movement and lively performance. In the opera, the finale mostly consists of a series of compositions for many voices, and of different character and different time and movement.

F IN ALT. The seventh above G in alt; the seventh note in alt.

F IN ALTISSIMO. The octave above F in alt; the seventh note in altissimo.

FINAZZI, FILIPPO. A singer and composer, born at Bergamo in 1710. After performing at the Italian opera at Breslau, and remaining for some years in the service of the Duke of Modena, he purchased a country house near Hamburg, where he married, and remained till his death, which took place in the year 1776. Much of Finazzi's music was published at Hamburg.

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FINCH, EDWARD. A deacon of York in the year 1700. In Dr. Tudway's collection of services and anthems are a "*Te Deum*" and a "*Jubilate*" of Finch's composition.

FINCK, HERMANN. Author of a work published at Wurtemburg in 1556, under the title "*Practica Musica, Exempla variorum Signorum, Proportionum et Canonum, Judicium de Tonis ac quædam de Arte suaviter et artificiose cantandi.*" This is a very rare book, and contains much valuable matter respecting the early history of music.

FINE, or FIN. (I). The end. *Fine del atto*, end of the act. *Fine del aria*, end of the air.

FINETTI, GIACOMO. A Franciscan monk and composer, born at Ancona. He published much sacred music at Venice in the early part of the seventeenth century.

FINGER. A word metaphorically applied to ability in execution in general, but especially on keyed instruments; as when we say, such a master possesses an expressive or an elegant *finger*; that lady displays a rapid or a delicate *finger*.

FINGER BOARD. That thin, black covering of wood laid over the neck of a violin, violoncello, &c., and on which, in performance, the strings are pressed by the fingers of the left hand, while the right manages the bow.

FINGERED. A term applied to piano-forte exercises, over or under the notes of which figures are placed, to signify the finger with which each corresponding key is to be struck.

FINGER, GOTTFRIED. A German musician, and chapel-master to King James II. of England in 1685. He published an opera in London in 1691, called "The Judgment of Paris," and afterwards, on the continent, various other dramatic music, and some instrumental pieces.

FINGERING. Disposing of the fingers in a convenient, natural, and apt manner, in the performance of any instrument, but more especially the organ and piano-forte. Good fingering is one of the first things to which a judicious master attends. It is, indeed, to this that the pupil must look, as the means for acquiring a facile and graceful execution, and the power of giving passages with articulation, accent, and expression. Easy passages may be rendered difficult, and difficult ones impracticable, by bad fingering; and though there are many arrangements of notes which admit of various fingering, still, even in these, there is always one best way of disposing of the hand, either with regard to the notes themselves, or those which precede or follow them. But there are an infinite number of possible dispositions of notes, which can only be fingered in one particular way; and every attempt at any other is but risking the establishment of some awkwardness, which the practitioner will have to unlearn, before he can hope to attain the true fingering. Hence it is obvious that no qualification requisite to good performance is of more importance to the learner than that of just fingering, and that whatever talents and assiduity may be able to achieve, independently of instruction, in this great particular, the directions of a skilful master are indispensable.

FINISHED. An epithet habitually applied to musical practitioners supposed to be advanced to the ultimate stage of manual or vocal execution. He, or she, whose performance is conceived to be superlatively excellent, is said to be *finished*.

FINITO. (I.) Finished, or ended.

FINTO, or FINT. (I.) A feint. A term applied to the preparation for a cadence which is not executed; when the performer, having done every thing that is requisite to a full close, instead of falling on the final, passes to some other note, or introduces a pause.

FIOCHI, VINCENZO, was born at Rome in 1767. He studied at Naples under Fenaroli, at the conservatory of *La Pietà*, after which he composed in Italy sixteen operas, some of which were successful in the performance. He was next appointed organist to St. Peter's at Rome, from whence he went to Paris about the year 1802, when he produced the opera "*Le Valet de deux Maîtres.*" Afterwards he was engaged in tuition in Paris, and published, conjointly with Choron, "*Les Principes d'Accompagnement.*"

FIORAVANTI, VALENTINO. A dramatic composer, born at Rome in 1767, and a resident of Florence, especially distinguished by his comic operas, which are remarkable for native wit, for lightness, vivacity, and spirit. In July, 1816, he was appointed chapel-master of St. Peter's in Rome. He studied at Naples, but entered on his theatrical career at Turin. He set many comic operas for the Italian theatres, between the years 1787 and 1810. In 1807 he went to Paris, where he produced "*I Virtuosi ambulanti,*" the words of which Picard has imitated in his "*Comèdiens ambulans.*" This had the same success as his "*Capricciosa pentita,*" which had appeared in Paris in 1805. He has also obtained great favor in Germany by his comic opera, "*Le Cantatrice villane*"— a piece full of spirit, lively wit, and beautiful melody, and which may be considered as classic among comic operas. He has also written a number of beautiful songs, with the music for the piano-forte, which have been printed in London.

FIORE, STEFANO ANDREA. Chapel-master to the King of Sardinia. He was a good vocal and instrumental composer in the early part of the last century.

FIORILLI, AGOSTINO. A dramatic composer of Palermo between the years 1783 and 1790.

FIORILLO, IGNAZIO, was born at Naples in 1715. The name of his master is unknown, but the method transmitted to the pupil bespeaks that of Durante or Mancini. After having composed several operas in Italy, which were favorably received by the public, Fiorillo was called to Germany in consequence of the reputation he had acquired. He was appointed chapel-master at Brunswick in 1754, where he composed the music to Nicolini's ballets, who then disputed precedence in this kind of spectacle with the first ballet masters in Europe. From this time the talents of Fiorillo were specially sought in this style of composition. He was subsequently engaged to direct the chapel at Cassel, where he was equally successful. In 1780, he obtained a

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pension from the elector, and in the bosom of retirement and repose he ended his days, in one of the villages near the town of Wetzler, in the year 1787. Fiorillo is the author of many works, which have cemented the union of Italian melody with German harmony. "*Demofoonte*," "*Andromeda*," and "*Nileti*" are regarded as his best operas.

FIORILLO, FEDERICO, son of the preceding, was a good violinist. He was born at Brunswick in 1753, remained in Poland some time, and was appointed *chef-d'orchestre* to the theatre at Riga in 1783. From thence he went to Italy, and afterwards to France, where he published much violin music about the year 1785. From Paris Fiorillo proceeded to London, where his performance and compositions were much admired, especially his trios, which were thought little inferior to those of Boccherini. The instrumental compositions of F. Fiorillo are very numerous, and bear date from the year 1780 to 1800. He also published "*Etude de Violon, formant trente-six Caprices*," a work of high authority in the art of violin playing.

FIORINI, GIOV. ANDREA, a Milanese, pupil of the celebrated Leo, flourished about the year 1750. He was chapel-master to the cathedral of Milan, also to that of Como. His compositions for the church were much admired.

FIORINI, IPPOLITO, chapel-master to the Duke Alphonso II. of Ferrara, composed much sacred music about the year 1570.

FIORITURE. (I.) Literally, little flowers. Embellishments in singing; divisions of rapid notes.

FIRST. A word applied to the upper *part* of a duet, trio, quartet, &c., either vocal or instrumental; also to the upper *part* of each kind, in overtures, symphonies, concertos, and other full pieces. Such *parts* are called *first*, because they generally express the air, and from their superior acuteness, possess a preëminence in the combined effect.

FIS. (G.) F sharp.

FISCHER, JOHANN NICHOLAS, was born in 1707 at Belhen, in the bailiwic of Kœnigsee, in the county of Schwartzburg. He was a violinist of some repute, and served the Duke Augustus William of Brunswick in that capacity for nine months. Amongst others of his compositions are the following for the violin: "Six Symphonies for two Violins, two Flutes, Viol, and Bass," "Six Concertos for the Violin," and "Two Books of Solos for the Violin."

FISCHER, A. J., son of Ludwig Fischer, is a celebrated buffo bass singer at Berlin. He was born about the year 1782. He has composed some piano-forte music, published at Offenbach and Leipsic.

FISCHER, CHRISTIAN FRIEDRICH. A celebrated singer at Kiel about the year 1740.

FISCHER, CHRISTOPH HEINRICH, a musician at Brunswick, composed some piano-forte music, of a popular description, about the year 1792.

FISCHER, FERDINAND, court musician at Brunswick, has published there much instrumental music. In the year 1800, he received a magnificent present from the Emperor Paul, of Russia, for a military cantata, composed on the occasion of the emperor's birthday.

FISCHER, JOHANN, was born in Suabia. He went very early to Paris, and became copyist to the celebrated Lulli. On leaving France, he engaged himself as violinist at several of the principal towns in Germany, and at length settled at Schwedt, a town of Brandenburg, where he died at an advanced age, towards the middle of the last century. His compositions consist of both vocal and instrumental music, published chiefly at Augsburg, Hamburg, and Berlin, and bearing date from the years 1681 to 1708.

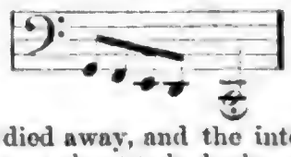
FISCHER, JOHANN CASPER FERDINAND. Chapel-master to the Margrave of Baden, and pianist. He published much vocal and instrumental music at Augsburg, between the years 1696 and 1738.

FISCHER, JOHANN CHRISTIAN, a celebrated performer on the hautboy, and composer for his instrument and for the flute, was a native of Friburg, in the Brisgau. He resided for some years in London. In the spring of the year 1800, while performing a solo part in his concerto at the queen's house, after having executed his first movement in a style equal to his best performance during any part of his life, in the course of his adagio, he was suddenly seized with an apoplectic fit, and fell down. Prince William of Gloucester, observing the accident, supported him out of the apartment, whence he was conveyed to his residence in Greek Street, Soho, where he expired in about an hour afterwards. The king was very much affected, and had the first medical assistance called to his aid. In his last moments, Fischer desired that all his manuscript music might be presented to his majesty George III.

FISCHER, JOHANN GEORG. Author of a Latin work on vocal music, published at Gottingen in 1680.

FISCHER, JOHANN GOTTFRIED. A singer at Friburg since the year 1800. He composed some vocal and instrumental music, published at Leipsic and Dresden, between the years 1785 and 1795.

FISCHER, LUDWIG, a celebrated singer at the Italian Opera at Berlin, was born at Mentz in 1745. His singing was much admired both in Italy and Germany. After singing in all the continental capitals, he crossed over to London in 1795. He was there several times afterwards before he finally left the stage, which was about 1812. He died in 1825. Fischer's voice was one of extraordinary compass, and reached far down below the bass staff, the lower notes being of mighty power. The C below the staff was a favorite note with him, and he embraced every possible opportunity to hold it, swell it to his full power, and then let it die away amid the perfect silence of the house. Once, however, he found his match. He was singing, one evening, an aria, in which he introduced the following passage:—



As his tone died away, and the intense stillness of the house was about to be broken by the usual

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thunder of applause, a sailor in the upper gallery took up the tone, and to the astonishment and mirth of the whole audience, robbed Fischer of a portion of his laurels, by closing the aria for him thus: —

FISCHER, MADAME BARBARA, wife to the preceding, was also a celebrated singer in Germany at the latter end of the last century.

FISCHER GEORG WILHELM, composer of piano-forte music in Germany, between the years 1784 and 1799.

FISCHER, J. P. A. A Dutch author of some didactic works on music, published at Utrecht in the year 1728.

FIS DUR. (G.) F sharp major.

FIS FIS. (G.) F double sharp.

FISH, W., was born at Norwich in the year 1775, and spent the early part of his life as a practical musician in the theatre, whilst holding which situation he composed several *bagatelles* for the stage, which were introduced and applauded, but were never published. On leaving the theatre, and determining, on his marriage, to reside in Norwich, he found it necessary to turn his attention more particularly to the piano-forte —a study that he was the more stimulated to by his natural inclination for composition, and which at that time he had an opportunity of cultivating under Hugh Bond, formerly organist of Exeter Cathedral. Since this period, Fish has exercised his profession in various ways. On the death of his former preceptor, the justly celebrated Michael Sharp, it fell to his lot to be appointed to the situation he vacated as principal hautboy at the public concerts at Norwich, then under the direction of the Rev. E. Glover. On this instrument he continued to perform several years, occasionally playing concertos. The following is a list of his principal works: Song, "To pity's voice." Song, "Maid of the Vale." Song, "How sweet were the days that are gone," (words and music.) Song, "Shipwrecked Sailor," (words and music.) Song, "When in the tented field," (words and music.) Duet, "The Lark," (words and music.) Glee, "O thou that rollest above." Song, "Invocation to Sleep." Song, "Maria's Adieu." Song, "Maid of Marlwall." Song, "Go, balmy zephyr." Song, "The Evening Star." Song, "Joy to my love," (words by Mrs. Opie.) "Grand Sonata, Piano-forte," Op. 1, dedicated to Miss Head. "Grand Sonata, Piano-forte," Op. 2, dedicated to Miss Lovelace. "Concerto, Hautboy," performed at the provincial meetings and professional concerts. "*Polonoise Rondo*, Piano-forte." "Tekeli, a Rondo, Piano-forte." "Life let us cherish, Harp," dedicated to Miss L. Woodhouse. "*Nel cor piu*, Harp," dedicated to Miss Stracey. "Winters of the Alps, Rondo, Piano-forte." "Fantasia, Harp," dedicated to Miss Beevor. "Introduction and Waltz, Piano-forte," dedicated to Miss Lukin. "Montpellier Rondo," dedicated to Mrs. Opie, (manuscript.) "A Cantata," (words by Mrs. Opie.) "Grand Duet, Harp and Piano-forte," dedicated to Miss F. Jerningham. "Fantasie and Rondo," dedicated to Lady Maria Belders.

FISHER, JOHN ABRAHAM, doctor of music, was born in London in 1744. The following are some of his compositions: 1. "Monster of the Wood," opera, published by Clementi. 2. "Sylphs," opera, published by the same. 3. "Canzonets," published by Broderip. 4. "Nine Concertos for the Piano-forte," published by Clementi and Broderip. 5. "Four Concertos for the Hautboy," published by Clementi. 6. "Divertisements for two Flutes," published by Clementi. 7. "Violin Solo," published by Clementi. 8. "Violin Trios," Ops. 1 and 2, published by Preston.

FISIN, JAMES, was born in Colchester, and received the first acquirements of his musical education under the tuition of the well-known Frederic Charles Reinhold, whose abilities and talents were highly appreciated by the most eminent professors of his time. After quitting Colchester, in the year 1776, he was so fortunate as to be placed under the auspices of the late Dr. Burney, from whom he experienced infinite advantages, as well from his friendship as his transcendent knowledge of music. For many years Fisin was patronized by the late Sir Edward Walpole, from whose exalted protection and benevolent attention he derived great benefit. In the year 1801, in consequence of the ill state of his health, Fisin fixed his abode at Chester, in which city he resumed his professional pursuits, teaching and composing music; there he remained three years, in the enjoyment of much respect in a circle of distinguished characters. The following are among the published works of Fisin: "One Set of Canzonets," dedicated to Miss Crew. "One Set of Canzonets," dedicated to Lady Vernon. "Three Sets of Canzonets," dedicated to Mrs. Wright. "Twelve Ballads," dedicated to Mrs. Norman. "Six Vocal Duets," dedicated to Lady Hume. "Three Glees for four Voices," dedicated to Sir George Smart. "The Seasons, or Vocal Year," dedicated to the Princess Mary. "Judgment of Paris," dedicated to the Countess of Bridgewater. "Sacred Songs." "Three Sonatas," dedicated to Mrs. Burney. "Three Sonatinas," dedicated to Miss Graham; besides a variety of single pieces.

FIS MOLL. (G.) F sharp minor.

FISTULA DULCIS. (L.) See FLUTO-À-BEC. *Fistula* was an epithet which was applied anciently to all instruments derived from the pipe or reed.

FISTULA GERMANICA. (L.) The German flute.

FISTULA PANIS. (L.) Pipe of Pan. A wind instrument of the ancients, consisting of reeds or canes cut just below the joint, and forming stopped pipes, like those of the stopped diapason of the organ.

FISTULA PASTORICIA. (L.) The name given by Cicero, and other classical writers, to the oaten pipe used by the audience at the Roman theatres, in expression of their disapprobation. It was louder and more harsh, than hissing, and in some degree, similar in tone, as well as in use to the English catcalls of the past century.

FITHELE. The old English appellation of the fiddle, and supposed to have been derived from the Latin word *fidicula*. See FIDDLE.

FITZWILLIAM, EDWARD, long known in the musical profession, died in London, January, 1853, in the sixty-eighth year of his age. He was formerly a dramatic performer of some eminence; but he has, till within a short period of the termination of his life, been known as a glee and dinner singer. Mr. Fitzwilliam was formerly very popular at the Surrey theatre, musical pieces having been written for him by Mr.

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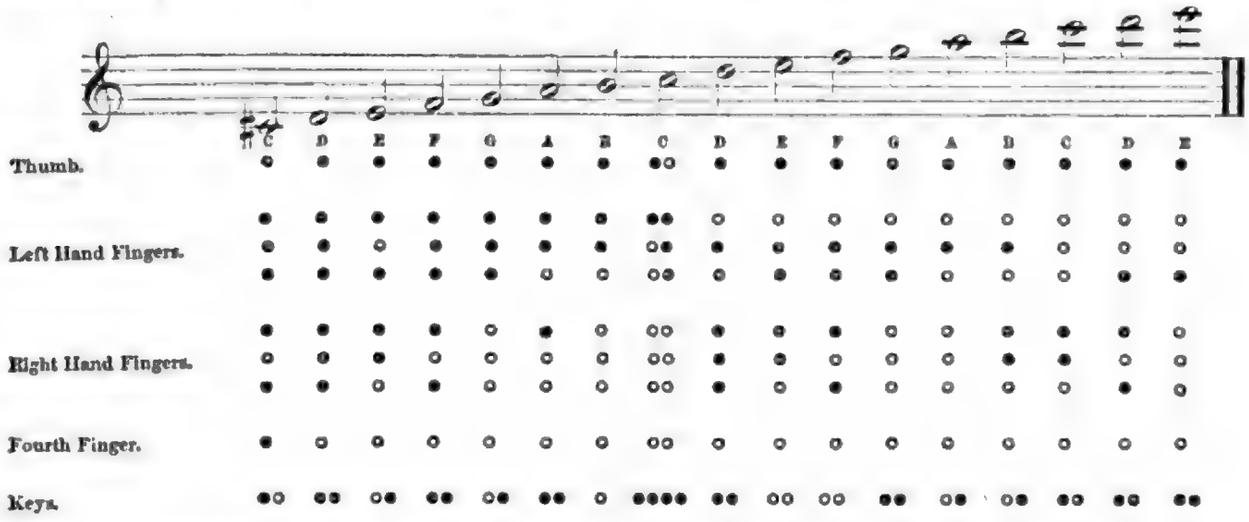
T. Dibdin. In characters written for his peculiar humor, he was considered unsurpassable. For a few years past he has been an annuitant upon the Drury Lane theatrical fund.

FIXED SYLLABLES. Syllables which do not change with the change of key. The Italians fix their syllables on particular tones; thus giving to the mind a *positive representation*, while by movable syllables we get only a relative idea.

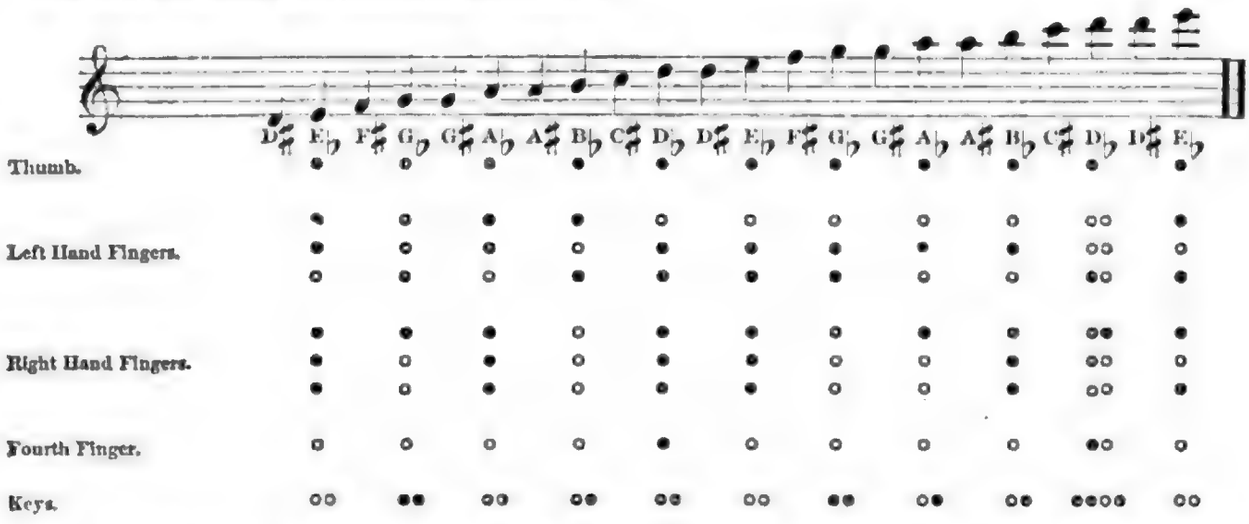
FLAGEOLET. A small pipe or flute, the notes of which are exceedingly clear and shrill. It is generally made of box, or other hard wood, though sometimes of ivory, and has six holes for the regulations of its sounds, besides those at the bottom and mouthpiece, and that behind the neck. This instrument was formerly much used as a solo instrument. There is also a DOUBLE FLAGEOLET, consisting of two tubes. This is not much used, as it only adds second notes to such as can be performed with the left hand upon the principal tube.

A DIATONIC SCALE FOR THE PATENT FLAGEOLET.

In order to produce the low notes, the pupil must blow very gently, and as he gradually ascends, so in proportion blow harder. The delicacy of this kind of instrument will not admit of much force, particularly on the low notes.



The flats and sharps are produced as follows: —



The long key, which is occasionally added to the flageolet, takes the semitones in every octave throughout the scale.

FLAMMINI, FLAMMINIO, a Roman nobleman, published at Rome, in 1610, "*Villanelle, à une, duo, e tre Voci, con Stromento e Chitarra Spagnola.*"

FLANDRUS, D. ARNOLDUS. Composer of madrigals, some of which were published at Dillengen, at the commencement of the seventeenth century.

FLASCHNER, GOTTHELF BENJAMIN. A composer of songs, published at Zittau and Leipsic between the years 1789 and 1796.

FLAT. A sign of depression. A character which, being placed before a note, signifies that the note is to be sung or played half a tone lower than its natural pitch. The natural scale of music being limited to fixed sounds, and adjusted to an instrument, the instrument will be found defective in several points; as particularly in that we can only proceed from any note by one particular order of degrees; that for this reason we cannot find any interval required from any note or letter upwards and downwards; and that a song may be so contrived, as that, if it be begun by any particular note or letter, all the intervals or other notes shall be justly found on the instrument, or in the fixed

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series; yet were the song begun with any other note, we could not proceed. To remove or supply this defect, musicians have recourse to a scale proceeding by twelve degrees, that is, thirteen notes, including the extremes, to an octave; which makes the instruments so perfect, that there is but little to complain of. This therefore is the present system or scale for instruments, viz., betwixt the extremes of every tone of the natural scale is put a note, which divides it into two unequal parts, called semitones, and the whole may be called the semitonic scale, containing twelve semitones betwixt thirteen notes, in the compass of an octave. Now, to preserve the diatonic series distinct, these inserted notes either take the name of the natural note next below, with a character called a sharp, or they take the name of the natural note next above, with a mark called a flat. This semitonic series, or scale, is very exactly represented by the keys of a piano-forte or organ, the foremost range of keys being the natural notes, and the keys behind, the artificial notes, or the flats and sharps.

When a note representing an intermediate sound is written on the same degree of the staff as the *lower* note of the two sounds between which it occurs, the sharp is used; and the note, letter, or sound is said to be *sharped;* but when the note stands on the same degree with the *upper* note of the two sounds between which it occurs, the flat is used; and the note, letter, or sound is said to be *flatted.*

The mark now used for the flat was originally the letter B, introduced to avoid the tritone, or sharp fourth, between F and B natural. This character was formerly of such importance, that it is enumerated by Gafurius among the clefs, and was accounted the clef of the F hexachord, as the other two clefs, now called the tenor and the bass, were of the G and C hexachords. These letters were selected from the seven, to show the places of the three semitones, in the three different scales of Guido, termed *naturale, durum,* and *molle;* and, being the highest sounds of the two which formed each semitone, were always sung with the syllable FA. The Germans add the syllable ES to the names of the letters which are flat. The French use the term *bemol,* from the Latin, and annex it to the vocal syllable; thus, *si bemol* is B flat.

FLATS AND SHARPS are placed, in all compositions, upon the letters where we find them, because they could not be placed differently without carrying the semitones from their natural situations. The use of flats and sharps is to enable the composer of music to place the key note on such a letter as he pleases, and yet to preserve the natural state of the octave.

FLAT SECOND. The minor second is formed by two sounds at the distance of a diatonic semi-tone: as, B C and E F. C is a minor second higher than B, and B is a minor second lower than C. The same is true with respect to E and F. This interval is sometimes called the *flat second;* and the term is useful in harmony. It is found also in the other scales, between F sharp and G, B flat and A, &c., as in the following example: —

all these are diatonic semitones, and form minor or *flat seconds.*

FLAT, DOUBLE, or DOUBLE FLAT. A character compounded of two flats, and signifying that the note before which it is placed is to be sung, or played, two semitones lower than its natural pitch.

FLAT FIFTH. This is composed of five degrees, and contains two tones and two semitones — not three tones: it may be divided into two minor thirds.

FLAUTO. (I.) A flute.

FLAUTATO, FLAUTANDO. (I.) With a flute-like tone. This term is sometimes met with in violin music, and the desired quality of tone is obtained by drawing the bow smoothly and gently across the strings, over that end of the finger board nearest the bridge.

FLAUTINO. (I.) The diminutive of *flauto;* signifying an octave flute. *Flauto piccolo* is a small flute or flageolet. *Flauto traversa* is a German flute.

FLEBILE. (I.) An expression implying that the movement before which it is placed is to be performed in a soft and doleful style.

FLECHE, J. A. MARSEILLE DE LA, gentleman of the chamber to the King of Westphalia, at Cassel, in 1812, was born at Marseilles in 1779. He was a celebrated singer and amateur vocal composer. Previously to the year 1811, he had composed "*Le Troubadour,*" opera, in two acts; "*L'Amour Paternel,*" a cantata; and a great variety of romances.

FLEISCHER, FRIEDRICH GOTTLIEB, a chamber musician to the Duke of Brunswick, and organist of that town, was born at Gotha in 1722. He was considered, in 1790, as one of the first German pianists of the school of Bach. He published much vocal and instrumental music at Brunswick, where he died in 1806, in his eighty-fifth year.

FLEISCHMANN, FRIEDRICH, chapel-master and private secretary to the Duke of Saxe-Meiningen, died, at an early age, in 1798. He published much music for the piano-forte, in different towns of Germany. Fleischmann was a man of letters, and of considerable taste in the arts.

FLEISCHMANN, JOHANN GEORG, violoncellist and chamber musician to the King of Prussia, has been celebrated in Germany since the year 1790, both for his performance on his instrument and his compositions, none of which, however, have been published.

FLEISCHMANN, JOHANN NICOLAUS, organist at Gottingen, published some vocal and piano-forte music at that town, between the years 1785 and 1794.

FLEURY, FRANÇOIS NICHOLAS DE, published a didactic poem on music, at Paris, in 1678. He also composed some sacred music, and a method for the theorbo.

FLIES, BERNHARD, a composer of piano-forte music, was born at Berlin, of Jewish parents, in 1770. He has published some piano-forte music at Berlin and Zerbst since the year 1796, also some canzonets, and an opera, called "The ridotto at Venice," which has been successful at the Berlin theatre.

FLOQUET, ETIENNE JOSEPH, was born at Aix, in Provence, in 1750. After being engaged in the choir of one of the churches at Paris, from a very early age, and having even attempted the composition of church music, he went to Naples, and studied under Sala and P. Martini. Whilst at Naples, he composed a "*Te Deum*" for a double orchestra, which the Italians much admired. On his return to Paris, he devoted himself to the composition of dramatic music, and brought out several operas, which were only moderately successful. He died in 1785.

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FLORID. An epithet applied by modern musicians to any movement, or passage, composed in a brilliant, fanciful, rich, and embellished style.

FLORID SONG. An expression used by the musicians of the fourteenth and fifteenth centuries, and applied to the invention of *figured descant*, to distinguish it from the old chant, or plain song.

FLOURISH. An appellation sometimes given to the decorative notes, which a singer or instrumental performer, adds to a passage, with the double view of heightening the effect of the composition, and displaying his own flexibility of voice or finger. There is nothing of which a sensible performer will be more cautious than of the introduction of flourishes, because he is never so much in danger of mistaking, as when he attempts to improve his author's ideas. With performers of little taste, plain passages are indiscriminate invitations to ornament; and too frequently, in the promptitude to flourish, the beauty of a studied simplicity is at once overlooked and destroyed. Auditors who are fonder of execution than of expression, and more alive to flutter than to sentiment, applaud these sacrifices to vanity; but those who prefer nature to affectation, and listen in order to feel, know exactly how to value such performers, and their performances.

FLORSCHUTZ, EUCHAR. A composer of vocal and instrumental music, published at Leipsic between the years 1792 and 1802. His duets for the piano-forte are much admired.

FLÖTE. The German for *flute*.

FLOTOW. A young and popular composer of German operas, much in vogue, of late, at Vienna, and elsewhere. His "*Alessandro Stradella*," first gave him celebrity. This was followed by "*Martha*." The overtures to these two works are much played by the concert orchestras of the day.

FLÜGEL. (G.) A harpsichord.

FLUTE. This is a common and well-known instrument, which has always held a high place in public estimation, its tones being exceedingly rich and musical, affording a beautiful accompaniment to the human voice, piano, guitar, &c., and an indispensable auxiliary to the orchestra. It has existed in many forms. The Latins called it *fistula*, and sometimes *tibia* or pipe; from the former of which some derive the word *flute*, though Borel will have it derived from *flutta*, thus called *a fluitando in fluviis;* inasmuch as a flute is long, like the lamprey, and has holes all along it, like that fish. The ancient *fistulæ*, or *flutes*, were made of reeds; afterwards they were of wood, and at length of metal. But how they were blown, whether as our flutes, or hautboys, does not appear. It is plain some had holes, which at first were but few, but afterwards increased to a greater number, and some had none. Some were single pipes, and some a combination of several, particularly Pan's syringa, which consisted of seven reeds, joined together sidewise. These seven reeds had no holes, each giving but one note — in all seven distinct notes; but at what intervals is not known. Perhaps they were notes of the natural or diatonic scale. The *fistula*, in ancient music, was an instrument of the wind kind, resembling our flute, or flageolet. The principal wind instruments of the ancients were the *tibia* and *fistula;* though how these were constituted, or wherein they differed, or how they were played on, does not appear. All we know is, that the *fistula* was at first made of reeds, and afterwards of other matters. The flute has had many names, as *flauto, flautino, flauto traverso, flauto tedesco, flautone, fluta*, &c.

FLUTE-A-BEC, or FISTULA DULCIS. This was once a common flute, and was blown at the end; it was also termed the *English flute*, and by the French *la flute douce*. The flute-à-bec was held perpendicularly to the mouth like the clarinet.

FLUTE, ANCIENT. An instrument, which had some sort of mouthpiece, and was double as well as single. It was often composed of two tubes, both played together, which would seem to show that the enlightened nations of antiquity possessed some knowledge of harmony.

THE BOEHM FLUTE was completed by M. Boehm, of Munich, in Germany, in December, 1832, and Mr. Badger, the American manufacturer, claims for it — *perfection of tune*, because every aperture is in its proper and natural position; *equality of tone*, because the holes are equal in size and distance, relatively, to the conical form of the instrument; *superior quality of tone*, because the bore of the instrument is not sacrificed (as in the ordinary flute) to a false arrangement and size of the finger holes; *greater susceptibility of sweetness*, because every note can be produced without exertion or difficulty; *increase of power*, because every hole is enlarged to the most available extent consistently with purity of sound.

FLUTE, COMMON. This instrument consisted of a tube about eighteen inches long and one inch in diameter, with eight holes disposed along the side, by the stopping and opening of which with the fingers, the sounds were varied and regulated. This was an improvement on the flute-à-bec, which name came from the old Gaulish word *bec*, signifying the beak of a cock, because the end at which it was blown is formed like the beak of that animal. The common flute is still so called to distinguish it from the German flute. Lucretius says "the common flute had its origin from the breathing of western winds over certain reeds;" and thus, he tells us, was suggested to man the rural pipe, the simple tube, which the ingenuities of later ages have improved into one of the most fascinating instruments of which art can boast.

FLUTE, GERMAN. A wind instrument of German invention, consisting of a tube formed of several joints, or pieces, screwed together or into each other, with holes along the side, like those of the common flute. It is stopped at the upper end, and furnished with movable brass or silver keys, which, by opening and closing certain holes, serve to temper the tones to the various flats and sharps. In playing this instrument, the performer applies his under lip to the hole about two inches and a half from the upper extremity, while the fingers, by their action on the holes and keys, accommodate the tones to the notes of the composition. The flute was held in much

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esteem in days of antiquity; it filled an important place at festivities, in the service of the temple, in triumphant strains, and in the sadness of funeral obsequies. It was deemed so essential to oratory, that speakers regulated their discourse, and poets the rhythm of their verses, by its sounds. It was invented at a very early period, and passed through many changes; but only in modern times has it obtained that degree of perfection which we may be justified in terming its culmination point. The flute has become a new instrument. Not only is its treatment and mode of performance altogether different in our days from what it was formerly, in respect to its being more free and more decisive, but the taste for this instrument has become more extended and more refined, and the important part which has been assigned to it in the modern opera has so far extended the circle of its utility, that the flute may be almost said to rival the violin. In a word, such is the degree of perfection to which it has attained, that all the acquirements of our ancestors on this instrument would now appear mean and contemptible. This most delightful of wind instruments, and which, of all others, is thought to approach the nearest to the human voice, is, however, sometimes misemployed by players, in forcing it to produce a kind of trumpet tone, instead of its natural mellifluous sound. This tone is quite foreign to the character of the flute, and has, in a great measure, been the means of strengthening the prejudice that prevails against it, and which will not allow it to be a proper instrument for concertos. This prejudice is still more confirmed by the generality of compositions of this kind, as they are, in many instances, much too uniform to keep attention alive, or to interest strongly the hearers during any long series of passages. If players were more studious to imitate the varied and more delicate bowings of the violin, and particularly its effects in *legato*, and above all in *staccato* passages, then the flute concerto, instead of resembling the tones of a musical clock, could not fail to touch the heart, and to produce the powerful effects of the human voice, to which the sounds of this instrument so much assimilate. The *virtuoso*, who, to justify his very name, ought to be one who prizes excellence only, is, according to the taste that now prevails in the musical world, rather solicitous to excite surprise by the powers of execution, and by artificial difficulties, than by simplicity and purity of taste; he considers that which costs the most the most worthy of attention. Art is now every thing; and, as this always stands opposed to nature, the *virtuoso* who studies only to excite admiration and surprise frequently exercises his powers at the expense of the ear, to which he ought always to pay the greatest deference, and without whose approval all music is vain and ineffectual. The true master of his instrument is able to show on that alone all the power which music possesses of touching the heart, of unlocking all the sacred sources of the feeling, and will require nothing from his instrument that is contrary to its genius. Real art is only from within; where she reigns, mechanical art must always yield due submission. She holds the command over the powers of execution, and creates a language peculiar to herself, in order to give utterance to deeply-seated feelings, and to impart them to others. Devoutly is it to be wished that those performers who are ambitious of drawing from the flute the tones of the bassoon or the clarinet would well consider this, and be governed by the predominant character of their instrument, which is confessedly the elegiac — a character of the greatest sweetness, and of that pathos which goes at once to the heart. Within a few years, Mr. A. G. Badger, of New York, has commenced in this country the manufacture of the Boehm flute, which he considers an improvement on all others. In his "History of the Flute," he says, At the commencement of the last century, the German flute, which, in allusion to the position in which it was held, was also termed the "*Flauto traverso*," or transverse flute, began to divide the public favor with the flute-à-bec. The superiority of the German flute over the flute-à-bec consisted in its improved quality of tone and somewhat better intonation. On the flute-à-bec no skill of the performer enabled him to vary, to any extent, the quantity and quality of its tone, or the pitch of the notes, owing to its being voiced with the tongue, like the pipe of an organ, or like a common whistle; but on the German flute the notes were produced by the immediate agency of the lips; comparatively a greater variety of tone, and certain improvements, even as to intonation, were consequently obtained. At that time the German flute had but six holes, which were stopped by the first three fingers of each hand. From these holes, combined with the note given by the entire tube, — that is, when all the holes were closed, — was produced the diatonic scale of one key or mode, that of D major. Shortly after, however, an additional hole was added by Phillibert, a Frenchman, stopped by a key, (D sharp, or E flat.) This, which constituted the one-keyed flute, or flute with seven holes, as seen in the one-keyed flute of the present day, was a death blow to the flute-à-bec. It improved the quality of some of its tones, and extended its compass upward. Many a kindly prejudice, many a grateful recollection of past enjoyment, was enlisted in favor of an old servant, and lingered to the last, but in vain. The flute-à-bec is now among the things that were, or is to be met with only in the hands of the antiquary. The flute remained in this state until the time of Quanz, who flourished from about the year 1720 to 1770, and was celebrated as a performer upon the flute, and as a composer for that instrument. He was also celebrated as a manufacturer of flutes. He added another D sharp or E flat key, and contrived a method of lengthening and shortening the head joint, so as to raise or lower the pitch half a tone. The discovery of this additional key was made in 1726, and the new head joint in 1752. The use of the latter is obvious; but it has puzzled the critics to divine what could possibly have been the object of this additional D sharp key, which, in conjunction with the new turning head, were said at the time to have corrected "all the imperfections of this instrument in point of bad notes and false tuning." They could not suppose it intended to make the enharmonic difference between D sharp and E flat. This would have been attributing a refinement of perception to Quanz utterly inconsistent with the obtuseness of ear which could endure the extreme imperfection, not only of the chromatic, but of the diatonic intervals of his instrument. We know by

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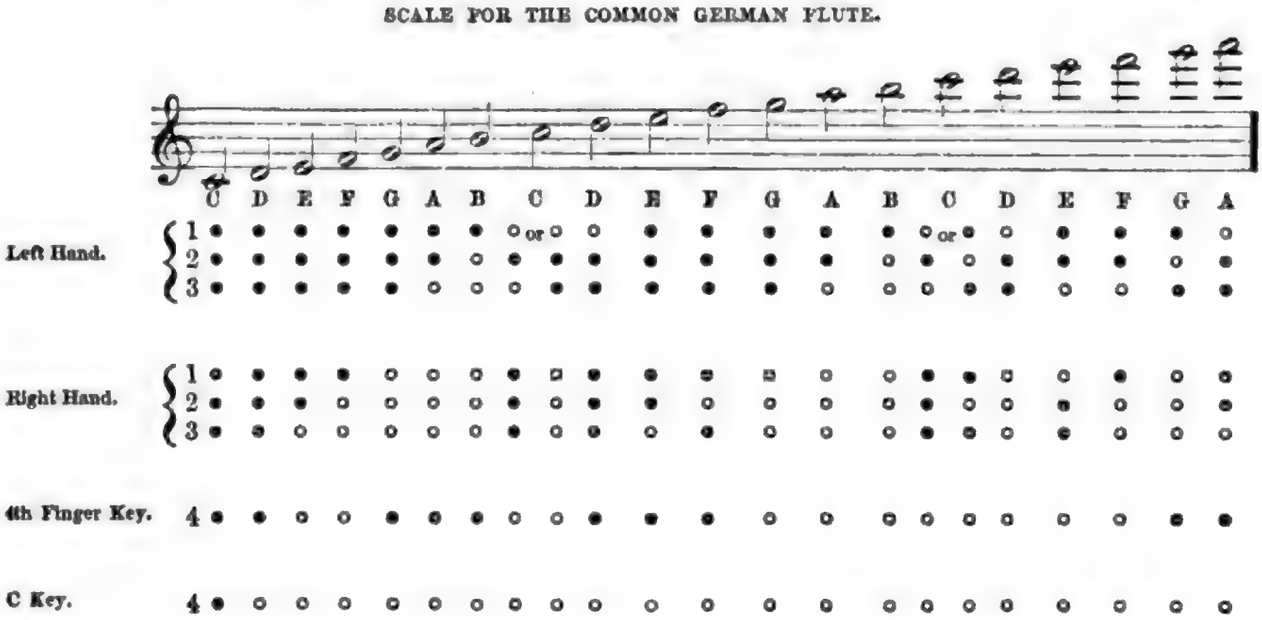
the flute music of his time, that several of the scales nearest related to that of D major were then employed, as well as the chromatic scale; but we know also, by a reference to the one-keyed flute of the present day, how grossly defective all these were, all the notes not belonging to D major having been produced by what may be termed artificial fingerings, and the scale of D major itself having been also very imperfect. That it afforded no great advantage, may be concluded from the fact that the application of it was ultimately discontinued. The next great improvement was the addition of three other holes, stopped by three additional keys, constituting the four-keyed flute, that is, the flute with ten holes. Some difficulty has been experienced in ascertaining the exact time of the introduction, and the name of the originator of these keys; but the most approved authorities among the Germans give the honor of this contrivance to Joseph Tacet, an Englishman, who was popular both as a performer on and as a manufacturer of the flute, in London, about seventy years since. This was really a great step in the progress of the flute. The notes G sharp or A flat, A sharp or B flat, and F natural, were, by means of these keys, produced upon the same principle as the D sharp or E flat, which had been obtained by the first key and the notes of the original six holes; and thus all the notes of the chromatic scale in the fundamental octave, excepting the C natural, were each produced by opening its legitimate hole, and the artificial fingerings for these notes, which produced tones of wretched quality and intonation, were no longer necessary. This improvement, great as it was, made its way at first but slowly. It was not until the beginning of the present century that the four-keyed flute began to be generally adopted in the English orchestras. After this the attempt was made to obtain a C natural by means of a key, the artificial C of the four-keyed flute, fingered thus, 0 2 0 | 1 2 3, being very imperfect. For this purpose a long key, acted upon by the first finger of the right hand, known as the C shake key, was added; but although a good note was thus produced, it has been of little use, excepting in the shake with B, owing to the necessity, when using it, of moving the right hand. About the same time the tube was lengthened, and two long keys were added at the foot of the instrument, giving the two additional low notes, C sharp and C natural. This was the seven-keyed flute. The duplicate long F key, acted upon by the little finger of the left hand, was next added, to facilitate the execution of the notes D natural or E flat, in connection with F natural; and thus was completed the ordinary eight-keyed flute. As many as seventeen keys have been added to some flutes, but the standard number has long been eight. Attempts were also made, from time to time, to improve the tone of the instrument, by enlarging the holes, and by variations in the bore. Joseph Tacet, before mentioned as the originator of the four-keyed flute, made experiments with large holes, as also did the late Mr. Nicholson. But these efforts, both as to the size of the holes and the variations in the bore, could only be partially successful, owing to the radically incorrect position of the holes and the erroneous principle upon which the keys were constructed. The first thing to be learned on the flute is to make it sound properly, for which purpose take the top piece only, and blow gently, turning it outward or inward till you can make it sound, and readily produce a good tone; then add another piece of the flute, blowing as before, proceeding thus till you have put the flute together. Then place one finger, and blow, adding the other fingers by degrees, endeavoring at the same time to get the right tone. After you can easily fill the flute, attend to the plain scale of the places of the fingers. The black dots in the scale signify the holes which are to be stopped, and the ciphers those which are to be left open. The figures represent the fingers of each hand. The lowest row of dots and ciphers signifies the key. Observe that as C has two columns of dots and ciphers, either may be used, as you may choose. Blow rather strong upon the high notes, placing your lips closer, and moving your tongue nearer to the lips. All the notes above C are said to be in alt, and all from C in alt are called double, as double D, double E, &c.

SCALE FOR THE COMMON GERMAN FLUTE.



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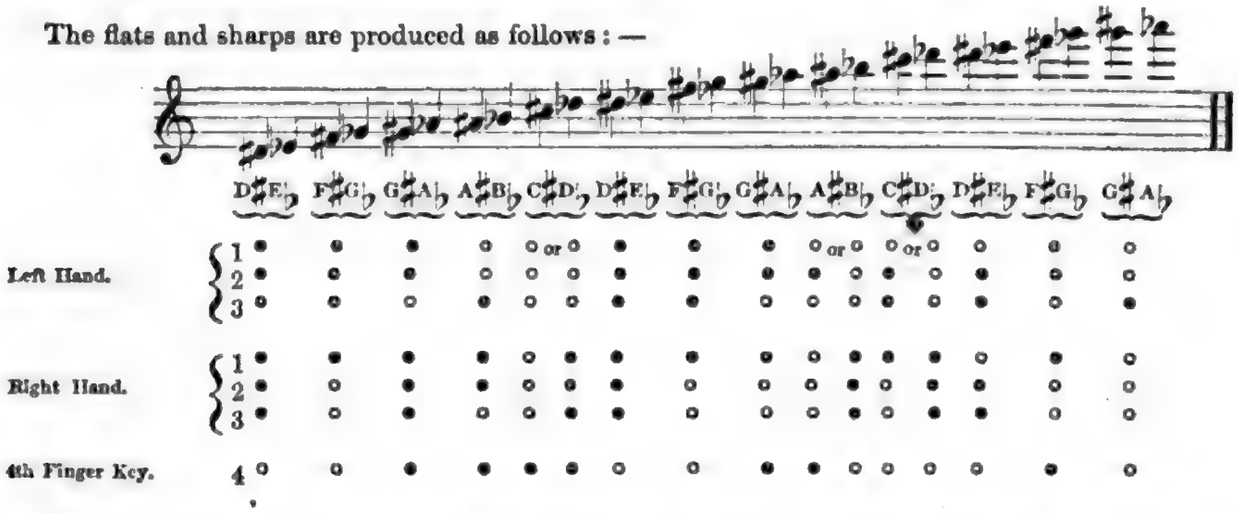
The flats and sharps are produced as follows: —



On the flute, D♯ and E♭ are the same. So are F♯ and G♭, and G♯ and A♭, &c.

F MOLL. (G.) F minor

F, or BASS CLEF. The name given to the indicial character placed at the beginning of the staff designed for the bass part, to determine the names and powers of the notes on that staff.

FOCKERODT, JOHANN ARNOLD. A composer, born at Muhlhausen. His works, which are chiefly for the church, are dated from the years 1692 and 1718.

FOCOSO, or FUOCOSO, or CON FUOCO. (I.) Used adverbially, to signify that the movement, or passage, over which it is placed, is to be sung or played with spirit.

FODOR, ANTOINE. A French pianist, and composer for his instrument. He left France during the revolution, and settled for some time at Amsterdam, where, and at Berlin, many of his works have been published, between the years 1795 and 1802.

FODOR, JEAN, elder brother to the preceding, was also a good violinist, and composer for his instrument. His works are voluminous, and have been published at Paris and in Germany. He remained some time at Petersburg during the French revolution.

FODOR, MADAME MAINVILLE, an accomplished singer, was born in Paris, in 1793; passed her childhood in St. Petersburg, and made her *début* at the Opera Comique, in Paris, in 1814. She performed in England, in the seasons of 1817 and 1818. She subsequently performed in Paris, and from thence went to Italy, where she was received with much enthusiasm. She was at Vienna in 1823, in which capital her popularity was also very great. Madame Fodor made her *début* at Vienna in the character of Desdemona, in Rossini's "*Otello*," Donzelli performing Otello, Ambrogi, Elmira, and David, Rodrigo. Educated in a fine school, Madame Fodor obtained such flexibility of voice, that every passage in her singing was executed with indescribable lightness and tenderness. It has been said of her at Vienna, that her ability consists in making art appear like artlessness.

FOERSTER, CHRISTOPH. A celebrated instrumental and church composer, in Germany, at the commencement of the last century. His works are very voluminous.

FOERSTER, EMANUEL ALOYSIUS. Chapel-master at Vienna, where he has composed much vocal, piano-forte, and church music, since the year 1790. He has also written a treatise on thorough bass.

FOGGIA, FRANCESCO, of Rome. A pupil of Paolo Agostino, from 1645 to 1681. In his youth, he was several years in the service of the court of Bavaria, and of the Archduke Leopold, afterwards emperor; but returning to Rome, he was appointed *maestro di capella* to the Church of St. John Lateran, and other great churches in that city. Antonio Liberati calls him the prop and father of music, and true ecclesiastical harmony.

FOLLIA. (I.) A species of composition, consisting of variations on a given air, invented by the Spaniards, and hence frequently called *follia di Spagna*.

FONTAINES, R. DES. A French poet and composer of songs, at the end of the seventeenth and beginning of the last century.

FONTANA, BENIGNUS. A composer of sacred music at Goslar, in Lower Saxony, in the first half of the sixteenth century.

FONTANA, FABRIZIO, an Italian composer and organist, was born at Turin, in 1650, and published some music for his instrument at Rome in 1677.

FORAMINA. (L.) The name given by the Romans to the holes made in the pipe, for the purpose of varying its sounds.

FORD, DR., the rector of Melton, England, was an enthusiast in music, very singular in his manner, and a great humorist. His passion for sacred music was publicly known from his constant attendance at most of the musical festivals in the kingdom. One who knew him says, "I have frequently met him, and always found him in ecstasies with Handel's music, especially 'The Messiah.' His admiration of this work was carried to such an excess, that he told me he never made a journey from Melton to Leicester, that he did not sing it quite through. His performance served as a pedometer by which he could ascertain his progress on the road. As soon as he had crossed Melton bridge he began the overtures, and always found himself in the chorus 'Lift up your heads' when he arrived

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at Brooksby gate, 'Thanks be to God' the moment he got through the Thurmasten toll gate. As the pace of his horse was pretty regular, he contrived to conclude the Amen chorus always at the cross in the Belgrave gate. Though a very pious person, eccentricity was at times not restrained even in the pulpit. It need not be stated that he had a pretty good opinion of his own vocal powers. Once, when the clerk was giving out the tune, he stopped him, saying, 'John, you have pitched too low — follow me;' then clearing up his voice, he lustily began the tune. When the psalmody went to his mind, he enjoyed it, and in paroxysms of delight, would dangle one or both of his legs over the side of the pulpit during the singing. When preaching a charity sermon at Melton, some gentlemen of the hunt entered the church rather late. He stopped, and cried out, 'Here they come; here come the red coats; they know their Christian duties. There is not a man among them that is not good for a guinea!' The doctor was himself a performer. I think it was at the Birmingham festival that he was sitting with his book upon his knee, humming music to the performers, to the great annoyance of an attentive listener, who said, 'I did not pay to hear you sing.' 'Then,' said the doctor, 'you have that into the bargain.'"

FORD, THOMAS, one of the musicians in the suite of Prince Henry, the son of King James I., was the author of some canons and rounds, printed in Hilton's collection, and also of a work entitled "Musicke of sundre Kinds, set forth in two Books, &c." This work was published in folio, in the year 1607. Thomas Ford composed the beautiful madrigal, "Since first I saw your face."

FORKEL, JOHANN NICOL., a doctor of philosophy, and director of the music at the University of Gottingen, was born in 1749. His knowledge of musical literature is universally allowed to have been very extensive, and his theoretical works on that science are considered as the highest authority among modern musicians. The following list embraces his principal works: 1. "*Über die Theorie der Musik*," (the Theory of Music,) Gottingen, 1774, in 4to. 2. "*Musikalisch Kritische Bibliothek*," Gotha, 1778, 3 vols. 8vo. 3. "On the better Arrangement of Public Concerts," Gottingen, 1779, in 4to. 4. "A Definition of certain Musical Ideas," Gottingen, 1780, in 4to. 5. "Almanac of Music, for 1782, 3, 4, and 9." 6. "*Allgemeine Geschichte der Musik*," (General History of Music,) Leipsic, 1788 and 1801, 2 vols. 4to. This is Forkel's most celebrated work; it contains the history of ancient as well as modern music. 7. "History of the Italian Opera, translated from the Italian, with Notes," Leipsic, 1789, 2 vols. 8vo. 8. "Numerous Critiques in the Literary Journal of Gottingen." 9. "General Literature of Music, or Instructions for knowing the Books on Music which have been published in Europe, from the earliest Ages to the present Time; drawn up in the Form of a Dictionary, and accompanied by Notes and Critical Discussions." Besides his merits as an author on the science of music, Forkel was an excellent pianist of the school of Bach, of whom he published a life, with a critical view of his compositions. Forkel also composed much vocal and instrumental music.

FORMULARY. The name formerly applied to the stated and prescribed number and disposition of the ecclesiastical tones.

FORNAS, PHILIPPE, a French musician, published "*L'Art du Plain-chant*," in 1672.

FORSTER, GEORG, chapel-master at Dresden, and composer of church music, died in 1537.

FORTE, or F. (I.) A word implying that the passage over which it is placed is to be sung or played loudly. Used in opposition to *piano*.

FORTEMENT. (F.) A word signifying that the movement, or passage, before which it is placed, is to be performed with strength and energy.

FORTIA DE PILLES, ALPHONSE, governor of Marseilles, was born in that city in 1758. He studied composition under Ligori, a Neapolitan pupil of Durante. Fortia composed four operas, which were performed at Manci. He also published much instrumental music.

FORTISSIMO, or FORTISS., or FF. (I.) Very loud. The superlative of *forte*.

FORTUNATO, GIOVANNI FRANCESCO. A dramatic composer at Placenza between the years 1783 and 1791.

FORTZETZUNG. (G.) A continuation.

FORZA, or FORZATO. (I.) Force; as, *con forza*, with force, vehemently.

FORZANDO, or FORTZ., or FZ. (I.) A term signifying that the note to which it applies, is to be struck with particular force, and held on. This term is expressed by fz, sf, or >. Its effect forms a strong feature in the character of modern music; we never find it expressed in any author before the time of Haydn. It may be described as a forcible expression of sound, which is no sooner uttered than it drops into the utmost degree of softness. It has its origin in the ebullition of our passions. We hear it in the expressions of joy, rage, and despair; indeed, it is natural to persons under any violent emotion. Like all other forcible expressions, its meaning will depend upon the situation and manner in which it is used. As used in the following passage, its effect is rather that of violence.

This effect is produced upon the violin by striking the note with a firm and strong bow; which is no sooner commenced than it is lightened, and falls into a soft and continued sound. Its influence upon the wind instruments is similar to that upon the voice.

FOURNIER, a French dramatic composer, brought out the opera "*Les deux Aveugles de Bagdad*," at Paris, in 1782.

FOURTH. A distance comprising three diatonic intervals; that is, two tones and a half. The fourth is the third of the consonances in the order of their generations.

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FOURTEENTH. The octave, or replicate, of the seventh; a distance comprehending thirteen diatonic intervals.

FOUTENELLE. A French dramatic composer. His principal work, the opera of "*Hecuba*," was brought out in 1799, but most of the music is said to have been borrowed from Gluck and Sacchini. He has also composed some admired violin music.

FOY was many years a professor of music at Dorchester, Dorset, and he was of a truly religious and consequently of a very friendly disposition. His hospitality was so great that it became almost proverbial. He was a great friend to the poor, and, indeed, if he could render service to any one, it always afforded him the greatest pleasure. Foy was a fine performer on the violin. He died suddenly in London, while on a visit, in 1820.

FOY, JAMES, son of the preceding. From the early proofs which he manifested of a talent for music, his father determined to bring him up to that profession, and commenced teaching him the piano-forte. In the year 1814, when the lamented Princess Charlotte was on a visit to Abbotsbury Castle, in Dorsetshire, the seat of the countess dowager of Ilchester, her ladyship introduced Foy to play the piano-forte to the princess. Her royal highness was delighted with his performance. His father, in some of the pieces, accompanied him on the violin. The princess was extremely affable to both father and son, and thought, from the boy's performance on the piano-forte, he had studied under the first masters in London; but was astonished to find that the father had been his only instructor. Foy was from this time a great favorite with the princess; she frequently observed how much she was delighted with his performance and interesting manners. He shortly after sent her royal highness a piece of his composition, the first he ever wrote; she was highly pleased with it, and desired the countess dowager of Ilchester to write to his father to that effect; and there is no doubt, if that princess had lived to occupy the throne, she would have rendered Foy great service. He continued to practise the piano-forte and to compose, and some time afterwards he commenced learning the harp; and through the kindness of his uncle, William Maddick, Esq., of London, who took great interest in his welfare, he was enabled, in his occasional visits to the metropolis, to study the harp, piano-forte, and the rules of composition, under the most celebrated masters. When his father died, the maintenance of his mother, three brothers, and a sister devolved on him; and though he was not at this time eighteen years of age, he, by his teaching, managed to support the family in a very respectable manner. He used to lead the concerts which were given at Dorchester. In the year 1823, he gave a musical festival in that town, when two new overtures of his own composition, for a full orchestra, were performed; and the reception they met with must have been truly gratifying to his feelings. The following is a list of his compositions: "Three Concertos for the Harp," "Three Overtures for a full Orchestra;" "Thirteen single Songs, some of which have Orchestral Accompaniments;" "Three Vocal Duets;" "Four single Glees, for three and four Voices;" "One Quartetto and Chorus;" "Two Sacred Pieces;" "Four Fantasias for the Harp;" "One Fantasia for the Piano-forte;" "Two Duets for Harp and Piano-forte;" and "One Quartetto for Harp, Flute, Clarinet, and Bassoon."

FRAMERY, NICOLAS ETIENNE. A French writer on music. He wrote the article *Musique*, in the "*Encyclopédie Méthodique*." He also published, in 1802, "*Discours qui a remporté le Prix de Littérature et Beaux Arts de l'Institut National de France*." Framery also wrote the music, as well as the words, of "*La Sorcière par Hazard*," an opera, performed at Paris in 1783.

FRANC, GUILLAUME. One of the fifty musicians who composed the tunes to the French version of psalms by Marot. These tunes were first printed at Strasburg, in the year 1545, and were afterwards, with several others, set in parts by Bourgeois and Gondimel.

FRANCESCHI, D. FRANCESCO. An Italian writer on music, and editor of an edition of the works of Metastasio, with copious notes on the subject of music, published at Lucca in 1789. This work is considered by the Italians as a *chef-d'œuvre* in musical literature.

FRANCŒUR, FRANÇOIS, chamber musician to the King of France, was born at Paris in 1698. He was a good violinist, and composed some instrumental music and several operas. He died at Paris in 1787, aged eighty-nine.

FRANCŒUR, LOUIS, first violin at the opera at Paris, died in 1745. He was generally called *L'honnête homme*.

FRANCŒUR, LOUIS JOSEPH, eldest son of Louis Francœur, was born at Paris in 1738. He was educated by his uncle, François Francœur, who placed him at the opera, as a violinist, in 1752. In 1767 he was appointed *chef-d'orchestre* at the opera. In 1772 Francœur published a work entitled "*Diapason de tous les Instrumens à Vent*." He also composed some operas.

FRANCK, JOHANN WOLFGANG. A composer of dramatic and instrumental music, chiefly published at Hamburg between the years 1679 and 1686.

FRANCK, MELCHIOR. A celebrated German church and secular vocal composer. His works, which are very numerous, and chiefly written in the Latin language, were published at different towns of Germany, between the years 1600 and 1636. He died in 1639, at Cobourg.

FRANCO, a monk of Cologne, born in the eleventh century, wrote about fifty years after Guido, and was the next who improved descant. He admitted the fifth as a concord, but called major and minor sixths discords. He was the first who wrote descant to secular airs, called *roundelays*. He also made some improvements in measuring time. He used five kinds of measure: 1st., three longs; 2d, a breve; 3d, a long and two breves; 4th, two breves and a long; and 5th, a breve and a semibreve. Franco used the dotted note, and bars; but his bars were for the purpose of indicating breathing places or musical phrases, and not for dividing the music into measures.

FRANCUS, JOANNES. A composer of sacred music published at Augsburg in 1600.

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FRANKLIN, BENJAMIN, a philosopher and statesman, the son of a soap boiler and tallow chandler, was born in Boston, 1706, and died in 1790. He invented a musical instrument called the harmonica, or armonica, which he concealed from his wife till the instrument was fit to play, and then awoke her with it one night, when she took it for the music of the angels. It is said that one Mr. Pockrich, of Ireland, was the first who thought of making use of drinking glasses for the purpose of producing music. He collected a sufficient number of glasses to produce all the necessary tones, and tuned them by putting more or less water into each, as each note required. Mr. Delaval soon after made an instrument in imitation, and from this instrument Dr. Franklin took the hint of constructing his armonica. The glasses for this musical instrument are blown as nearly as possible in the form of hemispheres, having each an open neck or socket in the middle. The thickness of the glass near the brim is about one tenth of an inch, increasing towards the neck, which, in the largest glasses, is about an inch deep, and an inch and a half wide within; but these dimensions lessen as the size of the glasses diminishes; the neck of the smallest being about half an inch in length. The diameter of the largest glass is nine inches, and that of the smallest three inches. Between these there are twenty-three different sizes. The largest glass in the instrument is G, a little below the reach of a common voice, and the highest G, including three complete octaves; and they are distinguished by painting the apparent parts of the glasses withinside, every semitone white, and the other notes of the octave with the seven prismatic colors; so that glasses of the same color (the white excepted) are always octaves to each other. When the glasses are tuned, they are to be fixed on a round spindle of hard iron, an inch in diameter at the thickest end, and tapering to a quarter of an inch at the smallest. For this purpose, the neck of each glass is fitted with a cork, projecting a little without the neck. These corks are perforated with holes of different diameters, according to the dimensions of the spindle in that part of it where they are to be fixed. The glasses are all placed within one another; the largest on the biggest end of the spindle, with the neck outwards; the next in size is put into the other, leaving about one inch of its brim above the brim of the first; and the others are put on in the same order. From these exposed parts of each glass the tone is drawn, by laying a finger upon one of them as the spindle and glasses turn round. The spindle, thus prepared, is fixed horizontally in the middle of a box, and made to turn on brass gudgeons at each end by means of a foot wheel. This instrument is played upon by sitting before it, as before the keys of a pianoforte, turning the spindle with the foot, and wetting the glasses, now and then, with a sponge and clean water. The fingers should be first soaked in water, and rubbed occasionally with fine chalk, to make them catch the glass, and bring out the tone more readily. Different parts may be played together by using both hands; and the tones are best drawn out when the glasses turn from the ends of the fingers, not when they turn to them. The advantages of this instrument, says Dr. Franklin, are, that its tones are incomparably sweet, beyond those of any other, and that they may be swelled or softened at pleasure, by stronger or weaker pressures of the finger, and continued to any length; and when it is once tuned, it never wants tuning again. From the effect which it has, or is supposed to have, on the nervous system, it has been suggested that the fingers should not be allowed to come in immediate contact with the glasses, but that the tones should be produced by means of a key, as upon the pianoforte. Such a key has been invented in Berlin or Dresden, and an instrument constructed on this plan, called the harpsichord harmonica. But these experiments have not produced any thing of much value; and it is impossible that the delicacy, the swell, and the continuation of the tone should be carried to such perfection as in the first-mentioned method. The harmonica, however much it might excel all other instruments in the delicacy and duration of its tones, yet is confined to those of a soft and melancholy character, and to slow, solemn movements, and can hardly be combined to advantage with other instruments. In accompanying the human voice, it throws it in the shade; and in concerts, the accompanying instruments lose in effect, because so far inferior to it in tone. It is therefore best enjoyed by itself, and may produce a charming effect, in certain romantic situations. Besides the proper harmonica, there is the pegged or nailed harmonica, the pegs of which are of steel, and, being placed in a semicircle, are played with a strung bow. This has no resemblance to the proper harmonica, except some similarity in tone.

FRANZ, JOHANN CHRISTIAN, a singer and vocal composer at Berlin, was born in 1762. He published twelve songs in 1795, and is also the author and composer of the operetta "*Edelmuth und Liebe*," produced at Berlin in 1805.

FRANZONI, AMANTE. A composer of madrigals, published at Venice at the beginning of the seventeenth century.

FRASI. (I.) Phrases; short musical sentences.

FREDDI, AMADEO, chapel-master at Padua, published four operas of sacred music at Venice, between the years 1617 and 1642.

FREDON. A word formerly used to signify a short flight of notes sung to the same syllable. A kind of extempore flourish.

FREISLICH, JOHANN BALTHASAR CHRISTIAN. *Chef-d'orchestre* at Dantzic in 1731. He composed much chamber and church music, very little of which has been published.

FRENCH HORN. See Horn.

FRENEUSE, J. L. A writer in defence of the French school of music against the Italian, at the commencement of the last century.

FRERE, ALEXANDRE. Member of the Academy of Music at Paris in the early part of the last century. He published, at Amsterdam, "*Transpositions de Musique, réduites au naturel, par le Secours de la Modulation. Avec une Pratique des Transpositions irregulièrement écrites, et la Manière d'en surmonter les Difficultés.*"

FRERON, ELIAS CATHARINA, was a Jesuit, born at Quimper in 1719. He published

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at Paris, in 1753, "*Deux Lettres sur la Musique Française, en Réponse à celle de J. J. Rousseau.*"

FRESCHI, GIOVANNI DOMENICO. A monk, born at Vicenza. He was chapel-master, and a much admired church and dramatic composer at Venice. His publications bear date from the year 1660 to 1685. In 1680, the opera of "*Berenice,*" set by this composer, was produced at Padua in a most splendid manner. There were choruses of one hundred virgins, one hundred soldiers, one hundred horsemen in iron armor, forty cornets of horse, six trumpeters on horseback, six drummers, six ensigns, six sackbuts, six great flutes, six minstrels playing on Turkish instruments, six others on octave flutes, six pages, three serjeants, six cymbalists, twelve huntsmen, twelve grooms, six coachmen for the triumph, six others for the procession, two lions led by two Turks, two elephants by two others, Berenice's triumphal car drawn by four horses, six other cars with spoils and prisoners drawn by twelve horses, and six coaches for the procession. Among the scenes and representations in the first act was a vast plain with two triumphal arches, another with pavilions and tents, a square prepared for the entrance of the triumph, and a forest for the chase.

Act second, the royal apartments of Berenice's temple of vengeance, a spacious court, with a view of the prison, and a covered way for the coaches to move in procession. Act third, the royal dressing room completely furnished, stables with one hundred live horses, a portico adorned with tapestry, and a delicious palace in perspective. In addition to all these attendants and decorations, at the end of the first act there were representations of every kind of chase, as of the wild boar, the stag, deer, and bears; and at the end of the third act, an enormous globe descends from the sky, which, opening, divides itself into other globes, suspended in the air, upon one of which is the figure of Time, on the second that of Fame, on others Honor, Nobility, Virtue, and Glory.

FRESCOBALDI, GIROLAMO, a native of Ferrara, was born in the year 1601, and at about the age of twenty-three was appointed organist of the Church of St. Peter's at Rome. Frescobaldi is not less celebrated for his compositions for the organ than for his great powers of execution on that instrument. He was the first of the Italians who composed for the organ in fugue; and in this species of composition, originally invented by the Germans, he was without a rival. He may be truly considered the father of that style of organ playing called by the Italians *toccatas*, and by the English *voluntaries*. In the year 1628, Bartolomo Grassi, organist of St. Maria in Acquirio, at Rome, published a work of Frescobaldi, entitled "*In Partitura il Primo Libro delle Canzoni, à una, tre, e quatro Voci, per sonare con ogni Sorte di Stromenti.*" From the title, it seems that these were originally vocal compositions, but that Grassi, for the improvement of those who were employed in the study of composition, had rejected the words, and published the music in score. In this form they met with so favorable a reception from the public as to be twice reprinted. Another work of Frescobaldi was printed at Rome, in 1607, entitled "*Il Secondo Libro di Toccate, Canzoni, et altre Partite, d' Intavolatura di Cimbalo et Organo.*"

FRESCO. (I.) Quick and lively.

FRETS. Certain short pieces of wire fixed on the finger board of guitars, &c., under, and at right angles to, the strings, and which, as the strings are brought into contact with them by the pressure of the fingers, serve to vary and determine the pitch of the tones. The *frets* are always placed at such distances from each other, that the string which touches any particular *fret* is one semitone higher than if pressed on the next *fret* towards the head of the instrument, and one semitone lower than when brought into contact with the next *fret* towards the bridge. Formerly, these frets, or stops, consisted of strings tied round the neck of the instrument.

FREUBEL, J. L. P. L. An instrumental composer, some of whose works were published at Berlin between the years 1797 and 1802. Freubel was *chef-d'orchestre* at the Amsterdam theatre in 1804.

FREUNDTHALER, CAJETAN. Composer of church and instrumental music at Vienna previously to the year 1799.

FRIBERTH, CARL. Chapel-master of the Jesuits' church at Vienna. Born in 1736. He composed some church music. Friberth was a friend of Haydn, and furnished many of the particulars published in his life.

FRICHOT. Inventor of the bass horn. In the year 1800 was published, in London, a work entitled "A complete Scale and Gamut of the Bass Horn, a new instrument, invented by Mr. Frichot, and manufactured by G. Astor."

FRICK, PHILIP JOSEPH, formerly organist at the court of the Margrave of Baden, performed curiously well on the harmonica; he was also a good pianist. He died at London in 1798. Frick published in England, 1. "Treatise on Thorough Bass," London, 1786. 2. "On Modulation and Accompaniment." This work was afterwards translated into French. He also published some piano-forte music.

FRIEDBERG. A German composer, attached to Prince Anton Esterhazy, at the time that Haydn resided with him.

FRIEDEL, S. L. A violoncellist of the Royal Chapel at Berlin, and instrumental composer, about the year 1788.

FRIEDRICH, IGN., a Benedictine monk, was an excellent violinist and violoncellist, also a composer for his instrument. He died at Prague, in 1788.

FRISCHMUTH, JOHANN CHRISTIAN. A violinist at Berlin, and composer for his instrument. He also brought out some dramatic pieces. He died in 1790.

FRITZ, BARTHOLD, a musical instrument maker. He was the author of a work entitled "*Anweisung,*" &c., (i. e. Guide to Temperament,) published at Leipsic, in 1757.

FROBERGER, JOHN JACOB, a pupil of Frescobaldi, and organist to the Emperor Ferdi-

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nand III., flourished about the year 1650. He was an excellent performer on the organ and harpsichord, and his compositions for those instruments have been highly applauded. He is said to have been partial to imitations in music of different occurrences in life, to which he had the power of giving great expression.

FROEHLICH, JOSEPH, a professor of music at Wurtzburg, was born there in 1780. He has written some works on the theory of music; also several compositions for the church, and much instrumental music.

FROSCH. (G.) The nut of a bow for the violin, tenor, bass, &c.

F SHARP. The character now used for a sharp was originally designed to represent, by its four cross lines, the four commas of the chromatic semitone. Such is the signification of the mark given by Bontempi, 1695. The sharp was used by Marcheto, in 1274. The Germans consider this character as an alteration of the letter B, and call it a cross, (*Kreuz*,) or *latticed* B. They also add the syllable is to the names of those letters of the scale which are sharped. The French use the term *diese*, derived from the Greek word *diesis*, and annex it to the syllables of Guido, thus: *Fa-diese*, F sharp.

FUCHS, GEORG FRIEDRICH, a German instrumental composer at Paris, was born about the year 1770. He has published much instrumental music since the year 1790. Most of his compositions are for wind instruments.

FUEGER, GOTTLIEB CHRISTIAN, born at Heilbronn in 1749, published at Zurich, in 1783, a work entitled "*Caracteristische Klavierstücke.*"

FUGA. (I.) Fugue.

FUGA DOPPIA. (I.) Double fugue.

FUGATA. (I.) An epithet applied to compositions written in the style of fugues; as, *sinfonia fugata*, a fugued symphony.

FUGHETTA. (I.) A little fugue.

FUGUE. A term derived from the Latin word *fuga*, a flight, and signifying a composition, either vocal or instrumental, or both, in which one *part* leads off some determined succession of notes called the *subject*, which, after being answered in the *fifth* and *eighth* by the other *parts*, is interspersed through the movement, and distributed amid all the *parts* in a desultory manner, at the pleasure of the composer; sometimes it is accompanied by other adventitious matter, and sometimes by itself. There are three distinct descriptions of *fugues* — the simple fugue, the double fugue, and the counter fugue. The *fugue, simple*, contains but one subject, is the least elaborate in its construction, and the easiest in its composition. The *fugue, double*, consists of two subjects, occasionally intermingled and moving together; and the *fugue, counter*, is that fugue in which the subjects move in a direction contrary to each other. In all the different species of fugues, the parts fly, or run after each other, and hence the derivation of the general name *fugue*.

On the æsthetic character or expression of the fugue, we find the following in an article on the fugues of Bach, by J. S. Dwight:—

"There seems to be no such thing as an exhaustive description of fugue, any more than that ever-growing, kindling, intertwining flight and pursuit of echoes of one melody can exhaust itself. "Bach's fugues," said some one, "have no end; when you have played them through, you have not played them out." With his skill, — that is to say, with his intimacy with the organic secret running through all being, whereby unity unfolds into variety, — the theme could be sustained, still varied, still preserved, *in infinitum*.

"A fugue is the unfolding of a musical germ; it is the development, the opening out, the organic growth of a musical thought, first lying latent in any simple phrase, according to its innate law. In its effect, as you get it on the grand scale from a multitudinous chorus, it is the theme echoed back, reflected from all quarters, till it becomes all-pervading. One snatch of melody wakes all the echoes through the realm of sound. Just so the moon puts out one little point of light in the veiled firmament, and instantly the clouds are luminous, and every streamlet glimmers, and every polished leaf and every gilded spire telegraph the arrival of light above.

"Nature is full of fugue. Through all her phenomena there is this tendency of many to one end; this endless hide-and-seek, of intertwining, imitative, and yet most sensitively individual lines or curves. The spiral growth of the plant is a fugue. The wheat field bowed before the breeze, the swell of the advancing ocean, wave upon wave, rising and blending into the whole, is a fugue. But perhaps the clearest illustration of it is in flame; there you have the very outline of its motion visibly portrayed — a perpetual, restless soaring up of innumerable little confluent tongues of flame, all tending upward to one point. Thus the fugue kindles and rises, a soaring pyramid of sounds, an harmoniously-blended rivalry of individuals in eager imitation and pursuit of one another. First the theme — a simple phrase of a few bars, but characteristic and piquant enough to fasten on the mind and provoke inquiry into its relations — is uttered by one part or voice; instantly another and another takes it up, till all are swept away in mingled pursuit of one another, all possessed, inspired with the one sentiment, yet each ambitious to exceed the other's illustration and outdo his testimony.

"As a form of art, then, it is analogous to Gothic architecture. There, too, innumerable details of figure, grouped columns, intersecting arches, leaves, flowers, spires, minarets, seem striving, yearning upwards, and the massive, intricate *ensemble* looks light and instinct with aspiration, as if it would float aloft; you cannot convince yourself that it is fixed; such is the mystery of form. It was the expression of the sentiment of that age; the sense of the finite every where losing and finding itself in the infinite — of unity in variety. It seems to say that nothing is finished; no individual form or existence completes itself; but each and every thing relates, refers unto the whole, and in developing its own tendencies reveals a world."

FUGUIST. A musician who composes fugues, or performs them extemporaneously.

FULL. An epithet applied to certain anthems; to the organ, when all or most of its *stops* are out; to a *score*, the several *parts* of which are

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complete, and its combinations closely constructed; and to a band, when all the voices and instruments are employed.

FUNDAMENTAL. An epithet applied to a chord, when its lowest note is that from which the chord is derived; also the lowest note of such a chord is called the *fundamental* note.

FUNDAMENTAL BASS. The name given to any bass note when accompanied with the chord derived from that note.

FUNEBRE. (F.) Funeral; as, *marche funebre*, a dead march. The Italian adjective is the same; as, *marcia funebre*.

FUNZIONI. (I. Pl.) The general name assigned by the Italians to those oratorios and other sacred compositions occasionally performed in the Romish church.

FUOCO. (I.) Fire, animation.

FURCHEIM, JOHANN WILHELM, a composer of the seventeenth century, published some instrumental music at Dresden in the year 1674 and 1687.

FURIOSO. (I.) Furious, with agitation.

FURLANO. (I.) An antiquated dance.

FURNITURE. The name of one of the stops of an organ.

FURIBONDO. (I.) A word applied adverbially to movements intended to be performed with energy and vehemence.

FURORE. (I.) Fury, rage; as, *con furore*, with fury, with great agitation.

FÜRSTENAU, CASPAR, a celebrated flutist at Oldenburg in 1801, was born at Münster, in 1772. He has published much instrumental music, chiefly at Offenbach, since the year 1802. He died in 1819.

FÜRSTENAU, ANTON BERNHARD, flutist to the King of Saxony, at Dresden, and oldest son of the preceding, was born at Münster in 1792. He has been one of the most distinguished masters of the flute, and his exercises and studies have been frequently reprinted in Germany, England, and France.

FÜRSTENAU, MORITZ, son of the preceding, was born in Dresden in 1824. He began the study of the flute at the age of six. In 1832 he astonished the inhabitants of Dresden at a public concert, and has since accompanied his father on his concert tours through Germany, exciting the greatest interest.

FUSA. (L.) A quaver.

F QUADRATA. The name given by the early writers on counterpoint to the sign which represented sharp F, in their *musica falsa*, or transpositions; and the form of which, like our *natural*, approached that of the square.

FUX, JOHANN JOSEPH. A celebrated contrapuntist, and composer of sacred and theatrical music, was a native of Styria, a province of Germany, in the circle of Austria, and chapel-master to the Emperor of Germany, Charles VI. He was born in 1660. In 1701, he published, at Nuremburg, a work entitled "*Concentus Musico-Instrumentalis, in septem Partitas divisus.*" He also composed several operas, among others, one called "*Eliza*," on the occasion of the birth of the Empress Elizabeth Christiana; this was printed at Amsterdam. Fux, however, is better known to the world by his "*Gradus ad Parnassum, sive Manuductio ad Compositionem Musicæ regularem, methodo novâ ac certâ nondum antè tam exacto ordine in lucem editâ*," printed at Vienna, in the year 1725, and dedicated to the Emperor Charles VI., who defrayed the whole expense of the publication. This work, which has been translated into Italian, is, up to the present moment, the guide of all the masters and schools in Italy. Fux died about the year 1750. It is recorded that Charles VI. esteemed him so highly, that he caused the gouty old man to be carried on a litter from Vienna to Prague, in 1723, to superintend an opera at the coronation festival. Fux had great influence on the musical taste of his time by his compositions. His sacred music is still highly esteemed, particularly a *missa canonica*, which was published at Leipsic.

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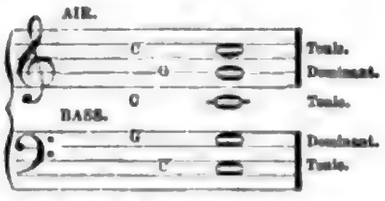
G.

G is the nominal of the fifth note in the natural diatonic scale of C, to which Guido applied the monosyllable *Sol*, thus:



G also stands for one of the names of the highest clef, or the treble clef.

GAA, or GAH, G. M. A good violinist and pianist, at Heidelberg, in 1803. He published at Manheim, in 1798, "*Six Ausgesuchte Lieder.*"

GABLER, CHRISTOPHER AUGUST., a vocal and instrumental composer at Revel, published much music at Leipsic between the years 1788 and 1802.

GABLER, MATTHIAS, born at Spalt, in Franconia, in 1736, published at Ingolstadt, in 1776, a treatise, in 4to., on the tone of instruments. He died at Wembdingen in 1805.

GABRIELI, ANDREA, a celebrated organist of St. Mark's Church at Venice, flourished in the second half of the sixteenth century. He published many madrigals, and much church music at Venice, between the years 1572 and 1590.

GABRIELI, CATHARINA, one of the most celebrated singers of the eighteenth century, was born at Rome in 1730. She was a pupil of Porpora and Metastasio, and was famed for her astonishing capricci. Of this extraordinary woman, Brydone thus speaks, in his "Tour through Sicily and Malta," vol. ii. p. 319: "The first woman is Gabrieli, who is certainly the greatest singer in the world, and those that sing on the same theatre with her must be capital, otherwise they never can be attended to. This indeed has been the fate of all the performers, except Pacherotti, and he too gave himself up for lost on hearing her performance. It happened to be an air of execution exactly adapted to her voice, in which she exerted herself in so astonishing a manner, that, before it was half done, poor Pacherotti burst out crying, and ran in behind the scenes, lamenting that he had dared to appear on the same stage with so wonderful a singer, where his small talents must not only be lost, but where he must ever be accused of presumption, which he hoped was foreign to his character. It was with some difficulty they could prevail on him to appear again; but from an applause well merited, both from his talents and his modesty, he soon began to pluck up a little courage; and in the singing of a tender air, addressed to Gabrieli in the character of a lover, even she herself, as well as the audience, is said to have been moved. The performance of Gabrieli is so generally known and admired, that it is needless to say any thing to you on that subject. Her wonderful execution and volubility of voice have long been the admiration of Italy, and have even obliged them to invent a new term to express it; and would she exert herself as much to please as to astonish, she might almost perform the wonders that have been ascribed to Orpheus and Timotheus; but it happens, luckily perhaps for the repose of mankind, that her caprice is, if possible, even greater than her talents, and has made her still more contemptible than these have made her celebrated. By this means her character has often proved a sufficient antidote both to the charms of her voice and those of her person, which are indeed almost equally powerful; but if these had been united to the qualities of a modest and an amiable mind, she must have made dreadful havoc in the world. However, with all her faults, she is certainly the most dangerous siren of modern times, and has made more conquests, I suppose, than any one woman breathing. It is but justice to add, that, contrary to the generality of her profession, she is by no means selfish or mercenary, but, on the contrary, has given many singular proofs of generosity or disinterestedness. She is very rich, from the bounty, as is supposed, of the last emperor, who was fond of having her at Vienna; but she was at last banished that city, as she has likewise been most of those in Italy, from the broils and squabbles that her intriguing spirit, perhaps still more than her beauty, had excited. When she is in good humor, and really chooses to exert herself, there is nothing in music I have ever heard to be compared to her performance; for she sings to the heart as well as to the fancy, when she pleases, and she then commands every passion with unbounded sway. But she is seldom capable of exercising these wonderful powers; and her caprice and her talents, exerting themselves by turns, have given her, all her life, the singular fate of becoming alternately an object of admiration and contempt. Her powers in acting and reciting are scarcely inferior to those of her singing; sometimes a few words in the recitative, with a simple accompaniment only, produce an effect that I have never been sensible of from any other performer, and inclines me to believe what Rousseau advances on the branch of music, which with us is so much despised.

"She owes much of her merit to the instruction she received from Metastasio, particularly in acting and reciting; and he allows that she does more justice to his operas than any other actress that ever attempted them. Her caprice is so fixed and stubborn, that neither interest, nor flattery, nor threats, nor punishments, have the least power over it; and it appears that treating her with respect or contempt has an equal tendency to increase it. It is seldom that she condescends to exert these wonderful talents, but most particularly if she imagines that such an exertion is expected. And instead of singing her airs as other actresses do, for the most part she only

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hums them over, *a mezza voce*; and no art whatever is capable of making her sing when she does not choose it. The most successful expedient has ever been found to prevail on her favorite lover (for she always has one) to place himself in the centre of the pit or the front box; and if they are on good terms, which is seldom the case, she will address her tender airs to him, and exert herself to the utmost. Her present inamorato promised to give us this specimen of his power over her. He took his seat accordingly; but Gabrieli, probably suspecting the connivance, would take no notice of him; so that even this expedient does not always succeed. The viceroy, who is fond of music, has tried every method with her to no purpose. Some time ago he gave a great dinner to the principal nobility of Palermo, and sent an invitation to Gabrieli to be of the party. Every other person arrived at the hour of invitation. The viceroy ordered dinner to be put back, and sent to let her know that the company waited her. The messenger found her reading in bed. She said she was very sorry for having made the company wait, and begged he would make her apology, but that really she had entirely forgotten her engagement. The viceroy would have forgiven this piece of insolence, but, when the company came to the opera, Gabrieli repeated her part with the most perfect negligence and indifference, and sang all her airs in what they call *sotto voce*, that is, so low that they can scarcely be heard. The viceroy was offended; but as he is a good-tempered man, he was loath to make use of authority; but at last, by a perseverance in this insolent stubbornness, she obliged him to threaten her with punishment in case she any longer refused to sing. On this she grew more obstinate than ever, declaring that force and authority should never succeed with her; that he might make her cry, but that he never could make her sing. The viceroy then sent her to prison, where she remained twelve days; during which time she gave magnificent entertainments every day, paid the debts of all the poor prisoners, and distributed large sums in charity. The viceroy was obliged to give up struggling with her; and she was at last set at liberty amidst the acclamations of the poor. She alleges that it is not always caprice that prevents her from singing, but that it often depends upon physical causes. And this, indeed, I can readily believe; for that wonderful flexibility of voice that runs with such rapidity and neatness through the most minute divisions, and produces almost instantaneously so great a variety of modulation, must surely depend on the very nicest tones of the fibres. And if these are in the smallest degree relaxed, or their elasticity diminished, how is it possible that their contractions and expansions can so readily obey the will as to produce these effects? The opening of the glottis which forms the voice is extremely small, and in every variety of tone, its diameter must suffer a sensible change; for the same diameter must ever produce the same tone. So wonderfully minute are its contractions and dilatations, that Dr. Keil, I think, computes that, in some voices, its opening, not more than the tenth of an inch, is divided into upwards of twelve hundred parts, the different sound of every one of which is perceptible to an exact ear. Now, what a nice tension of fibres must this require! I should imagine even the most minute change in the air must cause a sensible difference, and that in foggy climates the fibres would be in danger of losing this wonderful sensibility, or, at least, that they would very often be put out of tune. It is not the same case with an ordinary voice, where the variety of divisions run through, and the volubility with which they are executed, bear no proportion to those of a Gabrieli."

Gabrieli went to England in the season of 1775–1776, and Dr. Burney, amongst other more minute particulars, speaks of her as follows: "Caterina Gabrieli was called, early in life, '*La Cuochetina*,' being the daughter of a cardinal's cook at Rome. She had, however, no indications of low birth in her countenance or deportment, which had all the grace and dignity of a Roman matron. Her reputation was so great before her arrival in England, for singing and caprice, that the public, expecting, perhaps, too much of both, were unwilling to allow her due praise in her performance, and too liberal in ascribing every thing she said and did to pride and insolence. It having been reported that she often feigned sickness, and sang ill when she was able to sing well, few were willing to allow she *could* be sick, or that she ever sang her best. Her voice, though of an exquisite quality, was not very powerful. As an actress, though of low stature, there were such grace and dignity in her gestures and deportment as caught every unprejudiced eye; indeed, she filled the stage and occupied the attention of the spectators so much, that they could look at nothing else while she was in view. Her freaks and *espiègleries*, which had fixed her reputation, seem to have been very much subdued before her arrival in England. In conversation she seemed the most intelligent and best bred virtuoso with whom I had ever conversed, not only on the subject of music, but on every subject concerning which a well-educated female, who had seen the world, might reasonably be expected to have obtained information. She had been three years in Russia previous to her arrival in England, during which time no peculiarities of individual characters, national manners, or court etiquette had escaped her observation. In youth her beauty and caprice had occasioned a universal delirium among her young countrymen, and there were still remains of both sufficiently powerful, while she was in England, to render credible their former influence."

GABRIELI, FRANCESA, of Ferrara, was a pupil of Sacchini, in 1770, at the conservatory of the *Ospedaletto*, at Venice. In 1786 she sang at the Opera in London, and was second only to Madame Mara.

GABRIELI, GIOVANNI, a celebrated composer and organist of St. Mark's Church at Venice, died in 1612. He published much sacred and other vocal music at Venice.

GABRIELSKY, JOHANN WILHELM, chamber musician to the King of Prussia, and first flutist in the Royal Opera at Berlin, was born in that city in 1791. He was considered one of the best flutists in Europe; and his compositions for that instrument are held in high esteem. They consist of solos, duos, trios, quatuors, concertos, and various other flute solos, with orchestral or piano-forte accompaniment. He also wrote some songs, most of which were published at Leipsic.

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GADE, NIELS W., a Danish composer of symphonies, overtures, and other instrumental music, who, since the death of Mendelssohn, has greatly occupied the attention of Germany and the musical world generally. His style has many points of resemblance with that of Mendelssohn, whom he succeeded in the direction of the Gwandhaus Concerts at Leipsic. But there is a certain wild, northern, sea shore, Ossianic charm in his music, which is quite individual. His concert overture, called "*Nachklänge aus Ossian*" (Echoes from Ossian) is full of this. His first symphony, too, in C minor, is remarkable for its richness of instrumentation, and its romantic, dreamy tone. These works have become great favorites in the concert room.

GAENSBACHER, JOHANN, a composer at Prague, and pupil of the Abbé Vogler, has published much vocal and instrumental music since the year 1803.

GAFFORINI, ELISABETA, was one of the most charming virtuosos of the nineteenth century. She shone in Italy, and in the principal cities of Europe, through nearly the period of 1796 to 1815. She possessed a very supple and very sonorous contralto voice, which went up to F, and down to A.

GAFOR, or GAFURIUS, FRANCHINUS, was a native of Lodi, a town in the Milanese, and born about the year 1451. His youth was spent in a close application to learning, but particularly to the study of music. He was elected professor of music at Verona; and he afterwards resided successively at Genoa, Naples, Monticello, Bergamo, and Milan. In the latter place he was appointed conductor of the choir of the cathedral, and received many distinguishing marks of honor. He was living in 1520, so that he must have been at least seventy years of age when he died. His first work, "*Theoreticum Opus Armonicæ Disciplinæ*," was printed at Naples in the year 1480, and was little more than an abridgment of Boethius, with some additions from Guido. In 1496, he published at Milan his "*Practica Musica utriusque Cantûs;*" which treats chiefly of the elements of music, and the practice of singing, according to the method of Guido. This is written in so clear and perspicuous a manner as to show plainly that Gafor was perfectly master of his subject. Another work by this writer was entitled "*Angelicum ac divinum Opus Musicæ.*" It was printed at Milan in 1508, and, from its style and manner, seems to have contained the substance of the lectures which he had read at Cremona, Lodi, and other places. It, however, contains little more than what may be found in the writings of Boethius and other preceding harmonists. His treatise "*De Harmonia Musicorum Instrumentorum*," printed at Milan in 1518, contains the doctrines of such of the Greek musical writers as had come to the hands of the author. The writings of Gafor, in the course of a very few years, became so famous, that they were spread almost all over Europe; and the precepts contained in them were inculcated in most of the schools, universities, and other public seminaries of Italy, France, Germany, and England. The benefits arising from his labors were manifested, not only by an immense number of treatises on music that appeared in the world in the succeeding age, but also by the musical compositions of the sixteenth century, formed after the precepts of Gafor, which became the model of musical perfection.

GAGLIANO, GIOVANNI BATTISTA DA. A composer of madrigals and motets in the first half of the seventeenth century. He was a native of Florence.

GAGLIANO, MARCO DA. A celebrated Florentine composer of the seventeenth century. He was one of the earliest dramatic composers of Italy.

GAIEMENT. (F.) A word signifying that the movement to which it is prefixed is to be performed in a cheerful, lively style.

GAIL, MME. SOPHIE, born at Melun, published several sets of admired romances at Paris in the early part of the present century. She also composed the music of "*Les deux Jaloux*," and one or two other dramatic pieces of great merit. Madame Gail died in the year 1819.

GAILLARD, JOHN ERNEST, was the son of a peruke maker, and a native of Zell. He was born about the year 1687, and was instructed in composition first by Marschall, and afterwards by Farinelli, the director of the concerts at Hanover; likewise by Steffani, who also resided at that place. After finishing his studies he was taken into the service of George, Prince of Denmark, who appointed him a member of his chamber music. On the marriage of that prince, Gaillard went to England, where he seems to have studied the English language with considerable diligence and success, and, on the death of Battista Draghi, he obtained the place, then become a sinecure, of chapel-master to the queen dowager, Catharine, the relict of King Charles II., at Somerset House. He composed a "*Te Deum*," a "*Jubilate*," and "Three Anthems," which were performed at St. Paul's and the Royal Chapel, on thanksgivings for victories obtained in the course of the war, and he was generally esteemed an elegant composer. His merits and interests afforded some reason, at one time, to suppose that he would obtain the direction of the musical performances in the kingdom; but not being able to stand in competition either with Handel or Buononcini, he wisely declined it. He, however, set to music "Calypso and Telemachus," performed at the Haymarket Theatre in 1712. This, notwithstanding the excellence both of its poetry and music, was condemned by the friends of the Italian Opera, and it was therefore represented under unfavorable circumstances; but some years afterwards it was revived, and with better success, at the theatre in Lincoln's Inn Fields. Gaillard published, at different times, "Six Cantatas," "Three Cantatas," "Six Solos for the Flute, with a Thorough Bass," and "Six Solos for the Violoncello or Bassoon;" in 1728, "The Morning Hymn of Adam and Eve," taken from the fifth book of "Paradise Lost," the latter of which has lately been republished, and in 1742, a translation of Tosi's "*Opinioni de' Cantori antichi e moderni*," under the title of "Observations on the florid Songs or Sentiments of the ancient and modern Singers." He also published some operas. His principal employment for several years was composing for the stage. He set to

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music an opera in one act, performed at the theatre in Lincoln's Inn Fields in 1717, called "Pan and Syrinx;" and by virtue of his engagements with Mr. Rich, he was doomed to the task of composing the music to all such entertainments as that gentleman thought proper to give him, which consisted of a strange mixture of opera and pantomime. These, as far as can now be collected, were "Jupiter and Europa," "The Necromancer, or Harlequin Faustus," "The lives of Pluto and Proserpine," and "Apollo and Daphne, or the Burgomaster tricked." One of his last works of this kind was the music to an entertainment called "The Royal Chase, or Merlin's Cave," in which is that famous song, "With early horn," by singing which for some hundred nights, Mr. Beard first recommended himself to the notice of the public. He composed also the music to the tragedy "Œdipus," which had before been set by Purcell. This was never printed, but is preserved in the library of the Academy of Ancient Music. Many of his songs were inserted in the Musical Miscellany; and about 1740 he published a collection of twelve songs, which he had composed at different times. About the year 1745, he had a concert for his benefit at Lincoln's Inn Fields Theatre, in which were performed the choruses to the Duke of Buckingham's two tragedies of "Brutus" and "Julius Cæsar," set to music by himself, and a curious instrumental piece for twenty-four bassoons and four double basses. Mr. Gaillard died in the beginning of the year 1749, leaving behind him a small but curious collection of music, containing, besides other things, a great number of scores of valuable compositions in his own writing, and an Italian opera of his composition, not quite completed, entitled "*Oreste e Pilade overa la Forza dell Amicizia.*" This collection, together with his musical instruments, was sold by auction a few months after his death.

GAILLIARDE, (F.) GAGLIARDA, (I.) and sometimes written *Galliard*, is the name of an ancient Italian dance, of a sportive character and lively movement, the air of which was in triple time. It was called, likewise, *Romanesque*, because it was said to have come originally from Rome. *Galliard* is frequently placed at the beginning of lively airs and movements, to indicate that they are to be performed in a gay and cheerful style.

GAIO. (I.) Gayly, cheerfully.

GALANTEMENTE. (I.) Gallantly, boldly.

GALOP, (G.) GALOPPE. (F.) A quick species of dance, generally in $\frac{2}{4}$ time.

GALILEI, VINCENZO, father to the celebrated astronomer Galileo, was a Florentine nobleman, and excellent musician. He published, in 1581, "*Dialogo della Musica Anticha, e della Moderna in sua difesa, contra G. Zarlino.*" In this dialogue is a precious fragment of the ancient Greek music. Galilei also published "*Il Fronimo, Dialogo sopra l'Arte del bene intavolare, ed rettamente suonare la Musica negli Stromenti artificiali, si di corde come di fiato, ed in particolare nel Liuto,*" Venice, 1568.

GALLA, SIGNORA. A performer of considerable celebrity on the stage of the King's Theatre, in the Haymarket, and the last of Handel's scholars. That celebrated musician composed several of his most favorite airs expressly for her, both in his operas and oratorios, in which she sang with great applause, and appeared so lately as the year 1797, in Ashley's oratorios at Covent Garden Theatre. After quitting the stage, she resided as a companion with the unfortunate Miss Ray, and was in company with her at Covent Garden Theatre on the evening she was shot by the Rev. Mr. Hackman, April 7, 1779. She died poor, in 1804.

GALLEAZZI, or GALEAZZI, FRANCESCO, a musician of Turin, published at Rome, in 1791, a much esteemed work, entitled "*Elementi Teoretico-Pratici di Musica, con un saggio sopra l' Arte di suonare il Violino,*" 2 vols. 8vo.

GALLI, FILIPPO, one of the greatest buffo singers of the Italian stage, died at Paris, in the summer of 1853, aged seventy. He was a native of Rome, and made his *début* at Boulogne in 1804. He sang for the first time at Paris in 1825, where he was engaged at the Italian at a salary of twenty-five thousand francs for six months. Rossini wrote for him "*L' Inganno Felice,*" "*L' Italiano in Algieri,*" "*Il Turco in Italia,*" "*La Cenerentola,*" "*La Gazza Ladra,*" "*Maometto,*" and "*La Semiramide.*" Lablache was his legitimate successor in the principal parts written for him.

GALLIARD. See GAILLARDE.

GALLIMARD published at Paris, in 1754, a treatise entitled "*La Théorie des Sons, applicable à la Musique, où l'on démontre, dans une exacte Précision, les Rapports et tous les Intervalles diatoniques et chromatiques de la Gamme.*"

GALLIMBERTI, FERDINAND. A distinguished violinist and instrumental composer at Milan, about the year 1740.

GALLO, DOMENICO, of Venice, was a violinist and church composer. He composed likewise some instrumental music, about the year 1760.

GALLO, IGNAZIO, or ANTONIO, born at Naples in 1689, was a pupil of Alessandro Scarlatti. On the completion of his studies he displayed great talents for tuition, and became master of the Conservatory of *La Pietà*, and on its suppression, of that of *Loretti*. Gallo devoted himself wholly to instruction, and superintended several Conservatories. His pupils occupied his whole attention, and his labors in this branch were too incessant to allow him time for composition. If he has left a great name, without leaving any great work, it must be attributed to his principles of instruction, which were so excellent as powerfully to contribute to the rapid progress of the art. In fact, the school of Naples was daily strengthened by the zeal of such men as Gallo, and by the researches of those who devoted themselves exclusively to the production of theoretical works. When an art expands, and is purified by the acquisition of great compositions, the homage of public gratitude is not only due to those who have produced them, but in a great degree to those who inculcate precepts and principles upon which they are founded, or which they establish. Such was Gallo, and his labors have not been less valuable to his school than the works of the best composers.

GALLOPADE. (F.) A galop, a quick German dance tune.

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GALUPPI, BALDESSARO, was born in 1703, in the little island of Burano, near Venice, and was the most captivating composer of the Venetian school. His father taught him the first rudiments of music, and afterwards he had Lotti for his master. His two first operas were produced in 1722, and he succeeded equally in every species of vocal music. For the Church St. Mark, at Venice, of which he was long the chapel-master, and for the Conservatory of the *Incurabili*, where he also presided several years, he composed many masses, oratorios, and motets. The number of operas, serious and comic, which he composed for the principal theatres of Italy before his departure for Petersburg in 1766, exceeded seventy; one of them, that of "*Siroe*," has been published in England. This ingenious and fertile composer died at Venice in 1785, at the age of eighty-four; and he seems, during his long life, to have constantly kept pace with all the improvements and refinements of the times, and to have been as modern in his dramatic music, to the last year of his life, as ever.

GAMBIST. A performer on the *viol di gamba*. The place of gambist was, at one time, a part of the regular establishment of the chapels of the German princes, but is now, like that of lutenist, totally suppressed.

GAMBLE, JOHN. An English violinist and composer, in the service of Charles II. He published "Ayres and Dialogues," London, 1657.

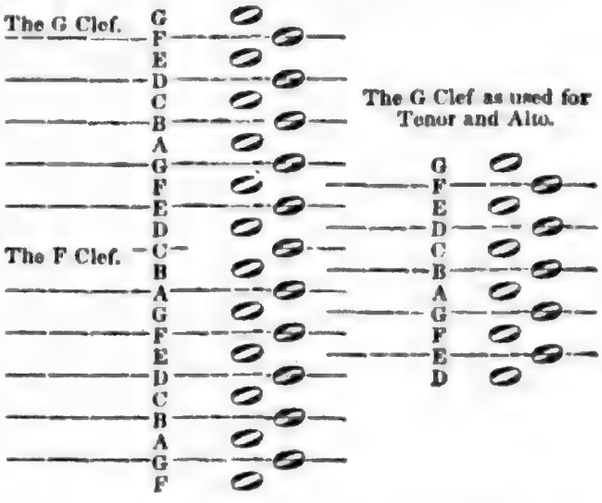
GAMMA. (Gr.) Gamut.

GAMME. (F.) The gamut, or scale of any key.

GAMUT. The name given to the table, or scale, laid down by Guido, and to the notes of which he applied the monosyllables *Ut, Re, Mi, Fa, Sol, La*. Having added a note below the *proslambanomenos*, or lowest tone of the ancients, he adopted for its sign the gamma, or third letter of the Greek alphabet; and hence his scale was afterwards called *gamut*. This gamut consisted of twenty notes, viz., two octaves and a major sixth. The first octave was distinguished by capital letters, as G, A, B, &c.; the second by small letters, g, a, b, &c.; and the supernumerary *sixth* by double letters, as gg, aa, bb, &c. By the word *gamut*, we now generally understand the whole present existing scale; and to learn the names and situations of its different notes is to learn the gamut. It, however, sometimes simply signifies the lowest note of the Guidonian, or common compass.

The gamut seems but a small fountain; yet from that "harmonious spring" a thousand times ten thousand rills, streams, rivers, "their mazy progress take." The human mind cannot comprehend the almost infinite variety of combinations of which even these few fundamental tones are susceptible. And when we are tempted to believe that music must have advanced to a point beyond which she cannot go, we shall do well to imitate the simple faith of Stölzel, who, surrounded by the then deemed unsurpassable music of his day, believed "that the world would yet hear something greater than the canon;" or of the old teacher Fux, who, in his "*Gradus ad Parnassum*," says to his pupil, "Though you were to live to the age of Nestor, you would still have an infinity before you."

The following scale exhibits the G clef as variously used, the F clef, and the relative situation of the letters and notes upon the staff. C on the leger line below the treble, and on the leger line above the bass staff, is in unison with C on the third space in the alto and tenor, thus:—



GANZE. (G.) Whole; as, *ganze note*, a whole note or semibreve; *ganzeton*, a whole tone.

GARAT, JOSEPH DOMENICO FABRY, born at Bourdeaux in 1775, was the son of a celebrated advocate to the parliament of that town, and brother of Pierre Garat, the celebrated professor of singing. J. Garat published eight collections of romances.

GARAT, PIERRE JEAN. Professor of singing at the Conservatory of Paris. He received his first instructions of Lamberti, and subsequently studied under Francis Beck, at Bourdeaux. P. J. Garat was esteemed an excellent tenor singer of the French school, with an astonishing compass and variety of voice. He first sang in public at Paris in the year 1795, after which time he visited different towns of Germany, and also Madrid, and in the year 1802 was engaged in the service of the Emperor of Russia, from whence he returned to France with a pension. Garat has composed several collections of romances, also an excellent "*Méthode de Chant*." He died in 1823 at Paris, in the sixty-third year of his age.

GARAUDÉ, ALEXIS DE, born at Nanci in 1779, where his father was a counsellor to the parliament, found himself obliged, in the course of the French revolution, to take advantage of the musical art, which had only been considered as an ornamental part of his education. After having studied for some time under several Italian masters, he devoted himself to the teaching of singing and composition. Garaudé published several collections of romances, of which he also wrote the words. He likewise composed much instrumental music, and a "*Méthode de Chant*," which was very highly esteemed in Paris.

GARBO, CON. (I.) With simplicity, without pretension, unaffectedly.

GARBRECHT, a mechanic at Konigsberg, with the assistance of the Deacon Wasiansky, manufactured a bow-harpsichord of superior quality. He is said by Gerber, in his Lexicon, to have been unwearied in his application to the

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improvement of this instrument. See HOHLFELD.

GARCIA, MANUEL. This celebrated tenor singer, the father and teacher of Malibran and Viardot, was born at Seville, in Spain, in the year 1775. He received his first musical instruction, from the age of seven, at the *collegiale* of his native town, and subsequently studied under Ripa. He sang with the greatest applause at the principal Italian theatres of Madrid, Paris, Rome, Naples, Turin, and London. Garcia composed much music for the church and theatre. Amongst his principal dramatic works are, "*El Poeta calculista*," Op. com.; "*La Florinda*," Op. com.; "*Le Califfe de Bagdad*," Op. com.; "*La Donzella di Raab*," Op. ser.; "*Le Prince d' Occasion*," Op. com.; "*Il Fazzoletto*," Op. com.; "*La Mort du Tasse*," Op. ser.; "*Florestan, ou le Conseil de Dix*," Op. ser.; "*Gulistan*," Op. com.; "*Zemire and Azor*," Op. com.; "*L'Inconnu*," Op. com.; "*Le Joseph*," Op. ser.; "*Le Grand Lama*," Op. ser.; "*Les deux Contrats*," Op. com.; &c. His other compositions consist of "*Endimione*," a cantata for three voices; and several masses, one of which was greatly admired in 1822, when performed at the Bavarian Chapel in London. Garcia was engaged as principal male singer at the King's Theatre in the season of 1824. His voice had extensive compass, considerable power, and extreme flexibility; and his acting, both in tragedy and comedy, was in the highest degree impressive and energetic. Garcia, however, has been chiefly distinguished as the foremost vocal teacher of the age. From his school, which he founded at Paris, many of the most celebrated singers have proceeded. In 1824 he established a school also in London, which had frequently not fewer than eighty scholars, including his renowned daughter Malibran. During the same year he went to America to conduct an operatic troupe at New York, consisting of himself and the younger Crivelli for tenors, his son Manuel and Angrisani as buffo singers, Rosich as *buffo caricato*, and Mme. Barbieri, Mme. Garcia and his daughter, as sopranos. Such an array of talent was something wholly new to Americans. They performed "*Otello*," "*Romeo*," "*Il Turco in Italia*," "*Don Juan*," "*Tancredi*," "*Cenerentola*," &c. Such was their success, that nothing but the severity of the climate led them to abandon the undertaking. In 1827 Garcia went from New York to Mexico, where he gave operas, and to Vera Cruz, on the way to which he was robbed of all he possessed. But his energy did not fail him. He returned to Paris, and resumed his school with the same *éclat* as before. He also appeared again on the stage in his great characters of Don Juan and the Barber; but age and fatigue had impaired his voice; he retired to the quiet occupation of teaching and composing, and died at Paris on the 2d of June 1832, in his fifty-eighth year.

GARCIA, PAULINE VIARDOT. Pauline Garcia is born of a musical family, which for three centuries has illustrated the lyric stage. Her father was the famous tenor, Manuel Garcia, and her mother Joaquina Sitches, was a celebrated actress, under the name of Briancs, on the Madrid stage. The sister of Pauline was the lamented Malibran, and her brother Manuel Garcia, professor of singing at the *Conservatoire* in Paris, who has written one of the best standard works on the art of singing, was master to Jenny Lind. The school of Garcia in vocalization is in fact European.

Pauline Garcia was born in Paris, on the 18th of July, 1821. At four years of age, she spoke with fluency four languages — Spanish, her maternal tongue; French, that of the country in which she was born; English, which she acquired in the family travels; and Italian, destined to be the study of her future art. At a later period, when invited to appear on the great lyric stages of Germany, she made herself thoroughly conversant with the Teutonic language. Her genius in painting and drawing was as soon developed as her faculty for languages and her aptitude for music. Her surpassing talents for sweet sounds were developed from her earliest infancy. At seven years of age, she accompanied on the piano-forte her father's pupils, when he gave his singing lessons. Such was her manual dexterity, facile fingering, and poetical touch, that at first it was proposed she should pursue the career of a pianist, and she became one of the most accomplished scholars of Liszt. Curiously enough, she never received any regular lessons in singing. Her father died in 1832, before her voice was fixed, and her gifted sister, Maria Malibran, was wandering unceasingly throughout Europe, so that Pauline never heard her but twice on the stage. Her brother, Manuel, resided in Paris, whilst her education was going on in Brussels; so that what she acquired in vocalization was the result of her spontaneous studies — guided, however, by the good taste and counsels of her mother. After having accompanied the family migrations, first to England, then to New York, and afterwards to Mexico, Pauline returned to Europe in 1828, and completed her education in the Belgian capital, drawing and painting occupying her earnest attention as much even as music and singing. At sixteen years of age her voice became fixed. Like the organ of her sister, in quality it combined the two registers of the soprano and contralto, having that soul-stirring tone which exercised such a potent spell on her hearers. In compass her voice had three octaves. In the month of May, 1839, before she had attained her eighteenth year, she made her first appearance on any stage at the King's Theatre, in the character of Desdemona, the same season that Mario first made his *début*. Her success was most brilliant. She sang an aria composed by Costa, introduced in "*Otello*;" she was recalled several times during the progress, and at the end of the opera. In the month of October following, engaged for the Italian Opera in Paris, then playing at the *Odéon*, she created equal enthusiasm, by her *début* in the same character. Her *repertoire* was confined, however, to Tancredi, Cenerentola, Arsace in "*Semiramide*," and Rosina in "*Il Barbiere*." In the month of April, 1840, she was married to M. Louis Viardot, *homme-de-lettres*, at that time director of the Italian Opera, who on his marriage resigned that post. M. Viardot is a distinguished publicist in Paris, and was recently offered the post of *charge d'Affaires* at Madrid, by the provisional Government of the republic.

The appearance of Pauline Viardot Garcia was indeed quite a musical event, and European

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managers were eager to offer her engagements. Her last appearance in London was in the season of 1841, when she sang in Cimarosa's "*Orazi et Curiazi*," with Mario. Her health was not in the best state, and her physical strength not sufficient to answer to the calls upon her ardent nature in giving vent to the dramatic excitement of the scene; as the peculiar characteristic of Garcia is, that her stage abstraction is so perfect that all traces are lost of the *artiste* in the character she is so vividly presenting. It was for this reason that she declined to receive the offers made to her by the *Academie Royale de Musique*, in Paris. She preferred to travel, and visited Spain, singing in Madrid and Grenada, and then passed another season in Paris, singing with Grisi and Persiani. Her next engagement was for two seasons in Vienna, where her triumph was immense, singing every school of music, so as to satisfy the exigencies of the most classic musician, as well as to astonish and delight the general body of amateurs of Italian music. When Rubini formed the troupe at St. Petersburg, Mme. Viardot Garcia was the selected *prima donna*; and there, by the side of Madame Castellan and Mlle. Alboni, she had three triumphal seasons, the rigor of the climate alone compelling her to try a more congenial atmosphere. Finally she appeared at the Italian Opera, Berlin, and when Mlle. Lind quitted the German Opera, Mme. Viardot took her place in the *repertoire*.

Hamburg, Dresden, Frankfort, Leipsic, &c., were cities in which she created unparalleled enthusiasm. Her last engagements were at Berlin and Hamburg, in German opera.

The following are the operas in which Mme. Viardot Garcia has sustained characters: Desdemona, in Rossini's "*Otello*;" Rossini's "*Cenerentola*;" Rosina in "*Il Barbiere*;" Camilla, in Cimarosa's "*Orazi et Curiazi*;" Arsace, in "*Semiramide*;" "*Norma*;" Ninetta, in "*La Gazza Ladra*;" Amina, in "*La Sonnambula*;" Romeo, in the "*Capuletti et Montecchi*" of Bellini and Vaccaj; "*Lucia*;" "*Maria di Rohan*;" Leonora, in Donizetti's "*Favorita*." In Mozart's "*Don Giovanni*" she has been equally successful as Zerlina and Donna Anna. In Meyerbeer's "*Robert le Diable*" she has doubled, in one night, the parts of the Princess and Alice, the latter, being one of her best assumptions. In Berlin she took the amateurs by storm in Gluck's "*Iphigenie en Tauride*" and in Halevy's "*Juive*." In the last-mentioned work, the sensation she produced by one exclamation in the last scene, when Rachel is on the point of being immolated, and says to Eleazor, "Father, I fear death," was electrical.

As a tragedian her powers are transcendant: every action, every gesture, every expression, are in accordance with the dramatic situation. Her "Valentine" in Meyerbeer's "*Huguenots*," has been also the admiration of the Berlinese *connoisseurs*, among whom we may mention, as enthusiastic admirers of her vocal and histrionic genius, the distinguished composer of that opera, and the Earl of Westmoreland. Her vocalization is characterized by its invariable adherence to, and identity with, the pervading sentiment.

In every relation of private life Mme. Pauline Garcia Viardot is endeared to her family and friends. In every circle she shines by the brilliancy of her varied talents; and royalty, rank, and fashion have in turn, in every country, whilst acknowledging the supremacy of the *artiste*, admired the character of the woman.

GARDI, FRANCESCO. An Italian dramatic composer between the years 1785 and 1794.

GARNERIUS, a learned musical theorist, lived at the close of the fifteenth century. He was fixed on by Ferdinand, King of Naples, to form an academy of music, conjointly with Gafurius.

GARNIER. Professor of the hautboy to Louis XVI. He published some music for his instrument at Paris in 1788.

GARNIER, *le jeune*. A professor of the flute, and performer in the opera orchestra at Paris in 1799. He published some music for his instrument.

GARNIER, musician to the King of Poland, published a method for the piano-forte in 1766.

GARNIER, a violinist at Paris, published some instrumental music since the year 1792.

GASPAR. A composer, whose works are much praised by Franchinus. He lived in the latter half of the fifteenth and beginning of the sixteenth century. Dr. Burney discovered a mass by this composer among the collection of music in the British Museum; it is dated 1508.

GASPAR, MICHAEL, printed in London, in 1783, a work entitled "*De Arte Medendi apud priscos, Musices ope atque Carminum, &c.*"

GASPARINI, FRANCESCO, born at Lucca about the year 1660, was one of the most celebrated vocal composers of his time. He excelled equally in chamber and theatrical music. His cantatas are esteemed among the finest of the kind that have ever been published, and his operas, of which he composed a great number, are scarcely exceeded by those of Scarlatti. He joined with Albinoni in the composition of the opera of "*Engelberta*," and was living at Rome in the year 1723. His printed works are "*Cantate da Camera à Voce sola*," published at Lucca in 1697; and a treatise entitled "*L'Armonico pratico al Cembalo, regole per ben suonare il Basso*," published at Venice in 1708.

GASPARINI, QUIRINO. A composer of church music, and also some instrumental pieces, previously to the year 1797. He was chapel-master to the King of Sardinia at Turin, about the year 1770.

GASSE, FERDINAND, a Neapolitan, was pupil of Gossec at the Paris Conservatory, and gained the prize for composition in 1805. He afterwards went to Rome, where he composed some sacred and dramatic music.

GASSMAN, FLORIAN LEOPOLD, chapel-master to the Emperor of Germany, and supervisor of the imperial library of music at Vienna, was born in Bohemia in 1729. He composed some church music, likewise some operas and instrumental pieces. His quartets, when compared with those of Haydn, are stiff and ice-cold compositions. Gassman was one of the masters of Salieri, who succeeded to his appointments of chapel-master, &c., at Vienna.

GASTOLDI. See Castoldi.

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GATAYES. (G.) A harpist at Paris; he has published a method for the guitar, and much harp music, since the year 1800; also some romances, among the most pleasing of which is "*Le pauvre Aveugle.*"

GATES, BERNARD, was teacher of the choristers at the Chapel Royal in London, about the year 1710. Handel's oratorio of "Esther" was performed in the house of Gates, and met with considerable applause, inducing, as it is said, its composer to persevere in that style of music. Gates died in 1773, in the eighty-seventh year of his age.

GATTI, J. THEOBALDE, called THEOBALDO, was born at Florence. It is said of him, that, being charmed with the music of Lulli, which had reached him even in his native country, he went to Paris to compliment that celebrated musician, and in all his compositions studied to emulate him; and at length discovered himself to be a meritorious pupil of that great man, by two operas, which he had caused to be represented in the Royal Academy of Paris. He died at Paris, in the year 1727, at an advanced age, having for fifty years been a performer on the bass viol in the orchestra of the opera.

GATTI, ABBÉ, was born at Mantua, and reckoned one of the most agreeable composers of Italy, about the year 1790. His opera "*Olimpiade*" was performed at Placenza in 1784, and his "*Demofoonte*" at Mantua in 1788.

GAULS. This ancient people had acquired great reputation in every part of the country where they were known, both for their warlike and musical character. Manlius, in an address to the Roman soldiers, says, "I am not surprised that the Gauls should have made their names formidable, and spread the strongest terrors in the minds of a nation of so soft and effeminate a cast as the Asiatics. Their tall stature, their flowing hair, which descends to their waists, their unwieldy bucklers, their long swords, add to this their songs, their cries and howlings at the first onset, the dreadful clashing of their arms and shields,—all this may indeed intimidate men not accustomed to them, but not you, Romans!"

GAUTHEROT, LOUISE, MADAME, a celebrated female violinist, was considered, in 1790, among the most celebrated players on that instrument. She died in 1808.

GAUTHIER, DENIS, surnamed the Elder. An admired French lutist. The principal pieces of the elder Gauthier are those entitled "*L'Immortelle,*" "*La Nonpareille,*" and "*Le Tombeau de Mezangeau.*" There was also another Denis Gauthier, who composed some much admired lessons for the lute, of which the most esteemed are those entitled "*L'Homicide,*" "*Le Canon,*" and "*Le Tombeau de Lenclos.*"

GAUTHIER, PIERRE, a musician of Provence, was director of an opera company, which exhibited, by turns, at Marseilles, Montpellier, and Lyons. He embarked at the Port de Cette, and perished in the vessel, at the age of fifty-five, in 1697. There is extant of his composition a collection of duos and trios, which is much esteemed.

GAUZARGUES, CHARLES. Chapel-master to Louis XV. He was the author of "*Traité de l'Harmonie à la Portée de tout le Monde,*" published at Paris in 1798.

GAVEAUX, PIERRE, composer to the *Opera Feydeau* at Paris, was born at Béziers in 1764. He became chorister in the cathedral of that town at seven years of age, and in less than two years was able to read every description of music, and in all clefs, at sight. He subsequently went to Bourdeaux, and was attached to one of the churches as tenor singer; here he received lessons in composition from Francis Beck, and composed several motets, which met with the approbation of his master. Gaveaux then engaged in the theatrical career, first at Bourdeaux, and afterwards at Montpellier; at length, in 1789, he made his *début* at the *Théâtre des Tuileries*, (then named *Théâtre de Monsieur*,) taking the principal tenor parts, and becoming the chief support of that theatre till the time of the union of the *Feydeau* and *Opera Comique*, in 1800. The following is a list of the principal operas composed by Gaveaux: Op. 1. "*L'Amour filial, ou Jambe de Bois,*" in 1792. 2. "*La Chaumière Indienne, ou le Paria,*" 1791. 3. "*La Famille Indigente.*" 4. "*Les deux Hermites,*" 1792. 5. "*La Partie quarrée.*" 6. "*Delmon et Nadine.*" 7. "*Le petit Matelot.*" 8. "*Le Traité nul,*" 1796. 9. "*La Gasconade.*" 10. "*Les Noms supposés.*" 11. "*Les deux Jockies.*" 12. "*Sophie et Moncars.*" 13. "*Léonore, ou l'Amour Conjugal.*" 14. "*La Locataire,*" 1799. 15. "*Le Diable Couleur de Rose.*" 16. "*Le Trompeur trompé.*" 17. "*Lise et Colin.*" 18. "*Ocinska.*" 19. "*Céliane.*" 20. "*Tout par Hasard.*" Besides these dramatic pieces, most of which were successful, Gaveaux has composed some romances and instrumental music. His lively air "*La Pipe de Tabac,*" has been popular throughout Europe.

GAVINIES, PIERRE, a celebrated French violinist, was born at Bourdeaux in 1728. At fourteen years of age he made his *début* as a performer at the *Concert Spirituel* at Paris, when Viotti, having heard his playing, designated him as *Le Tartini de la France.* Gavinies published three operas of sonatas, and several concertos. A year before his death, which took place in 1799, he published a collection of violin music, entitled "*Les vingt-quatre Matinées;*" most of the pieces in it are extremely difficult. The only dramatic work of Gavinies is "*Le Pretendu,*" an *intermède*, performed with success at the Italian theatre at Paris in 1760. In 1794, he was appointed professor of the violin at the Paris Conservatory.

GAVOT. A dance consisting of two light, lively strains, in common time, of two crotchets; the first of which contains four or eight bars, and the second, eight or twelve, and sometimes sixteen, each beginning with two crotchets, and ending with one, or the half of a bar. Some authors say, that the first strain of the true *gavot* has its close in the dominant, or fifth of the key, and that if it be in the tonic, or key note, it is not a *gavot*, but a *rondeau.*

GAVOTTA. (I.) Gavot; the air of a dance. See Gavot.

GAWLER. An organist in London, and author of, 1. "*Harmonia Sacra;* a Collection of

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Psalm Tunes, with Interludes, with a Thorough Bass, forming a most complete Work of Sacred Music;" London, published by Clementi. 2. "Dr. Watts's Divine Psalms." 3. "Lessons for the Harpsichord." 4. "Eleven single Voluntaries for the Organ." 5. "Twenty-four Interludes or short Voluntaries for the Organ."

GAYE. Chamber musician to Louis XV. An anecdote is related of him, that, having spoken disrespectfully of the Bishop of Rheims, he feared being deprived of his situation at court: falling, therefore, at the feet of the king, he acknowledged his fault, and requested pardon. A few days afterwards, as he was singing mass in the king's presence, the Archbishop of Rheims took occasion to remark to his majesty, with a view of procuring the dismissal of the musician, "*C'est dommage, sire, le pauvre Gaye perd sa voix.*" "*Vous vous trompez,*" *dit le Roi,* "*il chante bien, mais il parle mal.*

GAYER, JOHANN JOSEPH G., chamber musician to the Landgrave of Hesse Darmstadt, was born in 1748. He composed an oratorio entitled "*Der Engel, Mensch, und Fiend,*" six masses, and some motets; also a variety of instrumental music.

GAZZANIGA, GIUSEPPE, of Venice, was chapel-master at Verona, and a pupil of Sacchini. He resided for a long time at Vienna, and composed many Italian operas between the years 1783 and 1792.

G CLEF. This is a compound character of the letters G and S, for the syllable *Sol.* In old music, the two letters G and S are sometimes seen distinctly marked. The earliest use of our present character is ascribed to Lampadius. The G clef must turn on the second line of the staff; all the notes on that line are called G; the other degrees take their names from that, as the clef line:—

All other added degrees are reckoned from these, whether above or below.

G DOUBLE, or DOUBLE G; the octave below G gamut; the lowest note of the letter G, on the piano-forte.

GEBAUER. There were four brothers of this name, resident at Paris; each of them composed instrumental music between the years 1790 and 1800, chiefly for wind instruments. Many of their quartets, which they played together in public, were much admired. One of the brothers published "Sixty Methodical Lessons, as Duets, for two Flutes, for the Use of Beginners," a work which is much esteemed in Germany.

GEBEL, GEORG, the elder, organist at Breslau, was born there in 1685. He published much music for the harpsichord, and many compositions for the church. He died about the year 1750.

GEBEL, GEORG, the younger, son of the preceding, and born at Breslau in 1709, was chapel-master to the Prince of Schwartzburg Rudolstadt. His works are very voluminous, consisting chiefly of compositions for the church, and five operas. He died in 1753.

GEBUNDEN. (G.) Connected, syncopated, in regard to the style of playing or writing.

GEDECKT, sometimes written GEDACKT. (G.) Stopped, in opposition to the open pipes in an organ.

GEERE. A composer of church music about the year 1770.

GEGENBEWEGUNG. (G.) Contrary motion.

GEHOT, JOHN. A violinist and composer in London in 1784, published in that year "A Treatise on the Theory and Practice of Music;" also "The Art of Bowing the Violin," and "The complete Instructor for every Instrument." He is likewise the author of some instrumental music, published at Berlin and Paris.

GEHRICK. Author of some instrumental music for the piano-forte, published at Vienna in 1796.

GEHRING, JOHANN WILHELM, chapel-master at Rudolstadt after the death of Gebel, was a celebrated performer on the bassoon, and composer for his instrument. He died in 1787.

GEIGE. (G.) The violin.

GELINEK, G. A performer on the double bass, at the Grand Opera at Paris, and composer of a collection of waltzes, &c., for the harp, published about the year 1798.

GELINEK, HERMANN ANTON, called CERVETTI, was born in Bohemia in 1709. He was a celebrated violinist, and spent much of his life in France and Italy. He died at Milan in 1779.

GELINEK, ABBÉ JOSEPH, a good pianist, and admired composer for his instrument, was born in Bohemia in 1760. About the year 1795, he resided in the house of a nobleman at Vienna, in which town he published much piano-forte music, especially airs with variations.

GEMINIANI, FRANCESCO, a native of Lucca, was born about the year 1666. He received his first instructions on the violin of Carlo Ambrogio Lunati, of Milan, commonly called Il Gobbo, a celebrated performer on that instrument, who set the opera of "*Ariberto and Flavio,*" for Venice, in 1684. After this, Geminiani studied counterpoint at Rome, under Alessandro Scarlatti; he also, in that town, became a pupil of Corelli on the violin. Having finished his studies, Geminiani went to Naples, where, from the reputation of his performance at Rome, he was at once placed at the head of the orchestra; but, according to the elder Barbella, he was soon discovered to be so wild and unsteady a timist, that, instead of regulating and conducting the band, he threw it into confusion; as none of the performers were able to follow him in his *tempo rubato,* and other unexpected accelerations and relaxations of measure. After this discovery, the younger Barbella assured Dr. Burney that his father, who well remembered Geminiani's arrival at Naples, said he was never trusted with a better part than the tenor, during his residence in that

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city. He went to England in the year 1714. In 1716 he published, in London, his first work, dedicated to Baron Kilmansegge, consisting of twelve solos for the violin, which, though few could play, yet all the professors allowed them to be still more masterly than those of Corelli. In 1726, he formed Corelli's first six solos into concertos, and soon after, the last six. He likewise selected six of his sonatas for the same purpose; and imitating his style in composing additional parts to them, manifested how much he respected the originals. It was not till the year 1732 that Geminiani published his first six concertos, which he called his "*Opera Seconda*," and dedicated to the Duchess of Marlborough. Soon after this, his "*Opera Terza*," or second set of concertos, appeared, which established his character, and placed him at the head of all the masters then living in this species of composition. His second set of solos, commonly called his French solos, either from their style, or their having been composed and engraved in France, was published in 1739. These were admired more than played; as, about this time, it became more than ever the fashion for public solo players to perform only their own compositions, and others were unable to execute them. His third set of concertos, which appeared about the year 1741, was so labored, difficult, and fantastical, as never to be played in either public place or private concert. His long-promised work, with the title of "*Guida Armonica*," published in 1742, appeared too late; for, though there are many combinations, modulations, and cadences, that would open the mind and enrich the memory of a young student in harmony, he promised too much, and his authority in the kingdom was diminished by new music and new performers, as well as by his own frequent change of sentiment; setting up, at one time, as a mode of perfection, what he would despise and condemn at another.

His "Treatise on Good Taste, and Rules for Playing in Good Taste," did not appear till about 1747; but that was too soon for the times. Indeed, a treatise on good taste in dress, during the reign of Queen Elizabeth, would now be as *useful* to a tailor or milliner, as the rules of taste in music, forty years ago, to a modern musician.

In 1748 he published his "Art of Playing on the Violin," which was a very useful work in its day; the shifts and examples of different difficulties and uses of the bow being infinitely superior to those in any other book of the kind, or, indeed, oral instruction, which the English nation could boast, till the arrival of Giardini.

His composition called the "Enchanted Forest," in which he endeavored, by mere sound, to represent to the imagination of an audience all the events in the episode of the thirteenth book of Tasso's "Jerusalem," was published about 1756. But music has never the power, without vocal articulation, to narrate or instruct; it can excite, paint, and soothe our passions, but is utterly incapable of reasoning or conversing to any reasonable purpose.

Besides these practical and theoretical works, he published two books of "Harpsichord Pieces," that are rendered impracticable by crowded harmony and multiplied notes; and two books upon the "Art of Accompaniment," which are only intelligible to those who no longer want such assistance, and, if practised, would be intolerable to singers and solo players, who wish to be heard through the tinkling of a harpsichord.

Geminiani was seldom heard in public during his long residence in England. His compositions, scholars, and the presents he received from the great, whenever he could be prevailed upon to play at their houses, were his chief support. In 1731 he advertised a weekly concert of music, to be carried on at Hickford's room by subscription, and at which he played the first violin himself. In 1741 he had a benefit concert at the little theatre in the Haymarket, by command of some of the royal family, and in 1749 a *concerto spirituale*, during Lent, at Drury Lane Theatre, in which he led the band, and played a concerto from the fifth solo of his fourth opus, and the tenth solo of the same set. The unsteady manner in which he led seemed to confirm the Neapolitan account of his being a bad mental arithmetician or calculator of time. After this he went to Paris, where he continued till 1755, when he returned to England, and published a new edition of his two first sets of concertos. In 1761 he went to Ireland, to visit his scholar Dubourg, master of the king's band in that kingdom, who always treated him with great respect and affection. It is supposed that his death was accelerated there, the next year, by the loss of an elaborate treatise on music, which he had been many years compiling, and which, by the treachery of a female servant, was conveyed out of his room, and could never be recovered. Surviving this loss but a short time, he died at Dublin, in 1762, at the great age of ninety-six.

GEMMINGEN, EBERHARD FRIEDRICH, BARON DE. Privy counsellor to the Duke of Wurtemburg about the year 1784. He was a musical amateur of superior taste and acquirements, and composed six symphonies, and much piano-forte music, which has been greatly admired.

GEMSEN HORN. An instrument formed of a small pipe made of the horn of a quadruped called the *gems* — a chamois, or wild goat. Some suppose the *gemsen horn* to be the same with the modern hautboy.

GENERA. (L.) The different scales by which the Greeks regulated their division of the tetrachord. These *genera*, as agreed by Aristoxenus, Bacchius, Euclid, Boetius, and other ancient writers, were principally three — the enharmonic, chromatic, and diatonic. Aristides Quintilian, however, mentions many other *genera*, and enumerates six, as very ancient, viz., the Lydian, Dorian, Phrygian, Ionian, Mixolydian, and Syntonolydian. These six *genera*, which we must not confound with the tones, or modes, of the same names, differed no less in their degrees than in their compass. One did not extend to the octave, while others reached, and some exceeded it. Independent of the various subdivisions of the three principal *genera*, there was a common genus, consisting only of the stable sounds of the *genera*; as also a mixed genus, partaking of two, or of all the three *genera*. It is worthy of notice that, in this collection, or combination of *genera*, which was rarely used, not more than four chords, or strings, were employed, which were tightened or relaxed during performance — a practice of

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great apparent difficulty, and of which we can have no true idea. Indeed, the whole musical system of the ancients being only conveyed to us by speculative authors, and not by any specimens of its practice, we are necessarily left in great uncertainty respecting its execution; nor will the varying accounts of the different writers on the subject afford us a permanent resting-place for our opinions concerning the niceties of its theory.

GENERAL BASS. Thorough bass. See Bass, Thorough.

GENERALI. An Italian composer of the comic opera, "*La Contessa di colle erboso,*" performed at Munich in 1823; also of "*La Testa maravigliosa.*"

GENERATEUR. (F.) The name first given by Rameau to the fundamental note of the common chord, and since adopted by other French writers in the same sense. It was but a new name given to an old and well-known combination, but had, however, the merit of being particularly appropriate, inasmuch as the *triad* is absolutely *generated* from its fundamental.

GENEROSO. (I.) Noble; in a dignified manner.

GENIALIA. (L.) The name given by the ancient Romans to cymbals, because they were used in the celebration of weddings.

GENRE. A word used by French connoisseurs in the sense of *style* or *manner*. They prefer the *genre* of this to that composer. The *genre* of this singer, or instrumental performer, is more elegant or impressive than that of another.

GENUS. (L.) The singular of Genera; which see.

GEORGE, SEBASTIAN, a pianist and composer for his instrument at Moscow, was born at Mentz; his publications bear date from the year 1796.

GEORGE, J. P., son of the preceding, also a pianist and composer for his instrument at Moscow; his compositions are dated from the year 1797.

GEORGES, LE CHEVALIER DE SAINT, born at Guadaloupe, died at Paris in a state of indigence in 1801. He was equally remarkable for his skill in gymnastic exercises, and for his talent as a violinist. He led the band at the concert of amateurs at Paris in 1770. St. Georges composed some violin music, and also an operetta, called "*La Chasse.*"

GERADE TAKTART. (G.) Common time.

GERADEBEWEGUNG. (G.) Similar motion.

GERARD, HENRI PHILIPPE, was born at Liege in 1763. At the formation of the Paris Conservatory, he was appointed professor of singing. Gerard has published but few works, though much of his music in manuscript is known and admired by amateurs.

GERBER, HEINRICH NICHOLAS, organist to the Prince of Schwartzburg, at Sondershausen, was born in 1702. He studied composition at Leipsic under Sebastian Bach. His works consist chiefly of preludes and fugues for the organ and piano.

GERBER, son of the preceding, was born in 1746, and succeeded his father as organist at the court of Sondershausen. He is well known as the author of the "*Neues Historisch-Biographisches Lexicon der Tonkünstler,*" Leipsic, 1812, 4 vols. 8vo. This was by far the most valuable work on musical biography which had been published on the continent, and was especially rich in its accounts of the composers of the German school.

GERBERT, MARTIN, Prince Abbot of the convent of Benedictines, and of the congregation of St. Blaise, in the Black Forest, was born in 1720, at a small town in Austria. He united to extensive learning the most elevated mind, and simple and amiable character. Having frequently in his youth had opportunities of hearing excellent music in the chapel of the Duke of Wurtemburg, at Ludwigsburg, and even of occasionally singing himself, he imbibed that affection for music to which we are indebted for his learned and toilsome researches on the history of that art. With a view to render these researches more profound and useful, he undertook to travel for three years in France, Germany, and Italy, and was enabled, through his authority in the church, to discover the most secret treasures of musical literature, by obtaining admittance into the libraries of the convents, and thus collecting from the fountain head the materials for his history of church music. At Bologna he became intimate with P. Martini. They agreed to communicate to each other their different knowledge, and that P. Martini should write the history of music in general, while Gerbert confined himself exclusively to that of the church. The number of seventeen thousand authors, that Martini had collected, certainly astonished Gerbert; but he says that he acquainted him with a still greater number existing in the German libraries. In 1762 he announced his intention of writing a history of church music, by a printed prospectus, and soliciting any information that could be given on the subject. This prospectus is to be found in the critical letters of Marpurg. He finished this work in six years, though, in the interval, (the 23d of July, 1768,) the abbey and valuable library belonging to it became a prey to the flames, occasioning the loss of a great part of his materials, and likewise of his time, which he was obliged to employ in giving directions for the construction of a new edifice. This work is in two volumes, and contains many prints; it is entitled "*De Cantu et Musicâ Sacrâ, a primâ ecclesiæ ætate usque ad præsens tempus. Auctore Martino Gerberto, Monasterii et Congregationis St. Blasii de Silvâ Nigrâ Abbate, Sacrique Romani Imperii Principe. Typis San-Blasianis,* 1774." Gerbert divided his history of church music into three parts: the first finishes at the pontificate of St. Gregory; the second goes as far as the fifteenth century; and the third to his own time. But the work which has given the Prince Abbot Gerbert the greatest title to gratitude from artists and literati, is one of far more importance, published in 1784, under the title of "*Scriptores Ecclesiastici de Musicâ Sacrâ potissimum. Ex variis Italiæ, Galliæ, et Germaniæ codicibus Manuscriptis collecti et nunc primum publicâ luce donati; à Martino Gerberto monasterii et Congregat. S. Blas. in Silvâ Nigrâ Abbate, S. Q. R. I. P. Typis San-Blasianis,* 1784." This is a collection of all the ancient authors who have written on music since the third century to the invention of printing,

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and whose works had remained in manuscript. The learned amateur has by this work rendered an immortal service to the science of music. Unfortunately, it is now very difficult to procure a copy of this book. Forkel has given an extensive analysis of it in his "History of Music." The Abbot Gerbert kept up a constant correspondence with the celebrated Gluck. He died in his seventy-third year, in 1793.

GERBINI, MLLE. LUGIA. An amateur performer on the violin, and pupil of the celebrated Viotti. In 1799 she went to Lisbon, where she performed some concertos on the violin, between the acts, at the Italian Theatre. She afterwards engaged at the same theatre as singer, and proved herself equally powerful as in instrumental music. In 1801 she went to Madrid, and afterwards performed on the violin at some public concerts in London.

GERMAN SCALE. This scale of the natural notes is A, H, C, D, E, F, G; not A, B, C, &c.: the B is always reserved to express B flat.

GERMAN SIXTH, or EXTREME SHARP SIXTH. A sixth consisting of ten semitonic intervals, as from F natural to the D sharp immediately above.

GERSTENBERG, JOHANN WILHELM, VON, consul to the King of Denmark, was born at Tondern in 1737. He was a most able and enlightened amateur musician. He wrote two dissertations, the first on Italian lyric poetry, the second on the manner of figuring chords.

GERVAIS, CHARLES HUBERT. A French composer of dramatic and other vocal music. He died at Paris in 1744.

GERVAIS, P. N., the elder, was born at Manheim. He was one of the best violin pupils of Fraenzl. He died at Lisbon in 1795. Some of his music for the violin was published at Paris.

GERVASONI, CARLO, chapel-master at Borgo-Taro, published, in 1800, two volumes octavo, entitled "*La Scuola della Musica.*"

GES. (G.) G flat.

GESCHWIND. (G.) Quick; as, *geschwind marsch*, a quick march.

GES DUR. (G.) G flat major.

GESTEWITZ, FRIEDRICH CHRISTOPH, was born in Germany in 1753, and studied music under Hiller. In 1790 he was director of the music at the Italian Theatre at Dresden. He composed some sacred music, also several dramatic pieces and piano-forte music. He died at Dresden in 1805.

GESTOURS. (F.) The name by which those itinerant minstrels were formerly distinguished who interlarded their songs and tales with jokes and witticisms, accompanied with humorous gesticulations.

GESUALDO, CARLO, Prince of Venosa, (a principality of the kingdom of Naples,) flourished about the latter end of the sixteenth century. He was the nephew of Cardinal Alphonso Gesualdo, Archbishop of Naples, and received his instructions in music from Pomponio Nenna. The writers of all countries give to this prince the character of being an extremely learned, ingenious, and artificial composer of madrigals. He is generally supposed to have imitated and improved that plaintive kind of air which distinguishes the Scots melodies. Dr. Burney, however, says, that, in a very attentive perusal of the whole six books of the Prince of Venosa's madrigals, he was utterly unable to discover the least similitude to, or imitation of, the Caledonian airs; and, instead of giving to his compositions the unlimited praise that has been so liberally bestowed by others, he says, that "so far from Scots melodies, they seem to contain no melodies at all; nor, when scored, can we discover the least regularity of design, phraseology, rhythm, or indeed any thing remarkable, except unprincipled modulation, and the perpetual embarrassments and inexperience of an amateur in the arrangement and filling up of the parts." Notwithstanding this opinion of Dr. Burney, which, indeed, few persons would venture to question, it is well known that Geminiani has often declared that "he laid the foundation of his studies on the works of the Prince de Venosa." The first five books of his madrigals were published in parts, in 1585, by Simon Molinaro, a musician and chapel-master of Genoa. In the year 1593 the madrigals of the Prince of Venosa (six books) were published together by the same person. The pieces contained in this edition were upwards of a hundred in number. Two other collections were afterwards printed; but it is probable that the edition of 1613 contains the whole of his works.

GEYER, JOHANN ÆGIDIUS. An amateur musician, resident at Leipsic since the year 1799. He composed much piano-forte and vocal music of merit. He died in the prime of life, in the year 1808.

GEZEK, WENZEL. An organist at Prague, of some celebrity as a church composer. He was born in 1733.

G GAMUT. The first G below the bass clef note. Guido, who first added this note to the ancient scale, applied to it the Greek letter gamma, from which it derives its present name.

G FLAT. The flat seventh of A flat; the fifth flat introduced in modulating by fourths from the natural diatonic mode.

GHERARDESCA, FILIPPO, born at Pistoia, was a pupil of Martini. He published, subsequently to the year 1767, some operas, which were performed at different Italian theatres. In 1770 he composed for Pisa. Some time afterwards, he published at Florence six sonatas for the piano-forte, with a violin accompaniment. Among his best compositions is a "Requiem," composed after the death of Louis I., King of Etruria. It is considered a masterpiece of its kind. Gherardesca died at Pisa, in 1808, aged seventy.

GIACOBBI, GIROLAMO. Born at Bologna. He wrote some church and dramatic music. In 1610 he composed the music of the opera of "*Andromeda.*" Giacobbi is one of the earliest musical classics of the Bolognese school.

GIACOMELLI, GEMINIANO, of Parma, first appeared at Venice as an opera composer, in the year 1724. He was a pupil of Capelli, and had a lively imagination, that furnished him with agree-

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able flights, which, from their novelty, afforded much pleasure, and contributed not a little to propagate and establish the taste of subsequent ages.

GIAI, GIOVANNI ANTONIO, an Italian composer, composed for the theatre at Vienna an opera entitled "*Mitridate*," which was afterwards performed at Venice in 1730.

GIANNOTI. A performer on the double bass, at the Grand Opera at Paris, in the year 1739. He wrote a treatise on composition, published in the year 1759, entitled "*Le Guide du Compositeur.*"

GIARDINI, FELICE, was born in Turin in 1716. When a boy, he was a chorister in the *Duomo* at Milan, under Paladini, of whom he learned singing, the harpsichord, and composition; but having previously manifested a disposition and partiality for the violin, his father recalled him to Turin, in order to receive instructions on that instrument of the famous Somis. But though his preference for the violin, upon which he soon became the greatest performer in Europe, seems a lucky circumstance, yet he had talents which would have made him a superior harpsichord player, had he continued to practise that instrument. But he told Dr. Burney that he was perfectly cured of that vanity at Paris, by the performance of Madame de St. Maur, a scholar of Rameau, who played in such a manner as not only made him ashamed of his own performance, but determined him never to touch the instrument again in serious practice. He went to Rome early in life, and afterwards to Naples, where, having obtained a place among *ripienos* in the opera orchestra, he used to flourish and change passages much more frequently than he ought to have done. "However," says Giardini, "I acquired great reputation among the ignorant for my impertinence; yet, one night during the opera, Jomelli, who had composed it, came into the orchestra, and seating himself close by me, I determined to give the *maestro di capella* a touch of my taste and execution; and in the symphony of the next song, which was in a pathetic style, I gave loose to my fingers and fancy, for which I was rewarded by the composer with a violent slap in the face; which," adds Giardini, "was the best lesson I ever received from a great master in my life." Jomelli, after this, was, however, very kind, in a different way, to this young and wonderful musician. Giardini went to England in 1750. His first public performance in London was at a benefit concert for old Cuzzoni, who sang in it with a thin, cracked voice, which almost frightened out of the little theatre of the Haymarket the sons of those who had, perhaps, heard her at the great theatre of the same street with ecstasy. But when Giardini played a solo and concerto, though there was very little company, the applause was so long, loud, and furious, as nothing but that bestowed on Garrick had ever equalled. Dr. Burney had met him the night before, at a private concert, with Guadagni and Frasi, at the house of one of the best dilettanti performers on the violin at that time, and says, "We were all equally surprised and delighted with the various powers of Giardini, at so early a period of his life; when, besides solos of his own composition, of the most brilliant kind, he played several of Tartini's in manuscript at sight, and at five or six feet distance from the notes, as well as if he had never practised any thing else. His tone, bow, execution, graceful carriage of himself and instrument; playing some of my own music, and making it better than I intended, or had imagined it in the warm moments of conception; and, lastly, playing variations extempore, during half an hour, upon a new but extraordinary kind of birthday minuet, which accidentally lay on the harpsichord,—all this threw into the utmost astonishment the whole company, who had never been accustomed to hear better performers than Festing, Brown, and Collet." Such was the esteem which Giardini acquired in London, from his talents, that in 1754 he was placed at the head of the opera orchestra. Two years afterwards he joined Mingotti in the management of the opera; but although they acquired much fame, their management was not attended with much success. During this period Giardini composed several of the dramas which were performed. After the year 1763, Giardini retired from his situation with considerable loss, and entered upon the occupation of teaching in families of rank and fortune, at the same time continuing unrivalled as a leader, a solo player, and a composer for his favorite instrument. He resided in England till the year 1784, when he went to Naples, under the patronage of Sir William Hamilton. Here he continued five years, and then returned to England; but his reception was not what it had formerly been. His health was greatly impaired, and, sinking fast under a confirmed dropsy, all his former excellence was lost. Instead of leading in all the most difficult pieces, he now played in public only the tenor in quartets, which he had recently composed. He attempted, but without success, a burletta opera, at the little theatre in the Haymarket, and at length, in 1793, was induced to go to Petersburg, and afterwards to Moscow, with his burletta performers. But he experienced only the most cruel disappointment in each of these cities. The general capricious character and splenetic disposition of Giardini were his bane through life. He spoke well of few, and quarrelled with many of his most valuable friends. Nothing but his very superior musical talents could have upheld him during the time he was in favor with the public. Careless of his own interest, and inattentive to all those means which would have promoted his success in the world, he at length sank under misfortunes of his own creating, and died in 1796, at Moscow, weighed down by penury and distress.

GIBBONS, EDWARD, elder brother of Orlando Gibbons, was a bachelor of music at the University of Cambridge, and was incorporated at Oxford in 1592. He was organist of the cathedral church of Bristol, and was also priest, vicar, sub-chanter, and master of the choristers there. In 1604 he was appointed a gentleman of the Chapel Royal. It is said that, in the rebellion, he furnished the king with the sum of a thousand pounds, for which act of loyalty he was afterwards very severely treated by those in power, who deprived him of a considerable estate; and, though at that time more than eighty years of age, he and three grandchildren whom he maintained were actually turned out of their home. He was musical preceptor to Matthew Locke;

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and Anthony Wood says that several of his compositions were deposited in the music school at Oxford.

GIBBONS, ORLANDO, one of the most celebrated English musicians of his time, was a native of the town of Cambridge, and born in the year 1583. At the age of twenty-one, he was appointed organist of the Chapel Royal, and in 1622 (along with Dr. Heyther) obtained the degree of doctor of music in the University of Oxford. Three years after this, being ordered to go to Canterbury for the purpose of attending the marriage solemnity between King Charles I. and Henrietta of France, (for which he had composed the music,) he was seized with the small-pox, and died there at the age of forty-five. He was buried in the cathedral church of that city. In 1612 he published "Madrigals in four Parts, for Voices and Viols;" but the most excellent of his works are his compositions for the church, namely, his services and anthems, of which there are many extant in the cathedral books. His anthem of "Hosanna" is one of the most perfect models for composition in the church style now to be found. He composed the tunes to the "Hymns and Songs of the Church, translated by George Wilthers;" and some of his lessons for the virginal are preserved in the collection entitled "Parthenia." The compositions of Orlando Gibbons are for the most part truly excellent. The characteristics of his music are fine harmony, unaffected simplicity, and an almost unexampled grandeur. For choice of subjects, for skill in the management of them, and for flow of melody in all the parts, this great master was inferior to none of his contemporaries, and infinitely superior to most of them. Specimens of his anthems are to be found in nearly all the miscellaneous collections of ancient sacred music that are extant. His five part madrigal, "The Silver Swan," which is a remarkably fine specimen of this species of music, is inserted in Dr. Crotch's publication, and also with a piano-forte accompaniment, in "The Vocal Anthology." There is likewise a *preludium* for the organ, and other organ pieces of his composition, in Smith's "*Musica Antiqua.*"

GIBBONS, ELLIS, brother to the celebrated Orlando Gibbons, flourished about the year 1600. Two of his compositions are to be found among the collection of madrigals for five and six voices edited by Morley, in London, in 1601, under the title of "The Triumphs of Oriana."

GIBBONS, CHRISTOPHER, the son of the celebrated Orlando Gibbons, was, from his childhood, educated to the profession of music under his uncle, Ellis Gibbons, organist of Bristol. He had been a chorister in the chapel of Charles II., organist in private to his majesty, and organist of Westminster Abbey. The king had so great a partiality for this musician, that he was induced to give him a personal recommendation to the University of Oxford, requesting that he might be admitted to the degree of doctor in music. This he was in consequence honored with in 1664. He died in the year 1676. C. Gibbons was more celebrated for his skill in playing the organ than for his compositions. There are, however, many of his anthems extant, though we know of none that have been less printed. Those most celebrated are, "God be merciful unto us," "Help me, O Lord," "Lord, I am not high minded," and "Teach me, O Lord." It is said that he assisted in the work entitled "*Cantica Sacra,*" containing English and Latin hymns and anthems, published in 1674.

GIBEL, OTTO. Director of music, singer, and composer at Minden. He was born at Borg, in the Island of Femern, and died in 1682.

GIBERT, a French musician, composed many operas for the Italian Theatre at Paris, and has published a work entitled "*Solfèges ou Leçons de Musique.*" He died at Paris in 1787.

GIGA. (I.) A jig, or lively species of dance.

GIGNE. (F.) A species of dance in compound common time.

GILES, NATHANIEL, was born either in or near the city of Worcester, and was admitted, in 1558, to the degree of bachelor in music, and about forty years afterwards, to that of doctor, in the University of Oxford. He was one of the organists of St. George's Chapel at Windsor, and master of the boys there. In 1597 he was appointed master of the children, and afterwards, in the reign of King Charles I., organist of the Chapel Royal. He died in 1633, at the age of seventy-five. His compositions are chiefly services and anthems.

GILLES, JEAN, born in 1669 at Tarascon, in Provence, was director of the music, or chapel-master, in the church of St. Stephen, in Toulouse. He was a singer in the choir of the Cathedral of Aix, and a fellow-pupil with the celebrated Campra. There are many fine motets by Gilles; several of them have been performed in the *concert spirituel* at Paris with great applause, particularly his "*Diligam te.*" But his capital work is a "*Messe des Morts,*" of which the following history is recounted by Laborde: "Two counsellors of the parliament of Toulouse died nearly at the same time, each of them leaving a son. The two youths were united in the closest friendship, and they agreed to join in celebrating a grand funeral service for their parents. They, consequently, engaged Gilles to compose a *requiem*, allowing him six months to complete the work. When the mass was finished, Gilles collected all the musicians in the town to assist at the rehearsal, inviting the most celebrated masters of the neighborhood, and among others Campra and the Abbé Madin. The composition was found to be admirable; however, the two young counsellors had changed their opinions, and would not have it performed. Irritated by this circumstance, Gilles said to one of them, "*Eh bien! elle ne sera exécutée pour personne; j'en veux avoir l'étrenne!*" —Very well, then, its first performance shall be for myself. In fact, he died a very short time after, when this mass was sung for him. It was subsequently used in 1764, at the funeral service in honor of Rameau, at the Oratoire church in Paris.

GIMMA, HYACINTO. A learned Italian priest. He published a work at Naples in 1724, entitled "*Idea della Storia dell' Italia Literata,*" in 4to., in which is a dissertation on the rise and progress of Italian music.

G IN ALT. The octave above the G, or treble clef note; the first note in alt.

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G IN ALTISSIMO. The octave above G in alt, and the fifteenth above the G, or treble clef note; the first note in altissimo.

GINGUENÉ, P. L. A French author and warm partisan of Piccini in the disputes between the Piccinists and Gluckists. He was born at Rennes in 1748. He published a pamphlet entitled "*Entretien sur l'Etat actuel de l'Opéra de Paris.*" This book caused a violent critique from Monsieur Suard, which appeared in the *Mercure* of that time. He subsequently carried on a paper war with MM. Suard and l'abbé Arnaud, under the name of *Mélophile*. Ginguené occupied himself much in the study of Italian literature, and the history of music. He wrote, conjointly with Framery, the article *Musique* in *L'Encyclopédie Méthodique*. Much of Ginguené's "*Histoire de la Musique*" is translated from Dr. Burney, whom, by the by, he might as well have quoted throughout the whole article of *Cantate*, which is one of the most interesting in the volume. In 1801 this writer published a very interesting memoir of the life and writings of Nicolas Piccini, where he appears to have acknowledged the errors of his youth. The partisans of Gluck, and even those of Piccini, were pleased with the moderation he at length observed towards the reformer of the French opera.

GINI, GIOVANNI ANTONIO. Chapel-master to the King of Sardinia, at Turin, about the year 1728. He composed the music of the operas of "*Mitridate*" and "*Tamerlano*," also much other vocal music.

GIOCOSAMENTE, or GIOCOSO. (I.) Merrily, playfully, with sportiveness. Synonymous with *scherzando*, which see.

GIOJOSO. (I.) Joyously, with buoyant hilarity.

GIORDANI, GIUSEPPE, was born in Naples in 1753. He went to England early in life, and resided so many years in London, that he was at length almost as well acquainted with the English language, and English style of music, as any individual of his time. In the year 1779, he entered into a speculation with Leoni, the singer, by taking the theatre in Chapel Street, Dublin, for the performance of operas, in which the whole of the musical department was to be under his management. This connection continued about four years, Giordani composing the music, and Leoni superintending the singing. They had considerable encouragement; but owing, as it is supposed, to several improvident engagements which they made, they at length became bankrupts, and the concern was, of course, transferred to other hands. Giordani from this time continued to reside at Dublin, as a teacher of music, where he had several pupils of distinction. He married there the daughter of Mr. Wilkinson. He not only wrote, but published, much music of his Italian operas, which were in general well received. Those that are now in print are, "*Artaserse*," "*Antigono*," and "*Il Baccio*." Of his English operas, the first that was published appears to have been "Perseverance, or the Third Time the best," performed in Dublin in the year 1789. His sonatas and other pieces for the pianoforte, as well as his single songs, both Italian and English, had a great sale. Besides the above, Giordani composed an oratorio entitled "Isaac."

GIORGIS, JOSEPH, a violin pupil of Viotti, published, at Paris, some concertos and airs with variations for his instrument. He was violinist at the chapel of the King of Westphalia about the year 1810.

GIORNOVICHI. See JARNOWICH.

GIOVANELLI DA VELLETRI RUGGIERO, born about 1560, was a chapel-master and successor to Palestrina in the church of St. Peter at Rome. He was also a singer in the pontifical chapel. There is extant a collection of madrigals by Giovanelli, that were printed at Venice. He composed many masses, some of which have been much celebrated. He also published a work on music in 1581.

GIRANEK. Member of the chapel of the elector of Saxony, at Dresden. He died in 1760, and left some music of his composition for the violin, harpsichord, and flute.

GIRAUD, member of the French Academy of Music, composed, in conjunction with Berton, the opera of "*Deucalion et Pyrrha*," which was performed in 1755. In 1762 he composed alone, "*L'Opéra de Société*." His motets also met with much success in France.

GIRBERT, CHRISTOPH HEINRICH, director of the music at the theatre of the Margrave of Anspach, Bayreuth, in 1785, was a celebrated pianist and composer for his instrument. Girbert was born in 1751.

GIROLAMO, DU NAVARRA, a Spaniard and renowned musician, flourished in Italy about the year 1550.

GIROUST, FRANÇOIS, was born at Paris in 1730. At seven years old he was chorister at the church of Notre Dame, where he learned composition under Goulit, music master of that church. In 1775 the king named him master of the Chapel Royal, and afterwards superintendent of his music. Giroust composed several oratorios, any one of which would have rendered a composer celebrated. In that of "*Le Passage de la Mer Rouge*," he surpassed himself. He also composed for the opera; but, through cabal and envy, his works did not appear there. It was affirmed by connoisseurs who heard the overture of his "*Télèphe*," that it was at least equal to that of "*Iphigénie*." Giroust died at Versailles in 1799.

GIS. (G.) G sharp.

GIS MOLL. (G.) G sharp minor.

GITTER, J., published at Manheim and Mentz, in 1784, three quatuors for the flute, violin, viol, and violoncello, and three duets for the violin.

GITTETH. An instrument which David brought from Gath, of the harp kind.

GIULINI, ANDREAS, chapel-master at Augsburg. He was a profound theorist in music; he taught singing for the church, also composed much sacred and other music. He died in 1771.

GIULINI, CONTE GIORGIO, a celebrated poet and composer at Milan in 1714. He died in 1780.

GIULLARI, or GIOCOLARI. The name formerly given in Tuscany to those bands of buffoons, dancers, actors, singers, and instrumental performers, retained in the courts of princes, and other great persons, and who by their gambols,

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farces, sports, and songs, amused and diverted the company.

GIUSTO. (I.) A term signifying that the movement before which it is written is to be performed in an equal, steady, and just time.

GIVING OUT. A term used by the organists to signify the previous or preluding performance, by which the psalm tune about to be sung is announced, or *given out*, to the congregation.

GIZZI, DOMINICO, was born at Aprino, in the kingdom of Naples, in 1684, and died at that capital in 1745. He was a celebrated singer, and in 1720 founded a school of singing, in which he formed the famous Conti, surnamed Gizziello, in honor of his master. The reputation of Gizzi as a musician is purely traditional, as none of his works are now existing.

GIZZIELLO. See CONTI.

GLAESER, CARL LUDWIG TRAUGOTT, born at Weissenfeld in 1747, was director of music at the seminary there, and composed much church and instrumental music. He died in 1797.

GLAREANUS, HENRY LORIS, or LORIT, so called because he was of Glaris, in Switzerland, was born in 1488. He first taught music at Cologne, and afterwards at Bâle, Paris, and lastly at Friburg, where he died in 1563. His music master was J. Cochlæus, and his preceptor in literature the celebrated Erasmus, with whom he was united in the strictest friendship. Erasmus, in his letters, represents Glareanus as a man of profound and universal learning, joining to the knowledge of philosophy, theology, and mathematics, that of poetry, geography, and history. The Emperor Maximilian I. gave him a crown of laurel and a ring, as a mark of his esteem for his person and poetry. It is known that the Swiss, assembled at Zurich, recompensed magnificently the "*Panégyrique de l'Alliance des Cantons*," which Glareanus put into verse. In 1547, his "*Dodecachordon*," in one volume, appeared at Bâle. This work, which has now become scarce, is of great importance, inasmuch as it shows the state of practical music about the year 1500, that is to say, at the epoch of the Flemish school. The author establishes the twelve tones of the ecclesiastical chant, and gives on each of them a choice of musical pieces, for two, three, four, and frequently more parts, selected from the *chef d'œuvres* of the best masters of his time. In this work are to be found documents respecting many of the best composers. Choron has republished much from this writer, in his great work on music.

GLASER, JOHANN MICH., born at Erlangen in 1725, was a violinist in the Chapel Royal at Anspach. In 1775 he returned to Erlangen as town musician, where he resided till his decease. Some symphonies of his composition were published at Amsterdam.

GLASSES. The musical glasses is an instrument consisting of a number of glass goblets, resembling finger glasses, which are tuned by filling them more or less with water, and played upon with the end of the finger damped. There are few persons at a dinner table who have not tried their skill in producing the sound which the vibration of a finger glass will yield in the way above described. The less the quantity of water in glasses of similar forms and equal capacity, the lower will be the scale; hence the facility of forming a complete scale by the quantity of water contained in each. The skill, or rather knack, of operating upon the sets of glasses for the production of melodies and harmonies, is that of procuring instantly the required vibration by a gentle and rapid action of the finger upon their edges, and so quickly from one to another as to be able to introduce harmonies to the sounds of the air or melody before the vibrations of its glasses have ceased. A touch of the finger on the edge of a glass puts, of course, a stop to its vibration, and thus prevents confusion. See article FRANKLIN, BENJAMIN.

GLEE. A vocal composition in three or more parts, generally consisting of more than one movement, and the subject of which, notwithstanding the received sense of the word *glee*, may be either gay, tender, or grave; bacchanalian, amatory, or pathetic. When the glee was first introduced is not exactly known, but it is of modern invention, and was originally, as appears evident from its name, confined to themes of cheerfulness and conviviality. The term itself is derived from a Saxon word signifying *music*, and therefore, in very strictness, every piece of vocal music in which melody and harmony are combined, whatever may be the nature of the subject on which it treats, partakes more or less of the glee, as some might suppose; but the term *glee* was not given to vocal concerted music at all, until long after the madrigal had become known. Glee music is extended in its signification, and has ever been significant of joy, pleasure, and mirth; and the music itself is, or should, be calculated to produce such sensations. When we speak the word *glee*, we use a musical term significant of joyous, mirthful, cheerful, compositions. The first use of the term *glee*, we believe, is found in a publication by Playford, 1667, entitled "Dialogues, *Glees*, Ayres, and Ballads, of two, three, and four voices," in which the glees are all of that mirthful nature which the word indicates. There seems to be a distinction between the terms madrigal and glee. "As fair as morn" a madrigal for three voices, was composed by Wilbye in 1598. Whatever distinction there may have been in early times, and large as the difference may have been between the madrigal and glee, modern writers confound the terms; the glee no longer remains in the narrow bounds of its first definition, but makes inroads over the boundary line of the madrigal on the one side, and that of the catch on the other. The beautiful glee, as it is generally called, of "Hark, the lark at heaven's gate sings," by Dr. Cooke, partakes of the nature of the madrigal; and so likewise does the canzonet of "Canst thou love and live alone?" by Ravenscroft, which dates back as far as 1611. But composers early began to refer the term *glee* to its origin — that of music generally, instead of the confined and corrupted meaning of ancient authors; and the moderns have been inclined to merge madrigal, catch, and canon, in the general appellative *glee*. It is thus in the economy of science as in that of moral or of animal economy, that the gradations

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are so nice that they may almost be said to run into each other; and this remark, as applied to our present subject, is equally correct when we approach the line of separation between the glee and the catch. The early glees were nothing more than vocal music in parts, in which the singers began and ended together, singing the same words. Gradually, however, this narrow limitation, like that of which we have already spoken, was overstepped, and the play of words and phrases was introduced; certain words were elongated in musical expression, and points were taken up after the manner of the catch; in short, on this side as well as the other, the word glee has become of catholic acceptation.

The minstrels, troubadours, minne-singers, gleemen, &c., were the direct successors of the bards, scalds, &c., who were the poets of early times; and they were not only the lyric historians of their times, but also the histriones and *cantanti* of their own compositions. They were consequently invested with a dignity in the general eye, were feasted, honored, cherished, and rewarded; and although this settled indulgence to the class had the effect of corrupting them, and rendering them gradually licentious and practised in buffoonery, yet this was but a departure from a higher caste, and it is a lesson of human nature. The term *joculator* was but one, and that the lowest, of those by which the minstrels and *gleemen* of later days were distinguished in legal documents, when the art itself was slowly falling into desuetude. In the first published books of glees, *two* parts were sufficient to constitute a glee; this is no longer the case, for by common, yet tacit consent, the last sort of composition obtains now no other title than that of *duet*, whatever be the nature of the subject.

GLEEK. (Saxon.) Music, or musician. Obsolete in English, but in Scottish phraseology still used.

GLEEMEN. Before the Norman conquest "gleemen" was the name applied to those who were afterwards called "minstrels." The minstrel's art, under the Normans, consisted of many branches: he was the rhymer, singer, story teller, juggler, relater of heroic actions, buffoon, and poet of the times; and the Saxon gleemen held nearly the same important social relations. These branches were filled generally by those most skilled in each of the particular arts, but in some cases a gleeman was professor of the whole. Among the early Saxons who came to England professedly to aid the Britons against the Picts and Caledonians, but who, as soon as they had gained a foothold, invited others of their countrymen to join them, and then turned their arms successfully against the Britons, gleemen were distinguished by two appellations, the one signifying merry-makers, and the other harpers. Mimicry, dancing, tumbling, sleight of hand, and various deceptive tricks, were used by gleemen to amuse their spectators, and they became the jugglers and merry-makers as well as the minstrels of their time.

GLEICHMANN, JOHANN ANDREAS, was born in Germany in 1775. In 1794 he was made director of music to the court at Hildburghausen. He has composed much vocal and instrumental music.

GLEISSNER, FRANZ, musician to the court at Munich, has composed an oratorio of considerable merit, called "*Lazarus*," also much other vocal and instrumental music since the year 1795.

GLIDING. A term applied by flute performers to the action of gently sliding the finger forwards from off the hole it has been employed in stopping, by which the ear is imperceptibly led to the succeeding sound.

GLISANDO, or GLISSICATO. (I.) In a gliding manner.

GLOEGGL, FRANZ XAVER. Chapel-master at Lintz in 1799, and founder of a music school there.

GLOESCH, CARL WILHELM, born at Berlin in 1732, was the only son of Peter Gloesch, a celebrated performer on the hautboy. Carl Gloesch was, in 1765, chamber musician and music master to the royal family of Prussia. He died at Berlin in 1809.

GLORIA. (L.) A principal movement of the mass or Catholic service.

GLORIFICATION. Singing in praise, and to the honor, of God.

GLOSSOP, MRS. Formerly Miss Fearon, an excellent English singer. She went to Italy for improvement in her art, and was engaged at the Theatre of San Carlos, at Naples, to supply the place of Madame Fodor, and at a salary, it is reported, of thirty thousand francs (one thousand two hundred and fifty pounds) per annum.

GLOTTIS. (Gr.) Two semicircular membranes, situated at the top of the larynx, and forming a small oblong aperture, which can be dilated or contracted at pleasure, and by the various vibratory motions of which the tones of the voice are modified. The same name is also applied by the ancients to an additional and movable part of the flute, which they placed between their lips in performance, and which is supposed to have been similar to our reed. The name which answers to the Latin word *lingula*, the tongue, seems sufficient to explain that this was an essential part of the instrument, and perfectly agrees with our being told that "the flutes could scarcely be made to *speak* without it."

GLOTTOCOMEIA. The name given by the ancient Greeks to the little boxes in which they carried the lingulæ, or tongues of their flutes.

GLUCK, CHRISTOPHER. This celebrated musician was born in 1714, according to an authenticated certificate of his baptism, at Weidenwangen, in the Upper Palatinate, where his father was head forester to Prince Lobkowitz. Early in his childhood, his family removed into Bohemia, where the father died, leaving his son still under age, and without either education or fortune. Nature, however, had in a great measure compensated young Gluck for these deficiencies, by gifting him with musical talents of the first order. This natural taste for music is common in Bohemia, where the rural population, as well as the inhabitants of towns, may be heard singing in parts and playing on various instruments in the fields or streets, and in groups, consisting of men, women, and children. Young Gluck, with very little instruction, soon became so remarkable for his skill on various instruments, that he determined on journeying from town to town to procure a livelihood as an itinerant musician. At length he wandered as far as Vienna, where his talent met with sufficient encouragement to enable him to obtain some little instruction, both in general education and in the principles of his favorite science. In 1736, he went in the suite of a nobleman to Italy; and at Milan, after taking lessons of the celebrated Martini, he was put upon Prince Melzi's establishment as musical composer. Having given many proofs of his genius, he was at length

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selected to compose a grand opera for the theatre in that city. This work was entitled "*Artaserse*," and was produced at Milan in 1741. In this composition, Gluck depended entirely on his own genius, without asking the advice of any one, and by so doing he avoided the usual routine of other composers. In fact, expression seemed to be his principal study, whilst he disregarded the dictates of usage and fashion. At the first rehearsal, which was attended by a considerable number of amateurs, one aria was wanting on account of some required alteration in the words; when Gluck, perceiving that his music was much criticized, took advantage of the deficiency of the above air, and brought it out entirely after the Italian model, merely to please the ear, and without paying the least attention to the words, to the relation of the music, or to the general character of the drama. This little *ruse* operated wonders at the second grand rehearsal, when it was whispered about by the dilettanti that this song was not the composition of Gluck, but of their favorite San Martini. Still Gluck took no notice of the above remark, and the first public representation of the opera took place when the audience were almost unanimous in their approbation of the entire music, with the single exception of the air *à l'Italienne*, which they condemned as dull and inappropriate, the general outcry being, that it destroyed the unity and character of the whole opera. It was then that Gluck took signal vengeance on his hypercritics at the rehearsals, by himself avowing the air in question to be San Martini's composition. This opera so established his fame, that he immediately received orders to compose for several of the principal theatres in Italy. He in consequence produced "*Demetrio*" and "*Ipermnestra*" for Venice, "*Artamene*" for Cremona, and "*Alessandro nell' Indie*" for Turin; also composed successively, for Milan, "*Demofoonte*," in 1742, "*Siface*," in 1743, and "*Phædra*," in 1744. Almost all these works were successful, and placed him in the highest rank of his profession. In 1745 he was invited to England, where he composed an opera entitled "*La Caduta de Giganti*," and a pasticchio called "*Piramo e Tisbe*;" he also reproduced his "*Artamene*." His "*Caduta de Giganti*" was performed at the King's Theatre before the Duke of Cumberland, in compliment to whom the whole was written and composed. The music had considerable merit, and the opera was tolerably well received, though it had only five representations. His "*Artamene*," which was produced in the same season, (1746,) was also successful, and Monticelli was every night encored in the beautiful air "*Rasserena il mesto ciglio*." "*Pyramo e Tisbe*" was a selection of the most beautiful airs from all his other works; but from their inapplicability, as thus collected, to the scenic representation, the pasticchio, as a whole, disappointed the public; and soon after its representation, the composer quitted England, being much astonished to find that those airs which had been most effective in the operas for which they were originally composed, were without effect when reproduced with other words and action. Gluck next proceeded to Copenhagen, and from thence to Germany, where he composed several theatrical and other works, and zealously applied himself to repair the defects of his education, both by the study of languages and by associating himself with individuals distinguished in the literary world. One result of these pursuits was, his acquirement of bolder and more comprehensive ideas than had ever previously been conceived as to the effects producible by the union of poetry and music. He soon felt that those beautiful melodies, on the powers of which the Italians chiefly relied for the success of their vocal compositions, were in themselves only capable of pleasing the ear, and could never reach the heart. When spoken to concerning the pathos of certain celebrated Italian airs, he was known to reply, "They are charming, but," adopting an energetic Italian expression, "they do not draw blood." It was from about this time that Gluck totally abandoned the Italian school of composition, seeming to think with the Abbé Arnaud, that their opera is a concert to which the drama is a mere cloak. He now, as the Giulio Romano of music, commenced turning his mind to a new dramatic system, where every thing should be in strict keeping, the music never varying from the style demanded by the passing scene; where, in fact, the interest should result from the perfect *ensemble* of all the parts of the drama and music. He determined further, that it was hopeless to bestow that energy and those charms on music, of which it is susceptible, if it be not intimately allied with animated and simply expressive poetry, such, in fact, as truly depicts natural and determinate sentiments; that vocal music may be made to become a language expressive of all the affections of the human heart, but that, in order to bring it to this degree of power, the melody must follow with precision the rhythm and the accent of the words, and the instrumental accompaniments must assist by their own expression, either in strengthening the voice part, or affording a contrast to it, as the scenic situation may require. In the year 1754, the high reputation of Gluck caused him to be invited to return to Italy, when he brought out at Rome his "*Clemenza di Tito*," and "*Antigonus*." He then gave an opera named "*Clelia*," for the opening of a new theatre; and proceeded to Parma, where he composed "*Baucis e Philemon*," and "*Aristeo*," all of which were successful; in his own opinion, more so than they deserved, because they were written too much in the Italian taste, and against the convictions of his own mind on the subject of dramatic music. He next returned to Vienna, and between the years 1760 and 1764 produced his operas of "Helen and Paris:" and "*Alceste*:" he also brought out his "*Orfeo*," concerning the composition of which it is now necessary to state some particulars. Gluck, having become convinced that the poetry of Metastasio, though fraught with various beauties, was not capable of eliciting the greatest possible effect of which dramatic music is capable, communicated this opinion to M. Calzabigi, an ingenious Italian poet, whom he met at Vienna; particularly stating his conviction, that it would be proper to introduce choruses with action, nothing tending more to produce powerful theatrical effect than the sentiments of an impassioned multitude. Calzabigi had himself reflected on the imperfections of the Italian opera, and as he took the same view of the subject as Gluck, he was delighted to find so

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great a musician ready to join with him in attempting a revolution in this department of literature and the fine arts. He accordingly wrote the poem of "*Orpheus*," which Gluck set to music, and it was first performed at Vienna in 1764. It excited more astonishment than pleasure on its first representation; the public ear having been accustomed to the routine of recitative, and to the mannerism of the usual Italian airs. Still, however, its great musical beauties surprised the connoisseurs, whilst its simple and affecting situations and expression excited hitherto unknown emotions in the sensitive mind. These feelings so prevailed, that at the fifth performance of the opera all objectors were silenced, the piece was generally applauded, and its success became more confirmed by a very considerable number of successive representations. In 1765 Gluck was again invited to Parma, on occasion of the marriage of the infanta. He then proposed to give "*Orpheus*," but that performance was not agreeable to the court; the opinion of the citizens of Vienna having no weight with the Italian amateurs, who could not imagine the possibility of writing better poems than those of Metastasio, or finer music than that of Jomelli, Sacchini, or Piccini. Millico, the principal singer at Parma, being requested to appear in the part of Orpheus, said, at first, that such a request was made only to destroy his reputation. Gluck, however, overcame all obstacles, and insisted on risking the performance, esteeming the Italians to be more attached to their sensations than their opinions; in which judgment it would seem he did not err, for the opera met with perfect success on the first representation, and had twenty-eight successive performances, the "*Armida*" of Traetta, who was engaged at the same time with Gluck, not being allowed to be brought forward. "*Orpheus*" was afterwards performed with success in almost every theatre of Europe. Amongst others it was, in 1773, brought out at the court theatre at Naples, when, on a duet in the third act by another composer being substituted for the original, the audience called loudly for the restitution of Gluck's music. This opera obtained the honor of being the first ever printed in Italy, those composed antecedently having been only copied for sale.

Gluck now visited the principal cities of Italy, and amongst others, Naples, where he was engaged to compose two operas: in one of these he wrote for Caffarelli the celebrated air, "*Se mai senti spirarti sul volto*," with which the Neapolitan professors found much fault, chiefly on account of a long pause in the vocal part, during which the instrumental accompaniments continued the movement. They even laid the score of the air before Durante, to hear his opinion of it. "I will not pretend to decide," said that great master, "how far this is strictly agreeable to rule; but one thing I can assure you, that we should, any of us, be very proud to have imagined and composed a similar passage." The brilliant success of "*Orpheus*" induced Gluck and Calzabigi to unite their efforts in treating upon the same plan a still more tragic subject; they accordingly composed "*Alceste*," which was first performed at Vienna in 1768. Never did any opera obtain such great applause or draw so many tears; no other drama was even allowed at the court theatre for the two succeeding years, every performance during that time being "*Alceste*." In 1769 it was printed, with the following dedication prefixed to it, written by Gluck: "When I determined," says he, "to compose music for this poem, I proposed to myself to shun various abuses in composition, which the vanity of singers, or excessive complacency of composers, had introduced, and which had rendered the Italian opera a most fatiguing and ridiculous, instead of a splendid and beautiful spectacle. I endeavored to reduce music to its legitimate purpose, which is that of seconding poetry, in order to strengthen the expression of the sentiments, and the interest of the fable, without interrupting the action, or weakening it by superfluous embellishments. It struck me that music ought to aid poetry, as vivacity of coloring, and a happy agreement of light and shade, strengthen the effect of a correct and well-designed picture, by animating the figures without altering the outline. I have, therefore, never in this opera interrupted a singer in the warmth of a dialogue, in order to introduce a tedious *ritornello*, nor have I stopped him in the midst of a discourse, to display his agility of voice in a long cadence. I have never deemed it requisite to hurry over the second part of an air when it consisted of the most impassioned and important portion of the subject, in order to repeat the words of the first part four times over; or to finish where the sense does not conclude, in order to give the singer an opportunity of showing that he can vary a passage in several ways, and disguise it in his own peculiar manner. In short, I have attempted to reform those abuses against which good sense and good taste have so long declaimed in vain. I have considered that the overture ought to prepare the audience for the character of the coming action and its subject; that the instrumental accompaniments should be used only in proportion to the degree of interest and passion of the drama; and also, that it is principally requisite to avoid too marked a disparity in the dialogue between air and recitative, in order not to break the sense of a period, or interrupt in a wrong place the energy of the action. Lastly, I have thought that I should use every effort in aiming at simplicity, and have accordingly avoided making any show of difficulties at the expense of clearness. I have set no value on novelty, unless it naturally sprang from the expression of the subject. In fine, there is no rule of composition that I have not willingly sacrificed for the sake of effect. Such are my principles, and fortunately the poem strongly seconded my project. The celebrated author of '*Alceste*,' having conceived a peculiar plan for the lyric drama, had substituted for flowery descriptions, for useless comparisons, for cold and sententious morality, strong passions, interesting situations, the language of the heart, and a constantly varying scene. Success has justified my ideas, and the unanimous approbation of the public, in so enlightened a city, has proved to me that simplicity and truth are the first principles of the beautiful in the productions of the fine arts, &c." These opinions abound with sense and good taste, and are well deserving the serious attention of dramatic composers.

Gluck now turned his mind to another field for his exertions. Notwithstanding his renown in Italy and Germany, he felt himself capable of still further advances in the career that he had

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entered on: he considered that a tragedy in music, where the principal performers were castrati, must always want theatrical illusion; and that he could not fulfil the idea he had formed of dramatic perfection, unless, in addition to good poetry and a magnificent theatre, he could command actors capable of uniting the art of singing with correct, noble, and pathetic action. These ideas he communicated to the Bailli du Roulet, who belonged to the French embassy of Vienna in 1772, stating that all the dramatic advantages he so much desired were, as he understood, united on the French stage. This was sufficient for the Frenchman, who adopted Gluck's opinions with warmth, and in concert with him chose the "*Iphigenia*" of Racine, as the subject best adapted to unite strong tragic interest with great musical and scenic effect. The "*Iphigenia in Aulide*" was accordingly completed, and performed at Vienna in the autumn of 1772. The Bailli du Roulet then wrote to the director of the Academy of Music at Paris, strongly recommending the piece for the French stage. The offer was accepted, and Gluck accordingly, when in his sixtieth year, departed for Paris, where he was immediately patronized by the queen, (Marie Antoinette,) who had been his pupil at Vienna, and without whose powerful assistance, he soon found it would have been impossible to have obtained the performance of his new composition. All the musicians and amateurs of Paris formed an almost insuperable cabal against him, having taken up the prejudiced notion that it was a disgrace to the poetry of their immortal Racine to be coupled with the music of a foreign composer; and, above all, that it was an insult to the taste of their metropolis, to admit such a heterogeneous production on the boards of one of their principal theatres. Under such circumstances, the composer solicited the interference of the queen; upon whose positive mandate the piece was performed for the first time on the 19th of April, 1776, when it excited the liveliest sensation, and the Abbe Arnaud wrote several eloquent pages in favor of the opera, ably interpreting the general enthusiasm which it had excited. "It should be remembered," say the editors of the French Encyclopædia, "in what state the Academy of Music was before the arrival of Gluck; the coldness of the performers, the immovability of the chorus, the want of skill of the orchestra. Let the zeal and ability be called to mind that now animate all parties, and what moral activity and physical effort must have been required to effect such a change; then it will be acknowledged that Gluck was precisely the individual to bring about so fortunate a revolution." The success of "*Iphigenia*" was the last blow aimed at the ancient French grand opera. But if Gluck triumphed without difficulty over Lulli and Rameau, he soon found in Piccini a more formidable competitor. This musician, whose reputation was well known to the Parisians, arrived in their capital in December, 1776, not announcing himself by any of the means employed by Gluck. He had previously composed no less than three hundred operas; but still modestly determined to make himself master of the French language, and especially of their declamation and poetry, before he competed for their favor as a dramatic composer. The assistance he received in this respect from the celebrated Marmontel will be found in our article "Piccini." He had only just commenced his opera of "*Roland*," when Gluck, with his partisans, formidably opposed him, and a (so called) "musical war" commenced, which for a very considerable time divided the theatrical circles of Paris. The aggression was evidently on the part of Gluck. To the "*Iphigenia in Aulis*" of Gluck succeeded a French translation of his "*Orfeo*," and of "*Alceste*," in 1776; of "*Armida*," in 1777; of "*Iphigenia in Tauris*," and of "Echo and Narcissus," in 1779. "*Alceste*" was established with more difficulty than either his "*Iphigenia in Aulis*," or his "*Orpheus*," on which account his panegyrists redoubled their enthusiasm. The musical revolution in Paris was now far advanced. Some few French operas were still performed, but it was nearly impossible to hear them. To complete the triumph of Gluck, it only remained for him to compose new music to some poems already set by Rameau or Lulli, in order that, the same verses appearing with different music, the question of superiority might be no longer left in doubt. With this view Gluck determined to set the poem of "*Armida*;" during the time of his being employed on which work Piccini came to Paris, as before related. "*Armida*" was performed with moderate success in March, 1777. It was the same with this opera as with "*Alceste*;" the public accustomed themselves to it by degrees. With respect to "*Iphigenia in Tauris*," and "Echo and Narcissus," the former redoubled the enthusiasm of Gluck's admirers, and the latter (though condemned) could not cool it. The public were not at first favorable to "*Iphigenia in Tauris*;" but by keeping the work on the stage, being careful in the performances, adding superb ballets, and causing its praises to be heard every where, numerous audiences were attracted. The two last-named operas were the latest complete productions of their great composer. He resided several years after at Vienna, where he peaceably enjoyed in quietude his reputation and fortune. He had projected, and even begun, the opera of the "*Danaides*;" but being attacked by apoplexy, he was unable to continue it, and afterwards gave the poem to Salieri, who subsequently produced it with success. Gluck died of a second apoplectic attack in 1787, leaving a fortune of nearly six hundred thousand francs, (about twenty-five thousand pounds.) J. J. Rousseau's admiration for the genius of Gluck, as soon as he became acquainted with his works, is well known. All Paris observed him frequenting the theatre at every representation of Gluck's "*Orpheus*," although for some time previously he had absented himself from such entertainments. To one person he said on this subject, that Gluck had come to France to give the lie to a proposition which he had formerly defended, namely, that good music could never be set to French words. At another time he observed that all the world blamed Gluck's want of melody; for himself he thought it issued from all his pores.

Gluck was one day playing on his piano the part in "*Iphigenia in Tauris*," where Orestes, left alone in prison, after having experienced his accustomed agitation, throws himself on a bench, saying, "*Le calme rentre dans mon cœur.*" Some one present thought he observed a contradiction in the bass, which prolonged the preceding agitation, after Orestes had declared that his heart was calm; they mentioned this to Gluck, adding,

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"but Orestes is calm; he says so." "He lies," exclaimed Gluck; "he mistakes animal exhaustion for calmness of heart; the fury is always here," striking his breast: "has he not killed his mother?"

On the day appointed for the first representation of his "*Iphigenia in Aulis*" at Paris, Gluck was informed that the principal singer had been taken suddenly ill, but that another would perform his part for that evening. Gluck, suspecting cabal, immediately replied, "No; the performance must be postponed." That was declared impossible, the piece having been already advertised and announced to the royal family, under which circumstances there was no precedent of a postponement. "I will sooner," replied Gluck, "throw the piece into the fire than submit to its being murdered in the way proposed." All remonstrance was in vain, and the circumstance was obliged to be reported to the royal family, who kindly allowed the performances of the night to be altered.

GLUCK, JOHANN, born at Plauen, published at Leipsic, in 1660, a sort of oratorio, entitled "*Sept Paroles de Jésus Christ sur la Croix.*" It was the same idea to which Haydn has since done more complete justice.

G MOLL. (G.) G minor.

GNECCO. (F.) An Italian dramatic composer. A piece by him, entitled "*La Prova di un Opera Seria,*" was performed with success at the opera buffa at Paris, in 1806, and since.

GNUGAB. The name given by the ancient Hebrews to the organ.

GOAT-SONG, or TRAGEDY. A song or anthem, sung by the ancient Greeks to their god Dionysus, whilst the goat stood at his altar to be sacrificed.

GOCCINI, GIACOMO, an Italian dramatic composer, set, in 1713, the music of the opera, "*Amor fra gl' incanti.*"

GOD SAVE THE KING. This is the burden and common appellation of a well-known English national song, which has become very popular as a church tune in this country, entitled "America." Concerning the author and composer opinions differ. It has been generally believed that Henry Carey (see his biography) was the author, and that he employed Dr. Thornton, of Bath, and Christopher Smith, Handel's clerk, to correct the words as well as music. This gave rise to the assertion that Handel was the composer. The words, with the air, appeared in "The Gentleman's Magazine," in 1745, when the landing of the young Stuart called forth expressions of loyalty from the adherents of the reigning family. After Dr. Arne, the composer of another English song, "Rule Britannia," had brought it on the stage, it soon became very popular. Since that time the harmony of the song has been much improved, but the rhythm is the same as originally. According to a notice in "The New Monthly Magazine," vol. iv. page 389, there is a copy of this national song, published without date, by Riley and Williams, in which Anthony Young, organist in London, is called author of the air. There is also a story, that this national song, as Burney, the author of "The History of Music," maintained, was not made for a King George; but that, in older versions, it ran thus, "God save great James our king;" and Burney adds, that it was originally written and set to music for the Catholic chapel of James II., and no one durst own or sing it after the abdication of James, fearing to incur the penalty of treason, so that the song lay dormant sixty years, before it was revived for George II. It is very interesting to observe how this song, of which the words have no great merit, has become dear to the whole English nation, on account of the associations connected with it. The French Marseillaise Hymn is of a much higher character, and equally a national favorite. The Paris correspondent of the Boston *Atlas*, says, "God save the king," is of great antiquity, and of French origin, having been used for centuries as a vintage hymn in the south of France. The same writer claims "Old Hundred" as a French tune, originally written in the key of G.

GOEPFERT, JOHANN GOTTLIEB, singer and director of music at the collegiate chapel of Weesenstein, near Dresden, was an excellent composer. He died in 1766.

GOEPFERT, CARL GOTTLIEB, son of the preceding, was one of the most esteemed violinists in Germany. He was born at Weesenstein about the year 1733. He was chorister at the school of St. Croix, and at the chapel at Dresden. At the moment of quitting his paternal home, for the purpose of proceeding to the university of Leipsic, his father is said to have given him a violin with these words: "*Voilà, mon fils, un instrument; tu connais ma position, et tu sais que je ne puis guère te donner davantage. Si tu es heureux, tu pourras te passer aisément de mon faible secours, et si tu es malheureux, tout ce que je peux te donner ne saurait t'aider.*" Goepfert, soon after this, experienced the vicissitudes of fortune till the year 1764, when, on occasion of the coronation of the Emperor Joseph II., he went to Frankfort, where he met with the celebrated Dittersdorf, and took him for his model in music. In a short time the fame of Goepfert as a violinist spread throughout Germany, and he afterwards held various lucrative musical situations at the German courts, admired for his talent, and beloved for his private character, by all his countrymen. He died in 1798. Very little of his music has been published.

GOEPFERT, CARL ANDREAS, chapelmaster to the Duke of Saxe-Meiningen, was born in Franconia in 1768. He was a celebrated performer on the clarinet, and has composed much valuable music for his instrument.

GOETZE, NICOLAS, pianist and violinist at Rudolstadt, in the service of the Prince of Waldeck, resided, about the year 1740, at Augsburg, where he published some harpsichord music.

GOETZEL, FRANÇOIS JOSEPH, flutist at the chapel of the Elector of Saxony at Dresden, in 1756, was celebrated for his talent and compositions for his instrument. He resided in London for many years.

GOL. One of the vocal deplorations used by the Irish in their funeral obsequies.

GOLDBERG, chamber musician to Count Bruhl, at Dresden, about the year 1757, was a pupil of Sebastian Bach, in composition and harpsichord playing. He died very young.

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Few, if any, of his compositions have been published; those which are known in manuscript are of extreme difficulty.

GOLDWIN, or GOLDING, JOHN, was a pupil of Dr. William Child, and on the 12th day of April, 1697, succeeded him as organist of the free chapel of St. George at Windsor. In the year 1703, he was appointed master of the choristers there, in both which stations he continued till the day of his death, in 1719. Of the many anthems of his composition, Dr. Boyce has selected one for four voices, — "I have set God always before me," — which, as regards the modulation, answers precisely to the character which the doctor has given of the music of Goldwin, namely, that it is singular and agreeable.

GOMBERT, NICHOLAS, a native of the Netherlands, was chapel-master to the Emperor Charles V. He was a pupil of Josquin, and was well skilled in the science of harmony; so much so, indeed, that he is distinguished by Finch as having surpassed his master, and as having advanced the art of fugue. Gombert furnished a very considerable portion of nearly all the books of songs and motets that were printed in Antwerp and Louvain during the middle of the sixteenth century, besides a set of masses, published at Venice in the year 1541, and two sets of motets in 1550 and 1554, all in four parts.

GONG. A Chinese instrument of the pulsatile kind. Its form is that of a shallow, circular concave; its material, a composition of silver, lead, and copper; and its tone, which scarcely consists of any note that the ear can appreciate, is loud, harsh, and clanging. The gong is never introduced, except to give a national cast to the music in which it is employed, or to awaken surprise, and rouse the attention of the auditors.

GOODBAN, THOMAS, was born about 1780, of musical parents, who were both natives of and residents in Canterbury. His mother (whose maiden name was Saffery) was a singer above mediocrity, and his father a violin player, and one of the lay clerks of the cathedral. They kept a tavern called the Prince of Orange, where his father, with the assistance of his musical friends, established a weekly musical society, during the six winter months, called the Canterbury Catch Club, the performances at which were conducted by his brother-in-law T. N. Saffery, and afterwards by his son Osmond Saffery. T. Goodban was placed in the choir of the cathedral at the age of seven years, under Samuel Porter, the organist, but, showing no particular disposition to the study of music, did not begin to practise the violin until fourteen years of age, when, a change occurring in his father's circumstances, his mother's death soon following, he was placed in a situation as clerk in the office of a very respectable solicitor in Canterbury. There, although laboring under the disadvantage of daily employment at the desk, Goodban made such progress on the violin, that upon the death of his father he succeeded to his teaching, though only then eighteen years of age. Being left, with two younger brothers, to his own resources, Goodban next began seriously to apply himself to the study and practice of the pianoforte, and the science of music generally. In 1809, he was appointed one of the lay clerks in the cathedral, and soon afterwards took to the profession as a teacher of the violin, piano-forte, and singing, as his only means of support. In 1810 (the society being then in a declining state) O. Saffery gave up the leading and direction of the orchestra at the Catch Club, when, at the solicitation of the members of the society, Goodban undertook the duties of that honorable situation, and to this circumstance principally attributes the success of his subsequent professional career. Goodban's principal publications are as follows: "A complete Guide to the Violin," published in 1810; "A Guide to the Piano;" "A new Game of Musical Characters, adapted for the Improvement of Beginners and Amusement of Performers in general," published in 1818; "The Rudiments of Music, with progressive Exercises to be written upon Slates, being a new System of Musical Instruction, and adapted as well for teaching in Classes as for private Tuition," published in 1820; "A Glee to Apollo and Bacchus, for four Voices," dedicated to the President and Members of the Catch Club, Canterbury.

GOODGROOM, JOHN. An English composer and singer at the Chapel Royal, London, about the year 1750. Some of his sacred music has been published.

GOODSON, RICHARD, bachelor of music and organist at Christchurch, Oxford, was elected professor of music there in 1682. He died in 1717.

GORDON, JOHN, a professor of music at Gresham College. He died in 1739.

GORGHEGGI. (I.) Rapid divisions, as exercises for the voice in singing.

GOSS, JOHN JEREMIAH, was a native of Salisbury, and became a chorister boy of that cathedral. His superior abilities procured him the situation of a gentleman of the Chapel Royal, and vicar choral of St. Paul's and Westminster Abbey. He was much admired as a singer, his voice being, not as is frequently the case, a falsetto, but a genuine counter tenor of beautiful quality; his taste in part-singing was both chaste and elegant. J. J. Goss possessed many most amiable qualities in private life, which will long be remembered by his professional and other friends. He died in 1817, aged forty-seven, and was buried in St. Paul's Cathedral.

GOSS, JOHN, son of the preceding, was born in 1800, at Fareham, in Hants. At nine years of age he was entered as one of the children of the Chapel Royal at St. James's, under John Stafford Smith. On leaving that establishment at the breaking of his voice, he became a pupil of Attwood, under whose excellent tuition he completed his musical education. John Goss was a member of the Concentores Society, also an associate of the Philharmonic. He has published a canon for six voices, "I will always give thanks," dedicated to his master, Attwood; also some songs.

GOSSEC, FRANCIS JOSEPH, member of the institute and of the legion of honor, was one of the three inspectors of instruction, and professors of composition, at the Conservatory of Music in Paris. He was born in 1733, at Vergnies, in Hainaut. When seven years of age he

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was sent to Antwerp, and remained for eight years in that city as a singing boy in the cathedral. Gossec was nearly self-instructed in music, chiefly by means of a profound study of the scores of the great masters. It appears that he was never able to visit Italy, but in 1751 went to Paris, where he afterwards fixed his residence. Soon after this he was attached to the suite of the Prince de Condé, as leader of his band, and composed several operas for it. In 1770, he founded the concert of amateurs, where the Chevalier de St. George was first violin, and which had the greatest success during ten seasons. In 1773 Gossec took the management of the spiritual concert, and in 1784 was appointed a principal professor in the royal school of singing and declamation, founded at the *Ménus plaisirs* by M. le Baron Breteuil. At the commencement of the French revolution, he accepted the situation of director of the band to the national guard; and many symphonies, hymns, &c., for wind instruments, were at that time composed by him, and performed by this band on different public occasions. In the year 1795, a law was passed by the National Convention, definitively fixing the organization of a Conservatory of Music, when Gossec was chosen, conjointly with Messrs. Mehul and Cherubini, inspector of the establishment and professor of composition; Catel, his principal pupil, being at the same time named professor of harmony. The pupils of Gossec have, for the most part, obtained the great prizes at this institution. Gossec at the age of seventy-eight composed a "*Te Deum.*" After the dissolution of the Conservatory, in 1815, he was rewarded with a pension, and continued to frequent the sessions of the Academy of Fine Arts until 1823; but then, having reached the age of ninety years, his faculties grew feeble, and he retired to Passy, where he passed the remainder of his days in peace. The following anecdote is related respecting the celebrated "*O salutaris*" of this master. In the year 1780, Messrs. Lais, Cheron, and Rousseau, three French singers, were in the habit of frequently accompanying Gossec to dine with M. de la Salle, secretary of the Opera, at Chenevières, a village near Paris. The curate of the parish, who was well known to them, one morning requested the three singers to perform in his church the same day, on the occasion of some festival. "With all my heart," said Lais, "if Gossec will write something for us to sing." Gossec immediately asked for music paper, and whilst the parties were at breakfast, wrote his "*O salutaris,*" which, two hours afterwards, was sung in the church. This composition has been printed in England, in a very elegant musical work, entitled "Vocal Anthology."

GOTI, ANTONIO, a celebrated Italian singer, was engaged at the opera at Stuttgard, when under the direction of Jomelli, in the year 1663. He was still living in Italy in 1774.

GOTTSCHED, JOHANN CHRISTOPH, first professor of philosophy, senior at the University of Leipsic, and colleague of the grand college of the princes. He has published several treatises on music, comprising, 1. "*Idées sur l'Origine et l'Antiquité de la Musique, et sur les Qualités de l'Ode;*" 2. "*Idées sur les Cantates;*" 3. *Idées sur l'Opéra.* Gottsched died in 1765.

GOUDIMEL, CLAUDE, a musician of Franche Compté, who seems to have lost his life at Lyons, on the day of the massacre of Paris, for setting the psalms of Marot, is ranked among the most eminent composers of music to Calvinistical psalms and spiritual songs. Goudimel has been much celebrated by the Calvinists in France for this music, which was never used in the church of Geneva, and by the Catholics in Italy, for instructing Palestrina in the art of composition, though it is doubtful whether this great harmonist and Goudimel had ever the least acquaintance or intercourse together. He set the "*Chansons Spirituelles*" of the celebrated Marc-Ant. de Muret, in four parts, which were printed at Paris in 1555. We may suppose Goudimel, at this time, to have been a Catholic, as the learned Muret is never ranked among heretics by French biographers. Ten years after, when he set the psalms of Clement Marot, this version was still regarded with less horror by the Catholics than in later times; for the music which Goudimel had set to it was printed at Paris by Adrian Le Roy and Robert Ballard, with a privilege, in 1565. It was reprinted in Holland in 1607, for the use of the Calvinists, but seems to have been too difficult; for we are told by the editor of the psalms of Claude le Jeune, which were printed at Leyden in 1633, and dedicated to the States General, that, in publishing the psalms in parts, he had preferred the music of Claude le Jeune to that of Goudimel; for as the counterpoint was simply note for note, the most ignorant of music, if possessed of a voice, and acquainted with the psalm tune, might join in the performance of any one of them; which is impracticable in the compositions of Goudimel, many of whose psalms, being composed in fugue, can only be performed by persons well skilled in music.

GOUGELET, a musician at Paris, published there, in 1768, two collections of ariettes from French operas, with accompaniment for the guitar. He afterwards produced his "*Méthode, ou Abrégé des Règles d'Accompagnement de Clavecin,*" and "*Recueil d'Airs, avec Accompagnement d'un nouveau Genre.*"

GOUPILLIER, or GOUPILLET. Chapelmaster at the church of Meaux, in France, and subsequently at the chapel of Versailles, in the year 1683. Several of the motets of Goupillier were composed by Desmarets. Louis XIV., having been apprised of this fact by Goupillier himself, said to him "*Avez-vous du moins payé Desmarets?*" Goupillier replied, "*Oui.*" The indignant monarch commanded Desmarets never again to appear in his presence. Such was the sensation created by this affair, that Goupillier was obliged to retire. The king, however, granted him his pension of retreat, and likewise conferred on him a good canonry, to console him in his disgrace. He did not long enjoy these benefits, as he died a very few years afterwards.

GOW, NEIL. The following interesting account of this extraordinary musical character was written by the reverend principal Baird, of the college at Edinburgh. "Neil Gow was born in Strathband, Perthshire, of humble but honest parents, in the year 1727. His taste for music was early decided. At the age of nine he began to play, and was, it is said, self-taught, till about

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his thirteenth year, when he received some instruction of John Cameron, an attendant of Sir George Stewart of Grandtully. The following anecdote of a competition, which happened a few years after this, deserves to be related, not only as a proof of natural genius assuming its station at an early period, but on account of the circumstance with which it concludes, and which was perhaps the first acknowledgment of that peculiar professional ability to which he afterwards owed his fame. A trial of skill having been proposed, amongst a few of the best performers in the country, young Neil for some time declined the contest, believing himself to be no match for such masters in the art. At last, however, he was prevailed on to enter the lists, and one of the minstrels, who was blind, being made the umpire, the prize was adjudged to Neil Gow, by a sentence, in the justice of which the other competitors cheerfully acquiesced. On this occasion, in giving his decision, the judge said, that he could distinguish the stroke of Neil's bow among a hundred players. Having now obtained the summit of his profession at home, the distinguished patronage, first of the Athol family, and afterwards of the Duchess of Gordon, soon introduced him to the notice and admiration of the fashionable world. From this period Gow's excellence was doubtless unrivalled in his department of Scotch national music, and formed, in truth, an era in the progress of its improvement which has since been completed by his sons. The livelier airs which belong to the class of what are called the strathspey and reel, and which have long been peculiar to the northern part of the island, assumed, in his hand, a style of spirit, fire, and beauty, which had never been heard before. It is curious and interesting to inquire, on the principles of art, in what consisted the peculiar character of a performance which had thus charmed and enlivened the scenes of gayety and innocent pleasure, with equal effect, in every rank and age of life. There is perhaps no species whatever of music executed on the violin, in which the characteristic expression depends more on the power of the bow, particularly what is called the upward or returning stroke, than the Highland reel. Here accordingly was Gow's forte. His bow hand, as a suitable instrument of his genius, was uncommonly powerful; and where the note produced by the up bow was often feeble and indistinct in other hands, it was struck, in his playing, with a strength and certainty which never failed to surprise and delight the skilful hearer. To this extraordinary power of the bow, in the hand of great original genius, must be ascribed the singular felicity of expression which he gave to all his music, and the native Highland *goût* of certain tunes, such as '*Tullock Gorum*,' in which his taste and style of bowing could never be exactly reached by any other performer. We may add the effect of the sudden shout, with which he frequently accompanied his playing in the quick tunes, and which seemed instantly to electrify the dancers, inspiring them with new life and energy, and rousing the spirits of the most inanimate. Thus it has been well observed, 'The violin, in his hands, sounded like the harp of Ossian, or the lyre of Orpheus, and gave reality to the poetic fictions which describe the astonishing effects of their performance.' The different publications which have appeared under the name of Neil Gow, and which contain not only his sets of the older tunes, but various occasional airs of his own composition, for instance his 'Lamentation for Abucairney,' and 'Loch Eroch side,' are striking specimens of feeling and power of embellishment. These were set and prepared for publication by his son Nathaniel, whose respectable character and propriety of conduct long secured him the esteem and favor of the public, and whose knowledge of composition, and variety of talent in the art, joined with the greatest refinement of taste, elegance of expression, and power of execution, rendered him, beyond all dispute, the most accomplished and successful performer of Scottish music whom that country has produced. In private life Neil Gow was distinguished by a sound and vigorous understanding, by a singularly acute penetration into the character of those, both in the higher and lower spheres of society, with whom he had intercourse, and by the conciliating and appropriate accommodation of his remarks and replies to the peculiarities of their station and temper. In these he often showed a high degree of forcible humor, strong sense, and knowledge of the world, and proved himself to have at once a mind naturally sagacious, and a very attentive and discriminating habit of observation. But his most honorable praise is to be drawn from a view of his character, which was not so obvious to the public. His moral and religious principles were originally correct, rational, and heartfelt, and they were never corrupted. His duty in the domestic relations of life he uniformly fulfilled with exemplary fidelity, generosity, and kindness. In short, by the general integrity, prudence, and propriety of his conduct, he deserved, and he lived and died possessing, as large a portion of respect from his equals, and of good will from his superiors, as has ever fallen to any man of his rank. Though he had raised himself to independent and affluent circumstances in his old age, he continued free from every appearance of vanity or ostentation. He retained to the last the same plain and unassuming simplicity in his carriage, his dress, and his manners, which he had observed in his early and more obscure years. His figure was vigorous and manly, and the expression of his countenance spirited and intelligent. His whole appearance, indeed, exhibited so characteristic a model of what national partiality conceives a Scottish Highlander to be, that his portrait has been repeatedly copied. Four admirable likenesses of him were painted a few years ago for the Duke of Athol, Lord Gray, Hon. William Maule, M. P., and for the County Hall, Perth, by Sir Henry Raeburn; and he has been introduced into the view of a Highland wedding, by the ingenious Mr. Allan, to whom he was requested to sit for the purpose. In this picture, too, Mr. Allan has preserved an admirable likeness of Donald Gow, the brother of Neil, his steady and constant violoncello, and without whose able and powerful accompaniment Neil could scarcely, in his latter days at least, be prevailed on to play a note. He died at Inver, near Dunkeld, in 1807. Besides his son Nathaniel, mentioned below, he left another, John, who long resided in London, and was also distinguished and admired, as inheriting much of

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his father's musical taste and power of execution. Two other sons, of equally eminent musical talents, William and Andrew, died before their father, but not till after they had completely established their reputation as true descendants of old Neil. On the whole, a family of such celebrity in national music as that of the Gows, Scotland is not likely soon to witness again."

GOW, NATHANIEL. Son of the preceding. His ability as a performer being alluded to in the foregoing sketch, we need here only subjoin the following list of the works published by him: "The Beauties of Neil Gow, in three Parts," "Fourth, Fifth, and Sixth Collections to follow the above." These six books contain the chief compositions of the Gows. "The complete Repository, in four Parts." The above are mostly all old, original, slow, and dancing tunes. "The Vocal Melodies of Scotland, in two Parts." This work contains slow airs only, without the words. "The curious Collection of Scotland, arranged by Nathaniel Gow."

GRAAF, C. FRIEDRICH, a musician, born at Rudolstadt, in Germany, composed much vocal and instrumental music towards the close of the last century. Most of his compositions are published at Berlin; some few at the Hague, where, from the year 1762, he was chapel-master to the Prince of Orange.

GRAAF, FRIEDRICH HERMANN, younger brother of the preceding, was born at Rudolstadt, about the year 1730. He was an excellent flutist and composer for his instrument, and was for some time in London. He died at Augsburg in 1795.

GRABUT, a French musician, was chapel-master to Charles II., King of England, and director of the music at one of the London theatres. The first dramatic piece produced at London under the name of opera was of his composition, entitled "Ariadne, or the Marriage of Bacchus." It was performed for the first time in 1674. His second complete opera, with recitatives, was "Albion and Albanius," performed in 1685.

GRACE. Grace, either in vocal or instrumental performance, consists not only in giving due place to the appoggiatura, turn, shake, and other decorative additions, but in that easy, smooth, and natural expression of the passages which best conveys the native beauties and elegance of the composition, and forms one of the first attributes of a cultivated and refined performer.

GRACES. The general name given to those occasional embellishments which a performer introduces to heighten the effect of a composition. The old English graces, used about 1667, are divided into two classes — the smooth and the shaked. In the first class are the beat, backfall, double backfall, elevation, springer, and cadent; in the second are the shaked backfall, close shake, shaked beat, shaked elevation, shaked cadent, and double relish. The principal graces of melody are the appoggiatura, the shake, the turn, and the beat; with the mordent, beat, slide, and spring, peculiar to the Germans. The chief ornaments of harmony are the arpeggio, tremando, &c.

GRACE-NOTE. Any note added to a composition as a decoration or improvement. See GRACES.

GRADO, sometimes written GRADDO. (I.) A degree. A word which, together with the preposition *di*, is applied to the notes of any passage moving by conjoint intervals; as when the sounds gradually rise or fall, through the lines and spaces, without making any hiatus or skip, they are said to be *di graddo*.

GRADUAL, or GRAIL. A service book, formerly used in the Romish church, containing all that was sung by the choir at high mass; as the *tracts*, *sequences*, and *hallelujahs*; the *creed*, *offertory*, and *trisagium*; as also the *office* used at sprinkling the holy water. The *gradual* was always performed in the *ambo*, or desk.

GRADUATE IN MUSIC. A person who has taken the degree of doctor, or bachelor, in the faculty of music.

GRÆFE, JOHANN FRIEDRICH, counsellor of the chamber and of the posts of the Duke of Brunswick, was born in the year 1711, at Brunswick. He was an enlightened and zealous amateur of music. He wrote on singing, and composed many songs, which have been much admired. He published six collections of airs, the first of which appeared in 1736; likewise "*Les Psaumes de Cramer*," with an accompaniment for two violins, in 1760, and a French ariette in parts, also much other vocal music. He died at Brunswick in 1787, aged seventy-six.

GRAEFF, JOHN GEORGE, a distinguished performer on the violin and flute, was born about the year 1762, at Mentz, (where his father held a considerable post under the government,) and originally intended for the church, but having a strong predilection for music, was placed under the tuition of the celebrated Charles Frederic Abel, and subsequently under Haydn. He quitted his native city at an early age, and successively visited Basle, Berne, and Lausanne, meeting with encouragement equal to his most sanguine expectations, during a period of five years' residence in Switzerland. At Lausanne he was intimate with the celebrated Monsieur Bonnet de la Rève, and Duverdin, the friend of Gibbon the historian. Leaving Switzerland, Graeff made a year's stay in Paris, where his performances were received with the most marked applause. Among the number of his more intimate friends, there was the Abbé Vogler.

GRÆSER, J. C. A musician at Dresden. He published at Leipsic, in the years 1786 and 1787, three series of sonatas for the harpsichord, of great taste. He died about the year 1790.

GRAETZ, a pianist and composer for the Chapel Royal at Munich in 1803, was a pupil of Haydn and Bertoni. He published an oratorio called "The Death of Jesus," also much other sacred, and some dramatic music.

GRÆVEN. A German amateur composer of music, excellent pianist, and composer for his instrument. He died young in 1770. Cramer has inserted a sonata of his composition in his "Flora," and speaks highly of his taste in music.

GRAHL, ANDR. T., a German musician,

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born about the year 1745, published some vocal and instrumental music at Leipsic.

GRAMMATICAL ACCENT is the common measure accent, and is marked by the length of words, and with a regular succession of strong and weak parts.

GRAN CANTORE. (I.) A *fine* or *great* singer — an expression the application of which is generally confined to the first man or woman of the serious opera.

GRAN GUSTO. An expression applied by the Italians to the style of any full, rich, and high-wrought composition. A song, chorus, overture, sonata, &c., the cast of which answers this description, is said to be composed in the *gran gusto*. These words sometimes apply also to performance: the manner of a fine and great singer is said to be in the *gran gusto*.

GRAND. An epithet applied to compositions and performances which derive importance from their style, length, or fulness of parts. Hence we say *grand* sonata, *grand* overture, *grand* concert, &c.

GRANDFOND, EUGENE, was born at Compiègne in 1786. He studied the violin at the Conservatory under Kreutzer, and composition under Berton. He composed many collections of romances, some of which have been published, two concertos for the violin, and the music of a comic opera, in two acts, performed at the *Théâtre Feydeau*.

GRANDI, ALESSANDRO, a celebrated Italian church composer, was a Sicilian by birth. He was chapel-master at Bergamo. His compositions bear date from the year 1619 to 1640.

GRANDIOSO. (I.) In a grand and elevated style.

GRANDVAL. A French musician. He published a work at Paris, in the year 1732, entitled "*Essai sur le bon Goût en Musique.*" He likewise composed some cantatas.

GRASSET, M., *chef-d'orchestre* at the Italian opera at Paris, during Madame Catalani's management, was born 1769. Some of his concertos for the violin have been published. He was looked upon as the best pupil of Bertheaume. Grasset was one of the professors of the violin at the Paris Conservatory.

GRASSINI, GIUSEPPA, an Italian female singer of great celebrity, between the years 1795 and 1810. Her voice was a contralto of uncommon sweetness, and which she managed with a judgment still more rare. She was engaged as *prima donna* at Venice in the year 1797. After the battle of Marengo, Bonaparte, then chief consul of France, invited her from Milan to Paris, where she sang at the great national *fête*, on the 22d of July 1800. In 1801, she quitted Paris for Berlin, and the following year proceeded to London, where she was engaged as the successor of Banti, at a salary, it is said, of three thousand pounds for the season. Her acting was considered, by the English, as unrivalled on the Italian stage, and her voice esteemed as the finest example ever heard of the low soprano. One evening in 1810, she and Signor Crescentini performed together at the Tuileries, and sang in "Romeo and Juliet." At the admirable scene in the third act, the Emperor Napoleon applauded vociferously, and Talma, the great tragedian, who was among the audience, wept with emotion. After the performance was ended, the emperor conferred the decoration of a high order on Crescentini, and sent Grassini a scrap of paper, on which was written, "Good for twenty thousand livres — Napoleon."

"Twenty thousand francs!" said one of her friends — "the sum is a large one."

"It will serve as a dowry for one of my little nieces," replied Grassini quietly.

Indeed, few persons were ever more generous, tender, and considerate towards their family than this great singer. Many years afterwards, when the empire had crumbled into dust, carrying with it, in its fall, among other things, the rich pension of Signora Grassini, she happened to be at Bologna. There another of her nieces was for the first time presented to her, with a request that she would do something for her young relative. The little girl was extremely pretty, but not, her friends thought, fitted for the stage, as her voice was a feeble contralto. Her aunt asked her to sing; and when the timid voice had sounded a few notes, "Dear child," said Grassini, embracing her, "you will not want me to assist you. Those who called your voice a contralto were ignorant of music. You have one of the finest sopranos in the world, and will far excel me as a singer. Take courage, and work hard, my love; your throat will give you a shower of gold." The young girl did not disappoint her aunt's prediction. She still lives, and her name is Giulia Grisi. Grassini was the first female singer who appeared in the Italian theatre with a contralto voice; previously the part was sustained by men. Her tones, purely feminine, were received with distrust; and some time elapsed before listeners could become reconciled to a voice deemed much too low for a woman. Such, however, was the rich and mellow quality of her new tones, extending only from A in the bass to C in the treble, that a new source of delight in the vocal art seemed to have been opened. She was beautiful and graceful, and her acting inimitable, while her pathos and feeling were the more evident when contrasted with the cold and fluty tones of Billington. From Grassini we may date the *duetto* for female voices, which has proved so great an improvement to the opera, and afforded Rossini the opportunity of displaying such exquisite and incomparable taste. Grassini was at Florence in 1823, and she died at Milan in 1850.

GRATIAS AGIMUS. (L.) Part of the Gloria.

GRAUN, CARL HEINRICH, chapel-master to Frederic the Great, at Berlin, was born at Wahrenbrück, in Saxony, in the year 1701, and educated in the school of the Holy Cross at Dresden. He was first engaged by the king, when Prince of Prussia, in the year 1735, as a singer and composer, and was afterwards sent for his improvement into Italy. There he remained about two years, during which time the king constructed one of the most complete and most magnificent theatres in Europe, to which Graun was the composer during the remainder of his life. At the onset of his musical career, Graun de-

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voted his talents chiefly to the service of the church. He, however, afterwards composed a great number of operas, a few of which are in the German, but by far the greater part in the Italian language. Of the latter, he composed as many as seventeen, between the years 1742 and 1756. He wrote also the overture and recitatives to the pastoral opera of "*Galatea*," of which the king himself set part of the songs. His other compositions consist of several sets of harpsichord concertos, for the Princess Amelia of Prussia. These are graceful and pleasing in melody, artful in the disposition of the parts, excellent in harmony, and yet easy of execution. His sacred music consists of a "*Te Deum*," masses, and spiritual cantatas or oratorios, almost innumerable; among which is a very celebrated one, entitled "*Der Tod Jesu*." Part of his oratorio, "The Death of Jesus," and some other compositions of Graun's, are in Latrobe's selections, who has also published an edition of his "*Te Deum*." Specimens of his works are also to be found in Dr. Crotch's "Specimens." Graun, who was as much revered in Prussia as Handel was in England, died at Berlin, universally lamented, in the year 1759.

GRAUN, JOHANN GOTTLIEB, brother of the preceding, was an excellent performer on the violin, and a respectable composer of the old school. He was concert-master to the King of Prussia, and there are extant of his writings several overtures, symphonies, concertos, a "*Salve Regina*," and some masses.

GRAUPNER, CHRISTOPH, chapel-master to the court of Hesse-Darmstadt, and a celebrated composer of harpsichord music, was born about the year 1683. He also composed several operas for the theatre at Hamburg, between the years 1707 and 1710. He died in 1760.

GRAVE is applied to a sound which is of a low or deep tone. The thicker the cord or string, the more grave is the note or tone; and the smaller, the more acute. *Grave*, in Italian music, denotes a very grave and slow motion, somewhat faster than *adagio*, and slower than *largo*.

GRAVERAND, N., was born at Caen in 1770. At the age of nine years, he received instruction on the violin from Queru, a pupil of Capron, and afterwards perfected himself under Baillot. Graverand was during several years a violinist, and then *chef-d'orchestre* of the theatre at Caen. He published much music for his instrument.

GRAVITY. Gravity is that modification of any sound by which it becomes deep, or low, in respect of some other sound. The gravity of sounds depends on the thickness and distention of the chords, or the length and diameter of the pipes, and in general on the mass, extent, and tension of the sonorous bodies. The larger and more lax are the bodies, the slower will be the vibrations, and the graver the sounds.

GRAVIUS, JOHANN HIERONYMUS, was born of a noble family, at Sulzbach, in 1648. In 1672, he went to Leyden for instruction in the law, and there studied also instrumental and vocal music, in both of which he attained to a high degree of perfection. In 1677, he went to Bremen as singer and under master to the gymnasian academy of that town. He remained there thirty years, until he obtained the same situation at Berlin, where he died in 1729, aged eighty. Gravius played on most instruments, and composed with facility. King Frederic offered him the situation of chapel-master, which he refused The following are among his works: "*Description de la Trompette marine*," Brême, 1681; "*Chansons Spirituelles à deux Dessus, avec B. C.*," Brême, 1683, in octavo; "*Leçons de Chant, en Dialogue*," Brême, 1702, in octavo; "*Rudimenta Musicæ practicæ*," Brême, 1685, in octavo.

GRAZIANI. An excellent Italian violoncellist. He published at Berlin, in 1780, six solos for the violoncello, Op. 1; and afterwards, at Paris, six solos for the violoncello, Op. 2. He died in 1787.

GRAZIANI, BONIFACIO, of Marino, near Rome, and chapel-master to the Jesuits' church in that city, published, between the years 1652 and 1672, much church and other music.

GRAZIOSO, or GRAZIOSAMENTE, or CON GRAZIA. (I.) A term implying that the movement to which it is prefixed is to be performed in a smooth, flowing, and graceful style.

GREAT OCTAVE. The lowest series of seven notes, which includes both the divisions of the short keys in the key board, beginning with the two, is called by the Germans the great octave, being expressed by capital letters. On some old instruments, particularly organs, the lowest note on the left hand is the great C; but, in general, pianos, &c., extend down to FF. In our old scales, the letters below the bass A were made double, and those above the treble staff termed *in alt*; but the septenaries were then reckoned from A, not from C.

GREATER SCALE. That in which the thirds are greater, as a scale composed of major thirds. Same as *Major Scale*.

GREATOREX, THOMAS. A native of Derbyshire. He went to London in the year 1772, and became a pupil of Dr. Cooke, organist and master of the boys of Westminster Abbey, under whose excellent tuition the following eminent professors (as well as many others) were educated, namely, Sir William Parsons, Crosdill, Knyvett, Bartleman, M. Rock, Spofforth, &c., &c. In the years 1774–6, Greatorex attended the oratorios which Lord Sandwich gave, during Christmas, at Hinchingbrook, and there he derived the greatest advantage, not only from hearing Handel's music executed with a precision and effect till then unknown, but also from the acquaintance and friendship of Mr. Bates, who conducted those performances. The opportunity Greatorex thus enjoyed of an intimate understanding of Mr. Bates's theory and practice could not fail to be beneficial, to the highest possible degree, in turning the taste, and directing the inquiries and intelligence, of the young musician. Greatorex has given the strongest proofs that the friendship of Mr. Bates was not extended to him in vain. At the establishment of the Ancient Concert, in 1776, Greatorex assisted in the choruses, and continued a performer there, till he was advised to try a northern air for the reëstablishment of

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his health; and he accepted the situation of organist of the cathedral of Carlisle, in 1780. Here, though the emoluments were small, he passed some of the happiest days of his life. He spent two evenings of each week in a select society, in which were included Dr. Percy, Bishop of Dromore, (then Dean of Carlisle,) Dr. Charles Law, Bishop of Elphin, and Archdeacon Paley. The continual admission of Greatorex to bear a part in the conversations of such men is a powerful testimony of his rank in intellect. In 1784, Greatorex resigned his situation at Carlisle, and went to Italy, where he studied vocal music, and received instructions in singing from Signor Santarelli, (the most celebrated singing master of his time,) at Rome, for the space of two years. He also made a considerable stay at Naples, Florence, and Venice; and visited, on his return, Bologna, Pisa, Leghorn, Padua, Verona, Vicenza, Mantua, Parma, Milan, and Genoa, entering Switzerland by Mount St. Gothard, and passing down the Rhone to Cologne; from whence he returned to England, through the Netherlands and Holland, at the end of the year 1788. He now established himself in London, and very soon had his time fully occupied as a teacher of singing. In the year 1793, on the resignation of Mr. Bates, as conductor of the Ancient Concert, the noble directors did Greatorex the honor, without any application on his part, to appoint him to that distinguished situation, which he held for twenty-seven years. In 1801, Greatorex, in conjunction with Harrison, W. Knyvett, and Bartleman, revived the Vocal Concert, and afterwards succeeded to the situation of his respected master, Dr. Cooke, as organist and master of the boys at Westminster Abbey, which was, perhaps, amongst the most grateful compliments he could receive. The publications of Greatorex are, a compilation of "Psalm Tunes," harmonized by himself, and dedicated, by permission, to the king. His labors have been chiefly confined to the arranging many musical compositions for the Concert of Ancient Music, and the Vocal Concerts, by adding complete orchestral, vocal, and instrumental parts, to what, perhaps, was only a duet or air. Of this sort are, "Sing unto God," Dr. Croft; "This is the day," Dr. Croft; "We will rejoice," Dr. Croft; "Great is Jehovah," Marcello; "Hark, my Daridear," Purcell; and a great number of harmonized glees. He also put wind instruments to the musette in Handel's sixth grand concerto, arranged the minuet to Gluck's overture in "*Iphigénie*," and adapted the favorite movement in Handel's lessons for a full band.

GREAT SIXTH. The appellation given to the chord of the fifth and sixth, when the fifth is perfect and the sixth major.

GREBER, GIACOMO. A German musician, who went to London, in 1703, with Margarita de l'Epine, afterwards Mrs. Pepusch. In 1705 Greber composed at the New Haymarket Theatre an Italian pastoral, called "The Loves of Ergasto." This was the first attempt at dramatic music in the Opera House.

GRECO, GAETANO, born at Naples in the early part of the eighteenth century, was director of the conservatory of *I Poveri di Giesu Christo*. It is not known whether he devoted himself exclusively to tuition, as none of his compositions have lived; but his reputation, as a learned professor, has survived him, and if he has not been immortalized by his works, he has by his pupils. He was Pergolesi's first master, and is said to have bestowed particular care on his illustrious disciple, and to have foreseen his talents and genius.

GREEK SCALE. This, in the time of Aristoxenus, consisted of two octaves; and the whole system was composed of a different series of four sounds, with one note added to the bottom of the scale to complete the double octave; all these sounds had different denominations, like our gamut. The Greeks used all the four and twenty letters of the alphabet for musical characters, or symbols of sound. The Greek and Chinese scales of music have a very evident resemblance to the Scottish; the old national airs of Greece and those of Scotland have so strong a similitude, that one would imagine them to have been composed at the same time by the same genius, and in those ages when harmony and nature went hand in hand.

GREENE, DR. MAURICE, born at London, in 1696, was the son of the Rev. Thomas Greene, sergeant at law. He was brought up in the choir of St. Paul's, and when his voice broke, was bound apprentice to Brind, the organist of that cathedral. He was early noticed as an elegant organ player and composer for the church, and obtained the place of organist of St. Dunstan in the west, before he was twenty years of age. In 1717, on the death of Daniel Purcell, he was likewise elected organist of St. Andrew's, Holborn; but the next year, his master, Brind, dying, Greene was appointed his successor, by the dean and chapter of St. Paul's; upon which event he quitted both the places he had previously obtained. On the death of Dr. Crofts, in 1726, he was appointed organist and composer to the Chapel Royal, and on the death of Eccles, in 1735, master of his majesty's band. In 1730 he obtained the degree of doctor in music, at Cambridge, and was appointed public music professor in the same university, in the room of Dr. Tudway. Greene was an intelligent man, a constant attendant at the opera, and an acute observer of the improvements in composition and performance, which Handel, and the Italian singers employed in his musical dramas, had introduced. His melody, therefore, was more elegant, and his harmony more pure, than that of his predecessors, though less nervous and original.—Greene had the misfortune to live in the age and neighborhood of a musical giant, with whom he was utterly unable to contend, but by cabal and alliance with his enemies. Handel was but too prone to treat inferior artists with contempt; what provocation he had received from Greene, after their first acquaintance, when he had a due sense of his great powers, I know not, (says Dr. Burney;) but for many years of his life, Handel never spoke of him without some injurious epithet. Greene's figure was below the common size, and he had the misfortune to be very much deformed; yet his address and exterior manners were those of a man of the world, mild, attentive, and well bred. History has nothing to do with the infirmities of artists; who, being men, in spite of uncommon gifts and inspirations, are

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subject to human frailties, which enthusiasm, praise, and the love of fame, more frequently augment than diminish. We shall not omit to notice, that Greene, in conjunction with Festing, has the credit of being the first institutor of the charitable fund for the support of decayed musicians. See FESTING.

Greene, during the last years of his life, began to collect the services and anthems of the old English church composers, from the single parts used in the several cathedrals of the kingdom, in order to correct and publish them in score — a plan which he did not live to accomplish; but, bequeathing his papers to Dr. Boyce, it was afterwards executed in a very splendid and ample manner. Greene died in 1755, and was succeeded, as composer to the Chapel Royal, and master of his majesty's band, by his worthy pupil, Dr. William Boyce.

GREGORIAN MUSIC. Sacred compositions introduced into the Catholic service by Pope Gregory.

GREGORY, ST., called GREGORY THE GREAT, a Roman pontiff, was born at Rome, of an illustrious family, about the year 550. His rank and talents recommended him to the notice of the Emperor Justin, who appointed him prefect of that city. Being of a religious turn of mind, and finding that the duties of his office attached him too much to the world, he retired to a monastery; but he was soon summoned from his retirement by Pope Pelagius II., who appointed him one of his deacons, and sent him to Constantinople in the capacity of nuncio. Upon his return to Rome, he was employed by Pelagius as his secretary, but at length obtained leave to retire to his convent. Here he hoped to devote his days to study and contemplation; but a plague, that raged with violence in the capital, drew him from his seclusion. He came forth from his retreat, and instituted litanies, which were sung in procession about the streets of the city. On its arrival at the great church, it is said that the contagion ceased. Of this distemper Pelagius died, and Gregory was unanimously chosen to fill this high dignity. Though of an infirm and weakly constitution, he possessed a vigorous mind, and discharged the duties of his station with equanimity and firmness. One of the greatest events which, by his prudence and judicious management, he effected, during his pontificate, was the conversion of the English nation to Christianity. But what particularly entitles Gregory to notice in this work, is his having effected a reformation in the music of the church. About two hundred and thirty years before the period in which Gregory lived, St. Ambrose, who was then Bishop of Milan, became one of the patrons of church music, and instituted, in his church at Milan, a peculiar method of singing, which received the name of *cantus Ambrosianus*, or Ambrosian chant. St. Augustine, the disciple of St. Ambrose, speaks of the great delight he received in hearing the psalms and hymns sung there. "As the voices," says he, "flowed into my ears, truth was instilled into my heart, and the affections of piety overflowed in tears of joy. The church of Milan," he continues, "had not long before begun to practise this method. It was here first ordered that hymns and psalms should be sung after the manner of Eastern nations, that the people might not languish and pine away with a tedious sorrow; and from that period it has been retained at Milan, and imitated by almost all the other congregations of the world." Tradition says that it was upon occasion of St. Ambrose receiving St. Augustine into the church, on his conversion, that the Bishop of Milan composed the celebrated "*Te Deum*," which has since exercised the talents of the most celebrated composers. The chant thus established by St. Ambrose continued in use, with few alterations, till the time of Gregory the Great, whose object in reforming it seems to have been twofold; he enlarged the former plan, by introducing four new modes or tones into the "*canto fermo*," and banished from the church the "*canto figurato*," as being too light, and destitute of that gravity and simplicity suited to the solemn offices of the church. John Diaconus, the author of Gregory's Life, informs us that he established a singing school at Rome, and that it subsisted three hundred years after his death, which happened in 604. He assures us that the original "*Antiphonarium*," or volume of anthems of this pope, was still existing, as well as the whip with which he used to threaten the restive scholars, and also the bed on which his infirmities obliged him to recline, when, in the latter part of his life, his zeal still led him to visit his favorite school, and hear the scholars practise. This pontiff is likewise said, by ecclesiastical writers, to have been the first who separated the chanters from the regular clergy; for it was his observation, that singers were more admired for their fine voices than for their precepts or their piety. At present this kind of singing has become venerable from its antiquity, and from the use to which it is appropriated; for though the more rich and varied strains of a Haydn and a Mozart have been adopted in the general service of the Roman Catholic church, yet, on particular occasions, the Gregorian chant is exclusively used, and heard in all its ancient glory, especially during the penitential season of Lent, and in the holy week. It is true that its simplicity, and its total dissimilitude to secular music, preclude all levity in the composition, and all licentiousness in the execution, and that to ears long habituated to artificial and refined music, its simple tones may have little charm; yet the amateur will delight to trace in these inartificial movements some of the melodies of the olden time, and, perhaps it may not be too much to add, of the days of Athenian glory.

GREGORY, WILLIAM, a gentleman of the Chapel Royal in the reign of Charles II., was a composer of several anthems. The best are, "Out of the deep have I called," and "O Lord, thou hast cast us out."

GREINER, JOHANN M., a good violinist, was born at Constance in 1724. He filled the office of chapel-master to several German courts, up to the year 1784.

GREINER, JOHANN THEODOR, published in 1774, at Amsterdam, two works, comprising symphonies, each containing six different pieces and six duets.

GRENET, a French dramatic composer, produced, in 1737, the opera "*Le Triomphe de l'Harmonie*," and in 1759, "*Apollon, Berger d'Admète*."

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GRENET, CLAUDE DE, born at Châteaudun, in Beauce, in 1771, was an officer in the French army. He was a piano-forte pupil of Kuhn, and composed several concertos and sonatas for his instrument, likewise some romances, published at Paris.

GRENIER, a musician at Paris, published there, about the year 1786, some airs for the violin and violoncello.

GRENIER, GABRIEL. A harpist and composer for his instrument at Paris since the year 1792. He has also published some romances.

GRENSER, or GRENZER, JOHANN FRIEDRICH, professor of the hautboy to the King of Sweden, about the year 1783, was born at Dresden. In 1779 he published at Berlin six trios for the flute, and other instrumental music.

GRESNICK, ANTON, born at Liege in 1753, went at an early age to Italy, where he studied under the celebrated Sala, member of the Conservatory at Naples. He afterwards visited London, where he composed the music for the opera of "*Demetrius*," and obtained the situation of chamber musician to the Prince of Wales. He published much dramatic music at Paris, amongst which was the four act opera of "*La Forêt de Brama*," a work that he himself thought would establish his reputation, but which is said to have caused his death, from his great disappointment at its being only received at the theatre *à correction*. He died soon after, at the early age of forty-seven.

GRÉTRY, ANDRÉ ERNEST MODESTE. The father of Grétry was a teacher of music at Liege, where André Grétry was born, in the year 1741. At an early age, he became sensible to the charms of music, and to this sensibility, when he was only four years old, he was near falling a sacrifice. It is related of him, that being left alone in a room where some water was boiling in an iron pot over a wood fire, the sound caught his ear, and for some time he amused himself by dancing to it. The curiosity of the child, however, was at length excited to uncover the vessel, and in so doing he overset it. The water fell upon and dreadfully scalded him from head to foot. From the great care and attention that were paid to him by his parents, he at length recovered in every respect from this accident, except having a weakness of sight, which continued ever afterwards. When he was six years old, his father placed him in the choir of the collegiate church of St. Denis, and unfortunately, but necessarily, under the tuition of a master who was brutal and inhuman to all his pupils. Young Grétry had his full share of ill treatment; yet such was his attachment to this man that he could never prevail upon himself to disclose it to his father; fearing that, by his influence, the chapter might be induced to take some steps that would be injurious to him. What little the youth acquired, during this time, "was not," as he said, "so much from the lessons, as in spite of the lessons, of his master." An accident, however, which for some time put a stop to his studies, deserves here to be related. It was usual, at Liege, to tell children that God would grant them whatever they asked of him at their first communion. Young Grétry had long proposed to pray on this occasion, "that he might immediately die if he were not destined to be an honest man, and a man of eminence in his profession." On that very day, having gone to the top of the tower to see the men strike the wooden bells, which are always used during the passion week, a beam of considerable weight fell on his head, and laid him senseless on the floor. A person who was present ran for the extreme unction, but, on his return, found the youth upon his legs. On being shown the heavy log that had fallen upon him, "Well, well," he exclaimed, "since I am not killed, I am now sure that I shall be an honest man and a good musician." He did not, at first, appear to have sustained any serious injury, but his mouth was full of blood, and the next day a depression of the cranium was discovered; on which, however, no operation was ever attempted. From this time, but whether owing to the accident or not is not known, his disposition was considerably altered. His former gayety gave way, in a great measure, to melancholy, and never after visited him, except at intervals. On his return to the choir, he acquitted himself by no means to the satisfaction of his father, who, for a time, withdrew him, for the purpose of his receiving further instruction. He was now placed under the care of a master as mild as the other had been severe. When his father replaced him in the choir, his improvement both in singing and playing was found to have been very great. The first time he sang in the choir, the orchestra, delighted with his voice, and fearing to lose the sound of it, was reduced to the *pianissimo*; the children of the choir drew back from respect; almost all the canons left their seats, and were deaf to the bell that announced the elevation of the host. All the chapters, all the city, all the actors of the Italian theatre, applauded him, and the savage master himself took him by the hand, and told him that he would become a musician of great eminence. Some little time afterwards, his voice began to break. It would then have been prudent to have forbidden his singing; but this not being done, a spitting of blood came on, to which, on any exertion, he was afterwards subject. Not long subsequently to this, he was placed under the care of Moreau; but such was the exuberance of his genius, that he had previously attempted several of the most complicated kinds of music. He has himself stated, that one of the first things he did was to carry his master a mass, which he had just completed. "Stay, stay," said Moreau; "you proceed too fast;" at the same time, returning to the young composer his score without looking at it, he wrote down on a slip of paper five or six semibreves. "Write," says he, "a treble to this bass, and show it me to-morrow, but attempt no more masses." Grétry withdrew, a little humbled, saying to himself, "My father was right in thinking my late master too indulgent." He carried Moreau the bass the next day, ornamented with three or four trebles. "You still proceed too fast," he exclaimed; "I only asked for note against note to this bass." Grétry could not restrain his musical impetuosity. "Sir," said he, "I had a thousand musical ideas in my head, and was eager to make use of them." "*Dominus vobiscum*, in contrary motion," said his master; "that is the way the parts should move." Grétry then quitted him, saying to himself, "I have learned nothing by these two les-

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sons; but let us go on gently." Yet he could not help scribbling. He next composed six symphonies, which were successfully executed in the city. Hasler, the canon, begged him to let him carry them to the concert, encouraged him greatly, advised him to go to Rome in order to pursue his studies, and offered him his purse. His master in composition thought this little success would be mischievous to Grétry, and prevent him from pursuing that regular course of study so necessary to his becoming a sound contrapuntist. He never even mentioned his symphonies. Grétry walked to Rome, in the early part of 1759, being then only eighteen years of age. Here, in order that his genius might be as much unfettered as possible, he studied under several masters, and almost every day visited the churches, in order to hear the music of Casali and Lustrini; but particularly that of the former, with which he was greatly delighted. The ardor with which he pursued his studies was so great, that it suffered him to pay but little attention to his health, which, consequently, became so much impaired, that he was obliged, for a time, to leave Rome, and retire into the country. One day, on Mount Melini, he met a hermit, who gave him an invitation to his retreat, which he accepted, and became his inmate and companion for three months. He then returned to Rome, and, young as he was, distinguished himself by the composition of an *intermezzo*, entitled "*Le Vendemiatrice.*" His success was so decisive, that he was very near suffering fatally from the jealousy of a rival in his profession. Admired and courted in the capital of Italy, Grétry here continued his labors and his studies with assiduity and perseverance, till M. Mellon, a gentleman in the suite of the French ambassador, incited in him a desire to visit Paris. In his way to this city, in 1767, he stopped at Geneva, and composed there his first French opera of "*Isabelle et Gertrude,*" which was so successful, that he was called for after the performance. It was some time before Grétry could obtain in Paris a piece to compose; and he was first introduced to public notice there in 1728, by writing the music to Marmontel's opera of "*Le Huron.*" This was received with the most flattering applause. The opera of "*Lucile*" followed, which was even more successful than the former. His fame was now established in France, and he produced nearly sixty comic operas for the great Opera House in Paris. Of these, "*Zemire et Azor,*" and "*Richard Cœur de Lion,*" have been translated, and successfully brought on the English stage. The taste of the Parisians tended greatly to corrupt that of Grétry, but he has done much towards improving theirs. They have met about half way, and perhaps the genius of the French language, the style of singing, and the national prejudices, even if he had determined to continue inflexible, could not have admitted of a nearer approximation than we find in his music. Sacchini has been known to say of Grétry, that he remembered him at Naples, where he regarded him as a young man of great genius, who wrote as much in the style of that school as even any of the Italian masters; but when he heard his comic operas at Paris, many years afterwards, he did not find that he was much improved by composing to French words, and for French singers. Grétry died at Montmorency in 1813.

GRETRY, MLLE. LUCILE, second daughter of the preceding, composed the music of the Italian comedy of "*Le Mariage d'Antonio,*" in 1786. She afterwards produced the opera of "*Louise et Toinette,*" performed in 1787.

GRETSCH. Violoncellist at the chapel of the Prince of Thurn and Taxis, at Ratisbon. He composed much music for his instrument, which is considered excellent in its kind. He died in 1784.

GREVILLE, Rev. R. An English amateur composer of glees and other vocal music. His glee, "Now the bright morning star," is a highly celebrated composition in that style. His compositions appeared about the year 1787.

GRIESBACH, JOHN HENRY, eldest son of a German musician in the service of George III. of England, was born at New Windsor, in 1798. At the age of eight his father placed him under his uncle, G. L. J. Griesbach, to be instructed in the theory of music and the piano-forte. He performed before their majesties for the first time in 1810, being then twelve years old, and in the following year was appointed pianist to her majesty, and had the honor of playing a solo piece for the piano-forte every night, at her majesty's private concerts. This honor he enjoyed till the demise of her majesty; when, wishing to have the advantage of instruction from Kalkbrenner, which he had previously obtained at different periods, for about a month each time, he went to London, and resided with him, where he had also the great advantage of improving by constantly hearing the extraordinary performance of that great master. The following is a list of J. H. Griesbach's works, published up to the thirtieth of October, 1823: "A Quartet for Piano-forte, Violin, Viola, and Violoncello," dedicated to Mr. Kalkbrenner; "Two Fantasias for the Piano-forte;" "Romance for the Piano-forte;" and some duets. These works are highly spoken of by the editor of the "Quarterly Musical Review."

GRIFFIN, GEORGE CHARLES. An English professor of music, and composer, born at London in 1770. He was one of the original members of the Philharmonic Society. Some of the instrumental compositions of this gentleman are of a very superior order, especially "A Quartet for two Violins, Tenor, and Violoncello," which was performed at the British concerts, and highly appreciated there.

GRILL, FRANZ. A German composer of instrumental music, published at Offenbach and Vienna, between the years 1790 and 1795, in which year he died.

GRILLO, NICOLO. An Italian composer of vocal music about the year 1750. His cantatas were much admired.

GRIMAREST, J. L., a French musician, published, about the year 1707, a work entitled "*Traité du Récitatif.*" He is believed to have died about the year 1713.

GRIMM, HEINRICH, singer at Magdeburg, and subsequently at Brunswick, in the beginning of the seventeenth century. He wrote many musical works, also much sacred music.

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GRIMM, FREDERIC MELCHIOR, commonly called the "Baron Grimm," was born at Ratisbon in 1723. He went to Paris in 1747, became attached to the literary and philosophical coteries there, and an associate of Rousseau. He was deeply interested in music and the fine arts generally, and wrote much about them. He was a friend of Grétry, and aided Gluck's dramatic reform greatly by his writings; hence the Parisians hold his memory in honor. He died at Gotha in 1807.

GRISI, JULIA, or GIULIETTA. This greatest Italian dramatic singer since the day of Malibran, is, according to one account, the oldest of the two nieces of the celebrated Grassini, (both great singers,) and was born on the 28th of July, 1811, at Milan. Fétis, however, places her birth in 1812, and that of her sister (see below) in 1805. At all events, Julia is *the* Grisi for years past in every one's mouth, and who has become so identified with Bellini's Norma, as to be often called "the Diva." She commenced her musical education in her native city; afterwards her vocal studies were directed by the composer Marliani. After a *début* of no great mark in Italy, she arrived in Paris in 1832, and appeared for the first time on the 16th of October of that year, in the *rôle* of Semiramide, (Rossini's.) The regular beauty of her features, the truth, flexibility, and compass of her voice made her success certain from the first, although there were marks of inexperience in her singing. Success did not blind her to the necessity of further persevering studies; her progress was rapid, and she grew in public favor day by day. Several operas, particularly Bellini's "*I Puritani*," were written at Paris for this young cantatrice; in that she created an enthusiastic partiality for the singing "*à demi-voix*," of which she made frequent use. For five years after this she sang alternately in Paris and London. In 1836 she married, in London, a very wealthy Frenchman, by the name of August Giraud de Meley; but in the world of art she has always retained the name of Grisi, and resided for years alternately in London and on her husband's estate between St. Cloud and Versailles. For dramatic intensity and grandeur in those parts which she has made peculiarly her own, she is the most celebrated prima donna of the day. She is the universally quoted type of what the lovers of Italian opera call *passion* in a singer. St. Petersburg and the other European capitals have also been the scenes of her triumphs. At the date of this article a concert tour of Grisi, with the tenor Mario, is soon expected in the United States.

GRISI, JUDITH, or GIUDITTA, sister of the preceding, was born about the year 1812, (some say 1805,) at Milan. She entered the Conservatory there at an early age, and received lessons first from Minoja, and afterwards from Banderali. Her voice, a mezzo soprano, hard and inflexible, required great study to produce an equality that never was quite satisfactory. For this she made up by her energetic musical and dramatic feeling. Her first *débuts* were in the concerts of the Milan Conservatory. Afterwards she sang in Vienna, in the "*Bianca e Faliero*" of Rossini, and was at once classed among the distinguished artists. Returning to Italy, she sang at Milan, Parma, Florence, Genoa, and Venice. In this last city Bellini wrote for her the part of Romeo in "*I Capuleti*." In 1832 she appeared in Paris in "*La Straniera*" with little effect; but her Romeo, and her Malcolm in the "*Donna del Lago*," placed her in a more favorable light. In 1833 she returned to Italy, and since then married Count Barni. She died in 1840, at her husband's villa in Robecco, (province of Lodi,) leaving a large property.

GROENEMANN, ALBERT, born at Cologne, was organist and composer at the great church of the Hague about the year 1756. In 1739 he resided at Leyden, where he was esteemed a good violinist. He published at that time much music for the violin and flute. About the year 1760 he became insane, and died some years afterwards in confinement.

GROENEMANN, JOHANN FRIEDRICH, brother to the preceding, resided, about the year 1761, at Amsterdam, and published there and at London some compositions for the flute, &c.

GROS, A. J., published at Paris, in 1783, his fifth work, containing airs for the harpsichord and harp.

GROSE, an organist at Copenhagen, published some pleasing vocal and instrumental music between the years 1780 and 1792.

GROS FA. The name formerly given to certain compositions of the church, which were written in square notes, semibreves, and minims.

GROSHEIM, GEORG CHRISTOPH. A German musician, born at Hesse-Cassel in 1764. He has composed much vocal and instrumental music, some of which is for the organ, between the years 1790 and 1800.

GROSSE. (G.) Major, in regard to intervals.

GROSSE CAISSE. (F.) The great drum.

GROSSE SONATE. (G.) Grand sonata.

GROSSE, SAMUEL DIETRICH. A celebrated German violinist and composer for his instrument. His playing was much admired at Paris in 1780. He died in 1789, at the early age of thirty-two. His compositions were published by Imbault in Paris.

GROSSE, Sen. An excellent violinist, in the service of the prince royal of Prusia in 1779, and at the Chapel Royal of Berlin in 1790. He was a pupil of Lulli, and published some music for his instrument.

GROSSE, H., eldest son of the preceding, was a violoncello pupil of Duport, and was professor of his instrument at the Chapel Royal, Berlin. He has published some instrumental music. His younger brother was second hautboy at the same theatre.

GROSSE, WILLIAM LEOPOLD, was born in Dessau, the capital of Anhalt, in Upper Saxony. His father was an officer of the forests belonging to the dukedom of Anhalt-Dessau, and intended his son William for the same business, which his activity of mind and body particularly adapted him for. Having, as a child, a great predilection for music, his father allowed him to learn the piano-forte and French horn, to which he was much induced, by the facility of procur-

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ing excellent teachers from among the many eminent professors then in the service of the reigning duke. At the age of fifteen W. Grosse left school, and assisted his father till about the age of nineteen, when he was employed by the duke as surveyor of his estates, in which occupation he continued to be chiefly employed during six years, and then requested his discharge, with the intention of establishing himself in a music warehouse. Scarcely had he succeeded in his wishes for the short space of fourteen days, during which he had opened a music shop at the University of Halle, when the battle of Jena took place, and the French army, with Napoleon at their head, being victorious, entered Halle, and ordered all the professors and students to leave the town within twenty-four hours. Grosse, as a teacher, was included in this order, and his prospects in business were in consequence completely blasted. From Halle he proceeded to Berlin, where he lost his little remaining property in an unsuccessful speculation in the horse trade, between Berlin, Wittenberg, and Leipsic. He was now reduced to the necessity of entering one of the German regiments which the French were then raising, and in less than six months was promoted to a lieutenancy, on account of his good conduct. His regiment was then ordered to Flushing, where he narrowly escaped death, and being taken prisoner, was carried over to England. Soon after this, having no wish to rejoin the French eagle, he applied to serve in the German legion under the Duke of Cambridge, but was unsuccessful in his application. He then betook himself again to music, and, after many severe struggles and privations, was enabled to form a connection in England, which gradually led to extensive business as a teacher, and to his permanent settlement in London, where he published much music for the piano-forte, also many songs.

GROSSI, ANDREA, a violinist and composer for his instrument, in the service of the Duke of Mantua, in 1725, published sonatas for two, three, four, and five instruments.

GROSSO. (I.) Great, grand, full; as, *concerto grosso*, a concerto for many instruments.

GROTTI, ANTONIO. A dramatic composer at Vicenza in the year 1800. His compositions for the theatre and chamber are much approved in Italy.

GROUND. The name of any composition in which the bass, consisting of a few bars of independent notes, is perpetually repeated to a continually varying melody; as in Purcel's ground, Pepusch's ground, &c.

GROUP. A word formerly applied to a certain kind of diminution of long notes, by breaking them into smaller ones for the purpose of embellishment; which operation formed of one note, or knot, a group of notes. Group is now applied to notes of less value than the crotchet, when sung to one syllable; for they are there grouped, or tied together, by their hooks or blocks, thus: —

The term *groppo*, or group, was formerly limited to those passages of four notes in which the first and third were on the same degree, and the second with the fourth a degree higher and lower.

GRUA, FRANZ PAUL VON. Counsellor to the Elector of Bavaria, and chapel-master at Munich in 1786, at the time when that chapel was in the zenith of its glory.

GRUBER, GEORG WILHELM. Born at Nuremberg in 1729. At seven years of age he was chorister at the chapel of that town. At eighteen he sang with much applause at Frankfort, Leipsic, and Dresden. In 1750, on his return to Nuremberg, he was elected member of the chapel there, and made chapel-master in 1765. Gruber composed much sacred and other music. He died at Nuremberg in 1796.

GRUBER, JOHANN SIEGMUND, son of the preceding, and doctor of laws at Nuremberg, published there, in 1783, a German work in octavo, entitled "Literature of Music, or Means of knowing the best Musical Works." In 1785, he also published "*Beyträge zur Literatur der Musik.*" It is an alphabetical catalogue of authors. Likewise, among other choice works, "*Biographien einiger Tonkunstler, ein Beytrag zur Musikalischen gelehrten Geschichte,*" Frankfort and Leipsic, 1786.

GRUBER, JANN, a celebrated musician at Nuremberg, was born at Simitz, in Carinthia, in 1693.

GRUND, CHRISTIAN, harpist at the court of Wurtzburg, was born at Prague in 1722. He was considered one of the greatest masters on his instrument.

GRUNDIG, JOHANN Z. Tenor singer at the Chapel Royal, and afterwards at the school of St. Croix, at Dresden, in 1713. He died at Dresden in 1720. He was Graun's first master in vocal music.

GRUNDSTIMME. (G.) The bass.

GRUNDTON. (G.) The bass note.

GRUNER, NATHANIEL GOTTFRIED, singer and director of music at the Gymnasium at Gera, in Saxony, was considered among the best German composers. He composed much sacred and instrumental music, published at Lyons and Leipsic. Gruner lost all his property by a fire which happened at Gera, and nearly consumed the whole town, in 1781. On that occasion, he published six sonatas at Leipsic, by subscription, and soon got nearly fourteen hundred subscribers. He died in 1795.

GRUPPO, or GRUPETTO. (I.) A word formerly used by the Italians to signify a trill, or shake; brought into England, together with that embellishment, about the middle of the seventeenth century. The grupetto is never expressed by any sign, but requires the notes to be written as in example 1; or it is placed before the first note of a phrase, instead of between two notes of a passage, as at example 2.

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G, THE TREBLE CLEF NOTE. The ninth above the F, or bass clef note, and the fifth above the C clef note.

GUADAGNI, GAETANO, of Vicenza, went to England in 1748, at an early period of his life, as serious man in a burletta troup of singers. His voice was then a full and well-toned counter tenor; but he was a wild and careless singer. He attracted, however, the notice of Handel, who assigned him the parts in his oratorios of "Samson" and "The Messiah," which had been originally composed for Mrs. Cibber. During his first residence of about four or five years in England he was more noticed in singing English than Italian. He quitted London about the year 1753. In 1754 he was at Lisbon, as second serious man under Gizziello; and in 1755 very narrowly escaped destruction during the earthquake. After this dreadful calamity, Gizziello, seized with a fit of devotion, retired into a monastery, where he spent the remainder of his life. Having a friendship for Guadagni, and being pleased with his voice and quickness of parts, he persuaded the young singer to accompany him in his retreat, where, for a considerable time, he took great pains in directing his studies; and it is from this period that Guadagni's reputation as a refined and judicious singer may be dated. His ideas of acting were imbibed much earlier from Garrick, who, when he performed in an English opera called "The Fairies," took no less pleasure in forming him as an actor, than Gizziello did afterwards in polishing his style of singing. After quitting Portugal, he acquired great reputation as first man in all the principal theatres in Italy, and, the year before his return to England, excited great admiration by his talents, as well as disturbance by his caprice, at Vienna. His figure was uncommonly elegant and noble; his countenance replete with beauty, intelligence, and dignity; and his attitudes and gestures so graceful, that they would have been excellent studies for a painter or statuary. But though his manner of singing was perfectly delicate, polished, and refined, his voice seemed at first to disappoint every hearer. Those who remembered it when he was before in England found it comparatively thin and feeble. For he had now changed it to a soprano, and extended its compass from six or seven notes to fourteen or fifteen; and let a fluid of six feet in depth be spread over more than double its usual surface, it will, of necessity, be shallower, though of great extent. The music he sang was the most simple imaginable; a few notes with frequent pauses, and opportunities of being liberated from the composer and the band, were all he wanted. And in these seemingly extemporaneous effusions he proved the inherent power of melody totally divorced from harmony, and unassisted even by unisonous accompaniment. Those who were surprised at such great effects, from causes apparently so inconsiderable, in analyzing the pleasure he communicated to the audience, discovered that it chiefly arose from his artful manner of diminishing the tones of his voice, like the dying notes of the Æolian harp. Other singers captivated by a swell or *mezzo di voce*; but Guadagni, after beginning a note or passage with all the force he could safely exert, fined it off to a thread, and gave it the entire effect of extreme distance. And though neither his voice nor execution contributed much to charm or excite astonishment, he had a strong party in England of enthusiastic admirers and adherents, of whom, by personal quarrels and native caprice, he contrived to diminish the number very considerably before his departure. He had strong resentments, and high notions of his own importance and profession, which disgusted many of his warmest friends, and augmented the malice of his enemies. The serious operas in which he performed, during the season of 1769 and 1770, were "*Olimpiade*," a *pasticcio*, chiefly by Piccini; "*Ezio*," by Guglielmi; and "*Orfeo*," by Gluck. In this last admirable drama, his attitudes, action, and impassioned and exquisite manner of singing the simple and ballad-like air, "*Che faro*," acquired him very great and just applause; but in the zenith of public favor, by his private difference with the honorable Mr. Hobart, at that time patentee of the Opera House, concerning a supposed affront put upon his sister in favor of Zamparini, together with his determined spirit in supporting the dignity and propriety of his dramatic character, by not bowing when applauded, or destroying all theatrical illusion by returning to repeat an air when encored at the termination of an interesting scene, he so greatly offended individuals, and the opera audience in general, that at length he never appeared without being hissed. His enemies, knowing him to be passion's slave, frequently began an *encore*, with which they knew he would not comply, on purpose to enrage the audience. Guadagni was allowed to be the first billiard player in Europe; but his antagonists, discovering his irritability, used, when playing for large sums, to dispute as unfair something that was clearly otherwise, by which he was so agitated, as not to be a match for a child. He quitted England for the last time in the summer of 1771.

GUADAGNI, SIGNORA, wife of the preceding, was a celebrated Italian singer, and performed at the opera in London between the years 1759 and 1770.

GUAJETTA, GIOV. A celebrated Venetian female singer, about the year 1750. She was the wife of the tenor singer Babbi.

GUALANDI, MARGARETTA, called CIAMPOLI. A celebrated Venetian singer in the service of the Landgrave of Hesse-Darmstadt, about the year 1710.

GUAMI, GIUSEPPE, organist at Lucca, published, about 1586, many motets, and was a celebrated performer on the violin.

GUARDASONI, DOMENICO. An Italian dramatic composer. He was manager of the Italian opera at Prague and Leipsic. He died in 1806 at Prague.

GUARDUCCI, TOMMASO, of Montefiascone, one of the greatest singers of Italy, was a pupil of Bernachi. He flourished about the year 1750. Guarducci sang at the opera in London during several seasons, commencing with that of 1767. The tide of prejudice ran high against him on his first appearance in London; but he had the good

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sense to discover, before it was too late, that a singer cannot captivate the English by tricks or instrumental execution; and many years afterwards, he told Dr. Burney, that the gravity of English taste had been of infinite service to him.

GUARNERIUS, ANDREA, of Cremona. Born about 1630, a celebrated maker of violins, and pupil of Amati. Most of his instruments are defined thus: "*Andreas Guarnerius fecit Cremonæ sub titulo Sanctæ Teresæ*, 1680."

GUARNERIUS, PIETRO, son and pupil of the preceding, was also born at Cremona, about 1670. The violins which he made in his native city bear dates anterior to 1700. After that time he removed to Mantua. His violins are inferior to those of his father in brilliancy of tone, yet they often sell for 1000 to 1200 francs.

GUARNERIUS, GIUSEPPE, nephew of Pietro, was born at Cremona, and the most celebrated of the musical instrument makers of that name. He is said to have studied with Stradivarius. His violins sell for 2000 to 3000 francs.

GUENÉE, LOUIS, born at Cadiz in 1781, was one of the principal violins at the grand opera at Paris. He was a pupil of Rode. Guenée published several works, containing "Duets for the Violin," "Two Trios," "A Volume of Quartets," "A Concerto," &c.

GUENIN, A., formerly first violin at the grand opera at Paris, and afterwards in the service of the King of Spain, was born at Landrecias, about the year 1745. He was a pupil of Gavinié, and has published much music for his instrument.

GUENIN, MADEMOISELLE, of Amiens, composed, at the age of sixteen, the music of the opera of "*Daphnis et Amatthée*," which was generally admired.

GUERILLOT, H., member of the Conservatory at Paris, and of the grand opera band. He was a good violinist, and composed some concertos for the violin, some of which were published at Lyons in 1782.

GUERINI, FRANC. Of Naples, chamber violinist in the service of the Prince of Orange, between the years 1740 and 1760. He composed some instrumental music. Guerini resided for some years in London.

GUERRE, ELIZABETH CLAUDE JACQUETTE DE LA, a female musician, the daughter of Marin de la Guerre, organist of the chapel of St. Gervais, in Paris, was born in that city in 1669, and instructed in the practice of the harpsichord, and the art of composition, by her father. An opera of her composition, entitled "*Céphale et Procris*," was represented in the Royal Academy of Paris, in 1694. She died in the year 1729.

GUERRENO, VIANA, of Seville. A celebrated Spanish musician in the sixteenth century. He passed the greatest part of his life in Italy, and composed some excellent church music.

GUEST, RALPH, was born in the year 1742, at Basely, in Shropshire. At six years of age he began to discover a powerful propensity to music, which he was able to indulge and improve by joining a very respectable church choir in his native parish. At fourteen years of age, he pursued with increasing ardor his musical studies, and soon became leader of the choir above mentioned. At twenty-one he left the country, and through the introduction of a friend obtained a situation in business in London. There he determined to relinquish his pursuit, and apply solely to his business; but on attending Portland chapel one Sunday, by accident, his resolution gave way, in consequence of again hearing the music in which he had taken so much delight in his native parish. From this moment he formed a part of this excellent choir, at that time so justly celebrated in the metropolis. He now lost no opportunity of hearing the best public musical performances in London; and after a five years' residence there, an advantageous offer presenting itself, he became an assistant to Henry Bullen, of Bury St. Edmunds, in which place, in the course of a few years, he set up business for himself. Here, under the friendly instructions of Frost, the then organist of St. James's parish, he not only became a performer on the organ, but also greatly improved his musical taste and acquirements. About the year 1705, the choir of St Mary's Church was intrusted to Guest, and when an organ was subsequently erected, he became organist. What had been in early life merely an amusement, afterwards became his sole employment; he relinquished other business, and devoted himself entirely to the organ, and the instruction of private pupils in music. In the midst even of constant employment, he found time to publish "The Psalms of David," arranged for every day in the month, many of the last old tunes being retained, and more than sixty new ones introduced. To this work was prefixed a short introduction to singing and thorough bass. Soon afterwards he published a sort of supplement to his former work, entitled "Hymns and Psalms," the music to which he adapted and composed. In addition to his compositions in sacred music, he published many songs.

GUEST, GEORGE, son of the preceding, was born in 1771. He was very early instructed in the rudiments of music by his father, and manifested a great precocity of musical talent and capability. When no more than two years old he began to practise the diatonic scale; at three he could sing "God save the king;" at five he sung in public at St. James's Church, Bury, Handel's song, "He shall feed his flock," accompanied by a full band; at seven he took the first treble at the opening of the organ at Stow Market. Here he attracted the notice of Mr. Taylor, organist of Chelmsford, by whom he was immediately recommended to Dr. Nares, who, after having heard him sing some of Handel's music, appointed him to a situation among the boys in the King's Chapel. In this excellent school he made great proficiency in musical knowledge, and so distinguished himself by his skill in singing, that by Dr. Ayrton, who succeeded Dr. Nares, in conjunction with Messrs. Stanley and Linley, he was brought to sing two songs in an oratorio performed before his majesty. Upon this occasion, the king, who was an excellent judge of music, expressed great approbation, and gave commands to Stanley that Master Guest

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should always sing two songs in the succeeding oratorios. At the commemoration of Handel in 1784, young Guest having obtained the situation of principal treble singer in the King's Chapel, Bartleman enjoying the same honor at Westminster Abbey, they each acquitted themselves with great credit in the prominent parts which were assigned them. The circumstances of these contemporaries in after life were widely different; Bartleman acquired a degree of popularity which Guest could not possibly attain. In 1787, having been solicited to accept the organ at Eye, Suffolk, he left the King's Chapel, to undertake the duties of that situation. He remained at Eye only two years, being in 1789 appointed to the organ erected by Green, at Wisbeck, in the county of Cambridge. For this office there were at first no fewer than nineteen candidates; but when it was understood that Guest was one, and that they were to undergo an examination by Dr. Randall, in St. Mary's Church, Cambridge, they all withdrew their claims, except three. Guest having performed several difficult pieces of music, and having extemporized upon a given subject of a few bars in a masterly manner, he was recommended to the capital burgesses of Wisbeck by Dr. Randall, and by them accepted. Guest resided at Wisbeck, where he was celebrated as a teacher of the piano-forte, and as an extemporary performer upon the organ. In this last respect he long excited admiration by the correctness and elegance with which he poured forth the impulses of the moment. To a thorough knowledge of his art, and a complete mechanical command of his instrument, he superadded the further excellence of a chaste yet brilliant original conception of musical ideas, which he never failed to develop with precision and effect.

Guest was the author of a variety of musical publications, which were well received, particularly his "Fugues and Voluntaries for the Organ," "An Anthem for Christmas Day, inscribed to Dr. Clarke," "A Set of Hymns for the Service of the Church," and "Six Grand Pieces for a full Military Band." He was also the author of several admired glees, duets, and songs.

GUGEL, H. A celebrated performer on the horn, and composer for his instrument. He was resident at St. Petersburg, and went from thence to Paris. His knowledge of his instrument was great, and his powers upon it beyond all expectation. Born at Stuttgart in 1780.

GUGL, MATTHÆUS, organist at the cathedral of Salzburg, published there, in 1719, "*Fundamenta Partituræ in Compendio Data.*" A third edition of this work was published at Augsburg in 1777.

GUGLIELMI, PIETRO, son of Joachim Guglielmi, master of the chapel of the Duke of Modena, was born at Massa di Carrara, in 1729. He studied music under his father till he was eighteen, when he was sent to the Conservatory of Loretto, at Naples. The celebrated Durante then directed this school, from whence Piccini, Sacchini, Cimarosa, Maio, Trajetta, Paisiello, &c., have issued. Guglielmi did not announce any great disposition for music, but Durante subjected him to the dry studies of counterpoint and composition. He left the Conservatory at the age of twenty-eight, and composed, nearly directly, for the principal theatres of Italy, comic and serious operas, in both of which he succeeded equally well. He was sent for to Vienna, to Madrid, to London, and returned to Naples, being then in his fiftieth year. It was at this epoch that his faculties acquired their greatest activity, and that his genius shed its greatest lustre. He found the theatre at Naples occupied by the great talents of Paisiello and Cimarosa, who there disputed the palm. He revenged himself nobly on the latter, of whom he had cause to complain. He opposed a work to each work of his adversary, and constantly conquered him. Pope Pius VI. offered Guglielmi, in 1793, the situation of master of the chapel of St. Peter. This retreat gave him, being then sixty-five, an opportunity of distinguishing himself in church music. Guglielmi's works are reckoned to be more than two hundred. The best are the operas of "*I due Gemelli*," "*La Pastorella Nobile*;" and among his oratorios, "*La Morte d'Oloferne*," and "*Deborah*." Zingarelli looked upon this last as the *chef-d'œuvre* of Guglielmi. Musicians discover in this composer simple and elegant melodies, a clear and supported harmony, and whole pieces full of fancy and originality. He died in 1804, in his seventy-seventh year.

GUGLIELMI, PIETRO CARLO, a Neapolitan musician, and eldest son of the preceding, was in London during several years, and much esteemed there as a dramatic composer. Among many successful comic operas, his "*I due Gemelli*" is considered his best work. He also composed an oratorio, called "*La Distruzzione de Gerusalemme*," which was performed at the theatre del Fondo, at Naples.

GUGLIELMI, GIACOMO. Younger brother to the preceding. He resided at Paris for some years, and was engaged at the opera buffa in 1810. G. Guglielmi was born at Massa di Carrara, in 1782. His first *début* was at the theatre of Argentina, at Rome; he then went to Parma, afterwards to Naples, Florence, Bologna, Venice, Amsterdam, and lastly to Paris.

GUICCIARDINI, LUDOVICO. An historian, born at Florence in 1523. He resided at Antwerp, where he published some historical works, in which is to be found the biography of thirty of the principal Flemish musicians. He died in 1589.

GUICHARD, NICOLAS. A French professor of the guitar. He published a collection of airs, among which are "*Bouquet de Romarin*," "*Le Coin du Feu*," "*Il est passé bon temps*," &c. Guichard died in 1807.

GUICHARD, LOUIS JOSEPH, born at Versailles in 1752, was appointed chamber musician to the King of France in 1776. In 1784, he became professor at the Royal School of Singing, and in 1792, singing master at the Academy of Music. Guichard was professor of declamatory singing at the Conservatory, and has composed some romances.

GUIDA. (I.) A guide. A word frequently forming, in conjunction with some other, the title of didactic musical works; as, *Guida Armonica*, An Harmonic Guide, or a Guide to Harmony.

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GUIDE. The name given to that note in a fugue which leads off, and announces the subject. The guiding note. See DUX.

GUIDO. See ARETINUS.

GUIDON. (F.) A direct. See that word.

GUIDONIAN HAND. The figure of a left hand, with the syllabic signs of the intervals of the three hexachords, instituted by Guido, marked on the joints of the fingers; called the *Guidonian hand*, because first adopted by the celebrated monk of Arezzo, the father of the modern notation.

GUIDO'S GAMUT, OR SCALE. The ancient music notes are very mysterious and perplexed. Boethius and Gregory the Great, first put them into a more easy and obvious method. In the year 1204 Guido Aretinus, a Benedictine of Arezzo in Tuscany, introduced the use of a staff with five lines, on which, with the spaces, he marked his notes by setting a point up and down upon them, to denote the rise and fall of the voice; though Kircher mentions this artifice to have been in use before Guido's time. Another contrivance of Guido's was to apply the six musical syllables, *ut, re, mi, fa, sol, la*, which he took out of the Latin hymn:

UT *queant laxis* RE*sonare fibris*
MI*ra* gestorum FAmuli tuorum
SOLve *polluti* LAbii reatum
O Pater Alme.

Besides his notes of music, by which, according to Kircher, he distinguished the tones, or modes, and the seats of the semitones, he also invented the scale, and several musical instruments, called *polyplectra*, as spinets and harpsichords.

GUIDO'S GAMUT OR SCALE.

		B dur	nat	molle
	ee	la	mi	
	dd	sol	re	la
	cc	fa	ut	sol
	bb	mi		
	bb			fa
	aa	re	la	mi
Gs	g	ut	sol	re
	f		fa	ut
	e	la	mi	
	d	sol	re	la
	c	fa	ut	sol
	b	mi		fa
	a	re	la	mi
	G	UT	SOL	re
	F		FA	UT
	E	LA	MI	
	D	SOL	RE	
	C	FA	UT	
	B	MI		
	A	RE		
	T	UT		

Invented in the year 1204.

The next considerable improvement was in 1330, when Joannes Muria, or de Muris, doctor at Paris, invented the different figures of notes, which express the times, or length of every note — at least their true relative proportions to one another, now called *longs, breves, semibreves, minims, crotchets, quavers*, &c. Lasus Hermionensis is the most ancient writer on music. Aristoxenus, a disciple of Aristotle, is the eldest author extant on the subject; and after him came Euclid.

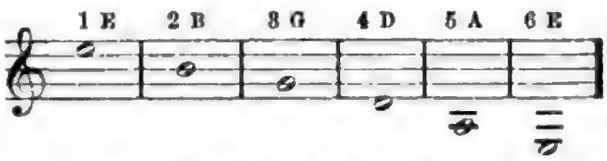
GUIGNON, JEAN PIERRE. Born at Turin in 1702. He was a celebrated violinist, and gave lessons to the dauphin, (father of Louis XVI.,) and to Madame Adelaide of France. Guignon held for thirty years an absurd appointment, named "*Roi des Violons, et Maître des Ménestriers,*" which he afterwards gave up; and at his request the office was suppressed. He gave gratuitous lessons to many young violinists, who requested them of him. Guignon's compositions consist of some sonatas, ducts, trios, and concertos for his instrument. Guignon died at Versailles in 1774.

GUILLEMAIN, GABRIEL, born at Paris in 1705, was celebrated as a violinist. He composed some sonatas for the violin and harpischord. Guillemain lost his senses late in life, and in 1770 destroyed himself, inflicting on his person no less than fourteen wounds.

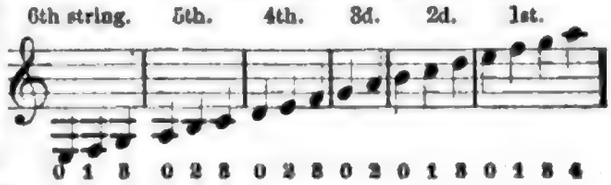
GUILLON, a French musician, published, about the year 1780, at Lyons, some quartets for the violin, also some instrumental music at Paris.

GUILLOU. First flutist at the grand opera at Paris.

GUITAR. The guitar, or *guitarra*, is a stringed instrument, the body of which is of a somewhat oval form, and the neck somewhat similar to that of a violin. The strings, six in number, are distended in parallel lines from the head to the lower end, passing over the sounding hole and bridge, and are tuned by *fourths*, all except the third string, which is tuned a third below the second string. The three first strings, E, B, and G, are usually like the gut strings of the violin, and are called the treble; the other three, called bass strings, are either of gut or of silk, and usually wound with silver wire. These strings are, when tuned, —



The intermediate intervals are produced by bringing the strings, by the pressure of the fingers of the left hand, into contact with the *frets* fixed on the key board, while those of the right agitate the strings, and make the measure. To learn this instrument, it will be necessary that the pupil should possess a general knowledge of the rudiments of music, after which a few lessons from any competent teacher will enable the student to practise the scales, with which, when once familiar, and having learned how to tune the instrument, any person will be enabled to learn tunes without difficulty. Instruction books, and guitar music, fingered, can now be purchased at any regular music store, and we need here only give the natural scale for the instrument: —



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In the above scale, 0 represents the open string; the figures 1, 2, 3, 4, the fingers of the left hand, which stop the strings to produce the several notes.

The Spaniards, the reputed inventors of the guitar, derived the name they gave it, *guitarra*, from *cithara*, the Latin denomination for almost every instrument of the lute kind. The people of Spain are so fond of music, and of the guitar in particular, that there are few, even of the laboring classes, who do not solace themselves with its practice; it is with this instrument that the Spanish gentlemen at night serenade their mistresses; and there is scarcely an artificer in any of the cities, or principal towns, who, when his work is over, does not go to some public place, and entertain himself and his auditors with his guitar.

About the middle of the last century, the guitar was so fashionable in England as to threaten the ruin of those persons engaged in the manufacture of other instruments. The use of the guitar is said to have been stopped by Kirkman, a harpsichord maker. Having bought a number of cheap guitars, he gave them to ballad singers, and persons in the lowest sphere of life, teaching them at the same time how to play a few popular songs. As soon as it became common, those who had been most interested in it as a fashionable toy threw it by in disgust, and commenced again the study of the piano-forte. Thus it is that fashion governs the inventions of the wisest, and consigns to neglect, or raises into estimation, the talents, genius, and industry of the greatest men in all ages and countries.

The demand for this beautiful and graceful instrument has of late so increased, that several American houses have commenced the manufacture of them. The guitar seems to be coming into very general use. Until within a few years most of the guitars were imported from France or Germany, and some few from Spain. Those of the French and German make, though very pretty in outward appearance, were, many of them, weak in tone, and would not stand the severe changes of our climate. The Spanish instruments, though very much superior to the French and German in point of tone, were of but little use here, as they soon went to pieces. We have seen some American-made guitars of superior tone and finish, made after the Spanish model, which we think will prove rich in tone, and being made here, will stand the severest tests of this climate.

GUMPENHUBER, an amateur performer at the Pantalon, was engaged for three years at St. Petersburg, in 1755, as chamber musician, where his capriccios and concertos were much admired. He quitted that country in 1757.

GUNG'L, JOSEPH. Among renowned composers of that kind of music applied to dancing, Joseph Gung'l occupies a preëminent rank. He is by birth an Hungarian; and hence the soft and effeminate waltz does not run so naturally in his veins as the more stirring and more elevated measure of the "three-quarter tact," a kind of music and species of harmony in which M. Gung'l not only shines with brilliant *éclat*, but in which he even surpasses all who have preceded him in this kind of music and composition. Joseph Gung'l was born at Zsambek, in Hungary. His father was a stocking weaver. Benedict Tschauner, the village schoolmaster, was the first instructor of young Gung'l. If any one had prophesied to him the event, he would hardly have believed that the time would arrive when his little pupil would fill the palaces of Berlin with ravishment and delight, by his music and musical compositions, especially as the parents of Gung'l intended him for a schoolmaster, and not for a musician.

At the age of fifteen, young Gung'l was already engaged as a teacher in the village schools of his native country, or rather he was the plain usher or assistant of more mature teachers. The profession, however, did not please young Gung'l, and in April, 1828, he enlisted as a cannonier in an artillery regiment at Pesth. He served seven years in this capacity, and during all this period, had neither time nor opportunity to exercise his yet undeveloped talents in music. But, in 1835, the dormant faculty waked up to fresh life and to stronger energy than it ever had exhibited before, and he became the chief performer on the hautboy in the band of the artillery regiment in garrison at Gratz. Very soon, as hautboyist, he obtained a great reputation, and at last came to be called the Strauss of Gratz. From this time he went on augmenting in fame and increasing in talent and acquirements. In 1841, Gung'l's first composition appeared before the world, being published by Bote & Bock, music publishers of Berlin. The title of the piece was "The First Hungarian March." After he had left the regiment, in which he had attained the highest eminence and reputation as leader of the band and choir master, he travelled for some time in various parts of Germany, with a company of musicians, of which he was the soul and the head. Every where his compositions, and the skill and performances of the band conducted by him, met with the greatest applause.

At Berlin he gave his first concert on the king's birthday, in Sommer's saloon. The modest artist himself had not, at this time, the least idea of the great fame which would follow this concert, and with what applause and rapture his musical performances would henceforth be received by the connoisseurs and the public. The interest which his musical talent and execution excited, continued, henceforward, to increase in Berlin, which is to say much for a city where they can only endure what is excellent, great, and new.

Since his first publication, above referred to, a great number of marches, polkas, quadrilles, &c., of his composition, have appeared before the public, and have uniformly brought the author increasing and deserved fame. Some of his marches were taken up by the army, and immediately became favorites with the soldiers. Gung'l has done much to improve orchestral music, especially by introducing the violin in those orchestras of public music in which it was never known. He has, in this and other respects, rendered a great service to the musical world.

Gung'l, with a small orchestra, gave concerts of light music in the United States in 1847-8, but with indifferent success.

GUNTHER, organist at Neustadt, was named, in 1789, to the church of St. Croix, at Dresden.

GUNTHER, FRIEDRICH, a bass singer at

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the theatres of Weimar and Gotha, between the years 1770 and 1780.

GUSTO. Taste. *Con gusto*, with taste.

GUSTOSO, or CON GUSTO. A word signifying that the movement before which it is written is to be performed in an elegant and finished style.

GUTHMANN, FRIEDRICH, second violinist at the Italian Theatre at Paris, published there, in 1786, six duets for the violin. He also published a method for the guitar, and other works, in Germany.

GUTTURAL. An epithet given to that tone and style of intonation which the Italians call *singing in the throat.*

GUY D'AREZZO. See Guido.

GYMNASTICS. Public contests of personal skill instituted by the ancients, in which the performance of music formed a principal part.

GYROWETZ, ADALBERT, was born in Bohemia in 1765. He received his musical education at Vienna, and soon became an excellent pianist and violinist. In 1785, he went to Naples, from thence to England, and returned in 1793 to Vienna, where he remained, enjoying the place of imperial chapel-master. Gyrowetz composed very numerous instrumental works, also some romances and other vocal pieces.

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H.

H. This letter is used by the Germans for B natural. In music, *h* is the seventh degree in the diatonic scale, and the twelfth in the chromatic. In the Guidonian solmization this tone was called *b mi*, the hexachord commencing with *g*. It is the seventh major of *c*, the pure fifth of *e*, and the third major of *g*.

HAACH, HAAK, or HAACK, CARL, was born at Potsdam in 1757, and was appointed, about the year 1790, first violin and chapel-master to the Royal Chapel in Berlin. The following are among his compositions: "Six Sets of Violin Concertos," published at Berlin between the years 1791 and 1797; "Three grand Sonatas for the Piano-forte," Berlin, 1793.

HAACH, HAAK, or HAACK, FRIEDRICH, the younger brother of the preceding, was an organist at Stettin. He has published "*Concerto pour le Clav.*" Op. 1; "*Three Trios pour le Clav.*" Op. 5; "*Three Trios pour le Clav.*" Op. 6. F. Haak was a celebrated pianist, and a pupil in counterpoint of Fasch.

HAAS, IGNAZ. A celebrated organist and composer at Königgratz, in Germany. He published at Vienna, in 1797, "*Variazoni sopra l'Andante in A dur del Sig. Mozart.*"

HAAS, PATER ILDEFONS, a librarian and monk in Germany, was born at Offenburg in 1735. He was an excellent theorist, composer, and violinist. He died in 1791. Haas's publications are chiefly for the church.

HABENECK, F. A. There are three brothers of this name, all of them violinists. F. A. Habeneck, born at Mezières in 1781, is the eldest, and was adjunct and one of the best violin pupils of Baillot, at the Conservatory at Paris. He was afterwards adjunct with Kreutzer for solo playing, at the Imperial Academy of Music. Since 1806 F. A. Habeneck has been distinguished as a conductor of concert orchestras in Paris. At that time the prize violinists at the Conservatoire alternately conducted its concerts for a year; but such was Habeneck's superiority that he held the position alone until 1815, when the allied armies entered Paris. Here he produced, for the first time in Paris, the first symphony of Beethoven and other great works; but it was not until the organization of a new society, the "Société des Concerts," in the Conservatory, in 1828, that these great compositions excited the liveliest enthusiasm, through the fire and energy which Habeneck infused into the performance. He was director of the Opera from 1821 to 1824. After the revolution of July, 1830, he became first violinist to the king. Habeneck has composed but little: two concertos, and some smaller pieces for the violin; a grand polonaise for orchestra, written for the musical festival at Lille, in 1829; a grand fantasia for violin and piano; and some morceaux added to the opera "*La Lampe merveilleuse*,"—are distinguished for originality and elegance. His most distinguished scholars are the violinists Cuvillon and Alard.

HABENECK, JOSEPH, younger brother of the preceding, also pupil of the Conservatory and of Baillot, was second orchestra director at the Opera Comique in Paris. Born in 1785.

HABENECK, CORENTIN, youngest brother of the preceding, born in 1787, gained the first violin prize at the Conservatory in 1808. He has recently held the place of first violinist and solo player in the orchestra of the Grand Opera in Paris.

HABERMANN, FRANZ JOHANN, director of music at Prague, in Bohemia, was born in that city in 1712. He was particularly esteemed as a contrapuntist about the middle of the last century. Twelve masses of his composition were published at Prague in the year 1746, and in 1747 six litanies, in folio. He has composed also many symphonies and sonatas.

HACKBRETT. (G.) The dulcimer.

HACKER, BENEDICT. A German composer, born in Bavaria in 1769. The following are among his principal works, up to the year 1800: "*Liebe und Treue, an Emma*," a song, Munich, 1797; "*Six Songs*," 1798; "*Six Songs*," 1799; "*Je früher, je lieber*," song; "*Four-Part Songs*;" "*List gegen List*," an operetta. He was a friend and pupil of Michael Haydn.

HACKMEISTER, KARL CHRISTOPH, organist at the Church of the Holy Spirit at Hamburg, published, in 1753, a work entitled "*Klavierübung, bestehend in 50 auserlesenen Variationen über eine Menuet zum Nutzen der Information componirt*, &c.," first volume; in which he discovers not only good taste, but a thorough knowledge of counterpoint.

HADRAVA, or HADRAWA, was an Hungarian by birth. He was a good amateur violinist, and published in 1782, at Berlin, six sonatas for the harpsichord.

HAEFFNER, chapel-master, in 1797, to the King of Sweden at Stockholm, was born in Germany. He studied Gluck's style of dramatic composition, and when quite a young man, in 1789, brought out an opera at Stockholm, called "*Electra*," which was very successful.

HAEMMERLEIN, FRANZ JOSEPH, was born at Augsburg. He was an excellent pianist, and resided, after the year 1771, at Munich.

HAEMPELN, superintendent of the music of the Dukes of Furstenberg, was considered, about the year 1795, as one of the best violinists and composers for his instrument in Germany.

HAENDEL. See HANDEL.

HAENDLER, chapel-master to the Bishop of

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Wurtzburg, was born at Nuremberg, towards the close of the seventeenth century. He was a pupil of Pachelbel. Soon after the year 1712, he was named organist of the court of Wurtzburg. He died in 1742.

HAENEL, or HAENDL, JACOB, called also GALLUS, was one of the greatest German contrapuntists, about the year 1550. His works consist chiefly of motets and church music. He died at Prague in 1591.

HAENSEL, PETER, chapel-master to a nobleman at Vienna in 1798, was a pupil of Haydn. He published "*Neuf Quatuors à deux Violons, Tenor, et Violoncello,*" Ops. 1, 2, 3, (Offenbach, 1798.) "*Trois Thèmes variés pour le Violon, avec Acc. de Viola,*" Op. 4. "*Air, avec Variations pour la Harpe,*" Op. 4, (Offenbach, 1799.) "*Six Quatuors à deux Violons, Tenor, et Violoncello,*" Ops. 5, 6, (Offenbach, 1799.) "*Six Quatuors à deux Violons, Tenor, et Violoncello,*" Op. 7, (Offenbach, 1800.) "*Trois Quatuors à deux Violons, Tenor, et Violoncello,*" Op. 8, (Offenbach, 1801.) "*Trois Quatuors à deux Violons, Tenor, et Violoncello,*" Op. 9, (Offenbach, 1802.)

HÆRLEMME, A. G., an Italian composer of the seventeenth century, published, in 1664, "*I sacri Salmi di David, messi in rime volgati da Giov. Diotati,*" Lucca.

HAESER, JOHANN GEORGE, born in Germany in 1729, was, till the year 1808, chapel-master of the university church at Leipsic. He died, much lamented, in the year 1809, leaving five children, all of whom are respectable musical characters in Germany.

HAESSLER, JOHANN WILHELM, director of music, and organist at Erfurt, was born in that town in 1747. He was an excellent performer, and likewise a good tenor singer. Haessler went to England in 1791, and performed on the piano before their majesties, and also in several churches. He afterwards proceeded to St. Petersburg and Moscow, where he remained until his death. His works are numerous for the organ and piano.

HAEUSSLER, ERNST, a violoncellist and composer, born at Stuttgard in 1760, resided, in 1801, at Augsburg. He published much vocal and other music between the years 1792 and 1800. His "12 *Canzonette Ital. Acc. p. il Piano-forte e Chitarra,*" published at Vienna, in 1800, are said to be extremely beautiful.

HAGUE, DR. CHARLES, was born in the year 1769, at Tadcaster, in Yorkshire. From early youth he manifested great fondness for music. A violin was placed in his hand, and his brother, who was many years older than himself, became his preceptor. In 1779 he left his native place for Cambridge, where his brother had begun to reside. From the last-mentioned period, he had the advantage of excellent instruction, both in the practice and the theory of his future profession. He became the pupil of Manini, an eminent performer on the violin, and studied the rudiments of thorough bass, and the principles of composition, under the elder Hellendaal, a man of undoubted attainments in musical science. Under these favorable circumstances, Charles Hague rapidly acquired celebrity, by his exquisite performance on the violin, which to the close of life continued to be his favorite instrument.

About the year 1785 Manini died; and by the advice, as it is believed, of his university friends, young Hague then resided for a time in London, and became the pupil of Salomon. Already an excellent performer, he could avail himself to the uttermost of the instructions of that great master; and from Salomon, without doubt, he acquired no small portion of that skill and power which enabled him to give such delightful effect to the compositions of Haydn. During this period he had the good fortune to be assisted in the study of vocal harmony by Dr. Cooke, of glee writers in modern times second to few in point of elegance, and perhaps the most learned. On his return to Cambridge he had the satisfaction of numbering among his pupils many members of the university, eminent both for rank and talent. In 1794 he was admitted to the degree of bachelor of music in the University of Cambridge. In 1799 the professorship of music became vacant, in consequence of the death of Dr. Randall; when, encouraged by his numerous friends among the members of the senate, he became a candidate for the appointment, and was successful. Soon after his election to the professorship, he proceeded to the degree of doctor of music. Dr. Hague, from that time, considered himself as completely settled in Cambridge, where he continued to reside. During the spring of 1821, he frequently complained of being unwell; but no danger was apprehended.

Towards the end of May, he was making arrangements for some concerts on a grand scale, which were to be performed at the approaching commencement, when he became alarmingly ill. He remained two or three weeks in a state which gradually destroyed all hopes of his recovery, and on the 18th of June, 1821, he expired, deeply regretted by his family and his friends. Dr. Hague was well acquainted with the principles of playing on keyed instruments, although not a performer himself. Besides the violin, he was a complete master of the tenor and the violoncello. On public occasions, on which his services were more particularly called forth, he was accustomed to lead the musical performances with a precision and a certainty which showed that he was clearly entitled to the situation in which he was placed. In quartets, his style of playing was the most delightful that can be imagined. If, however, we were required to state one department in which he more particularly excelled, we should mention his violin accompaniment to the piano-forte. In that we are almost inclined to think he was unrivalled, so prompt was the intelligence with which he seized the meaning of the composer, so fascinating the eloquence with which he developed his ideas. Dr. Hague was well acquainted with the theory of music. Whoever would understand the principles of composition will find it an advantage to consult many writers for the purpose of illustration; but it is indispensable that he study one standard author thoroughly. We may observe that students in music are not the only students to whom this hint may be useful. In the last age Rameau was generally held to be the great master theorist — the hierophant of the mysteries. Dr. Hague had studied in the school

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of Rameau. He had read many modern writers, but Rameau he had studied. On subjects of this kind Dr. Hague was always glad to converse, and often has "the witching time o' night" found the professor and his biographer with music paper before them, and black-lead pencils in their hands, discussing concords and discords in all their forms, and estimating

"Their bearings and their ties,
Their nice connections and dependencies."

The late professor had no exclusive admiration, either of ancient or of modern music; he knew the peculiar value of each. He was anxious to preserve a sensible distinction between the secular and the ecclesiastical style. To record his opinions of the great composers of different ages is beyond the scope of this memoir. It may, however, be observed, that he was very copious and animated in his praise of Tartini, whose works he had studied with assiduity. His master, Hellendaal, had been a pupil of Tartini; and from Hellendaal he had derived several of Tartini's precepts of composition, which he used to repeat with great pleasure. Of the productions of his contemporaries, Dr. Hague was always disposed to speak with kindness and liberality. He spoke with rapture of the music of "Palestine," and in his copy of the words of that oratorio he had made remarks on each movement, in a style which manifested the justness of his taste and the acuteness of his critical powers. The mention of Dr. Crotch has brought to mind a circumstance which will probably be thought not uninteresting, and which might otherwise have been forgotten. For a short period during the early years of that extraordinary genius, he was the pupil of Charles Hague, who was also at that time very young, being but six years older than his pupil. In a journal of Dr. Hague's yet remaining, the circumstance is stated, with admiration of the rapid progress which his pupil had made; and with a declaration, that to have had such a pupil would always appear to him the greatest honor of his life. In due time Crotch became professor of music at Oxford. It is pleasing to consider that the tutor and the pupil invariably regarded each other with the greatest affection. Numerous must have been the good qualities of that man of whom it may be said — as it may with truth be said of Dr. Hague — that many were the friends who were attached to him when living, and who lamented his death. Of the single songs which he published, few are known to the present writer. They are said to possess considerable merit. In 1805, "A Collection of Songs" was published by the Rev. Mr. Plumptre, then fellow of Clare-hall, Cambridge. To this work Dr. Hague rendered his assistance in adapting the music, and in a few instances as a composer. The volume was compiled for the most praiseworthy purposes. It contains many pleasing and popular melodies, which are as much as may be freed from difficulty. All that was intended to be done was ably performed. The title page of a musical publication seldom affords a date; hence it is not easy to say in what year Dr. Hague introduced to the public (by permission of the composer, Mr. Wheeler, of Cambridge) "Six Glees for three and four Voices." These are productions of great sweetness and elegance. If any person should be induced to become acquainted with them on this recommendation, he can hardly fail, we think, to be delighted with such compositions as "Happy the man," "Welcome, dear Stella," "My Phillida, adieu, love!" Some of our readers will not perhaps despise the information, that the words of the last-mentioned glee may be found in Percy's "Reliques," vol. ii. p. 292, 5th edition. Dr. Hague's principal publications are the following: 1. "An Anthem composed for the Degree of Bachelor of Music, and performed June 29, 1794;" the subject is the 137th Psalm — "By the waters of Babylon," &c. In this production the author shows that he had completely overcome the mechanical difficulties of composition. The parts proceed without embarrassment, and the harmony is pure. Over the whole there is thrown a character of simplicity and of learning. The opening trio, "By the waters of Babylon," is tender and pathetic. The subject of the chorus, "As for our harps," was employed by the author, on another occasion, with much greater effect. "For they that led us away captive," and "How shall we sing the Lord's song in a strange land?" are deeply affecting. In listening to the entire composition, we appear to be surveying scenes of desolation and of melancholy grandeur. 2. "Glees." These are worthy of a pupil of Dr. Cooke. They consist of *real parts*. 3. "Twelve Symphonies by Haydn, arranged as Quintets." What is here attempted is accomplished in a very masterly manner. 4. "The Ode as performed in the Senate House at Cambridge, at the Installation of his Royal Highness, the Duke of Gloucester, Chancellor of the University." The ode itself is from the pen of William Smyth, Esq., professor of modern history. We have here the most elegant and the most sublime of Dr. Hague's productions. It would not be easy to find any thing more beautiful than the following air, or more sublime than the chorus which succeeds it. "The master of the British shell," it will be recollected, is the poet Gray.

AIR.

"O thou last master of the British shell!
Pleased in the calm of academic bowers
To win the spoils of meditative hours,
And from thy studious cell
See thy loved arts, and virtue's lovely train,
Wide round the world securely reign; —
Alas! how is that world defiled,
How changed each scene that peaceful smiled,
Since in this crowded dome, thy skill divine
Did laurel wreaths round Granta's spectre twine!

CHORUS.

What countless forms, with frantic mien,
Have flitted o'er you darkened scene!
They come — they rage — they disappear;
The storm is woe — the pause is fear!"

HAGUE, HARRIOT, eldest daughter of the preceding, died in 1816, at the early age of twenty-three. Her performance on the pianoforte indicated a power of executing all that the most capricious fancy of the composer could imagine; but it was a power which was always under the dominion of taste and of feeling. She could give effect to the finest inventions of Mozart, and triumph, even when listened to by Samuel Wesley, over the most intricate combinations of Sebastian Bach. In 1814 she published, by subscription, "Six songs, with an Accompaniment for the Piano-forte," which are said to be eminently beautiful compositions.

HAHN, GEORGE J. J., a senator and director

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of music at Münnerstadt, in Franconia, has published, since the year 1748, many theoretical and practical works, chiefly in the German language. His "*Officium Vespertinum tum rurale tum civile*," consisting of six masses and psalms for a full orchestra, was published at Augsburg in 1759, and the second edition of his "*Generalbass-schuler*" in the same town in 1768.

HAIBEL. An actor and good tenor singer in Vienna, subsequently to the year 1794. He composed an operetta, called "*Der Tyroler Wastel*," which was very successful, and published in different ways in several of the large towns of Germany.

HAIGH, T. An English pianist and composer. He was a pupil of Joseph Haydn, and has not only arranged for the piano many of his master's most celebrated works, but has made himself known by several very excellent original compositions. Among his works may be mentioned a "Single Violin Concerto," (Preston.) "Three Duets, with favorite Airs for Piano-forte," Op. 5, (Preston.) "Three easy Duets," Op. 7. "Divertimento." "Twenty-eight Sonatinas, with Preludes and two easy Duets." "Twenty-eight Sonatinas, second Set." "Six Sonatas," Op. 4. "Three Sonatas," Op. 6. "Six Sonatas," Op. 8, dedicated to Dr. Haydn. "Three Sonatas," Op. 9. "Two Sonatas," Op. 12. "Sonatas," Op. 16. "Sonatas," Op. 19. "Eight Divertimentos," Op. 42. "Divertimento, with Blue Bells." "Crown Prince of Sweden's March." "Sonata, with Care the Canker." "Sonata, with Fal, lal, la." "Sonata, with Louis XVI.'s March." "Thema, with Variations," dedicated to Miss Thornton. "Air from 'Zauberflöte' of Mozart, with Variations." (All published by Preston.) "Three Sonatas," Op. 30. "Two Sonatas," Op. 31. "Twelve Petits Pieces. Second Edition," Op. 32. "Three Sonatas," Op. 39. "Prelude, Minuet, and Dance Cossacque." "Second Divertimento for Flute or Violin," Op. 40. "Arrangement of Haydn's Symphonies, Nos. 1, 2, and 3, (Letters A, B, and C,) in which are introduced the admired Canzonettas, 'Far from this throbbing bosom,' 'My mother bids me,' and 'Now the dancing sunbeams play,' for Pianoforte and Flute."

HAIL COLUMBIA. This, the most popular of all the national songs of America, was written by the late Judge Joseph Hopkinson, under the circumstances related in the notice given below.

Joseph Hopkinson, son of Francis Hopkinson, one of the signers of the Declaration of Independence, was born in Philadelphia, November 12, 1770. He was educated at the University of Pennsylvania; studied law with Judge Wilson and Mr. Rawle; and practised with brilliant success in his native city; was twice elected to Congress from Philadelphia, (1815 and 1817.) In 1828 he was appointed judge of the district court for the eastern district of Pennsylvania — this being the same office which his father held by Washington's appointment. Judge Joseph Hopkinson remained in office till his decease, which took place June 15, 1842. He was the delight of the circle of society in which he moved. "His accomplished mind," says Mr. Walsh, "observant of all the events, characters, and opinions of the day, was peculiarly qualified to delight, besides instructing, in convivial intercourse, by a strong relish for refined society, a cheerful and vivacious spirit, and a peculiar poignancy of remark and raciness of anecdote."

The following is Judge Hopkinson's own account of the origin of "Hail Columbia," written August 24, 1840, for the Wyoming Band, at Wilkesbarre, at their desire.

"This song was written in the summer of 1798, when a war with France was thought to be inevitable — Congress then being in session in Philadelphia, deliberating upon that important subject, and acts of hostility having actually occurred. The contest between England and France was raging, and the people of the United States were divided into parties for the one side or the other; some thinking that policy and duty required us to take part with republican France, as she was called; others were for our connecting ourselves with England, under the belief that she was the great preservative power of good principles and safe government. The violation of our rights by both belligerents was forcing us from the just and wise policy of President Washington, which was to do equal justice to both; to take part with neither, but to keep a strict and honest neutrality between them. The prospect of a rupture with France was exceedingly offensive to the portion of the people which espoused her cause; and the violence of the spirit of party has never risen higher, I think not so high, as it did at that time, on that question. The theatre was then open in our city. A young man belonging to it, whose talent was good as a singer, was about to take his benefit. I had known him when he was at school. On this acquaintance, he called on me on Saturday afternoon — his benefit being announced for the following Monday. He said he had no boxes taken, and his prospect was, that he should suffer a loss instead of receiving a benefit from the performance; but that if he could get a patriotic song adapted to the tune of the "President's March," (then the popular air,) he did not doubt of a full house; that the poets of the theatrical corps had been trying to accomplish it, but were satisfied that no words could be composed to suit the music of the march. I told him I would try for him. He came the next afternoon, and the song, such as it is, was ready for him. It was announced on Monday morning, and the theatre was crowded to excess, and so continued, night after night, for the rest of the season — the song being encored and repeated many times each night, the audience joining in the chorus. It was also sung at night in the streets by large assemblies of citizens, including members of Congress. The enthusiasm was general, and the song was heard, I may say, in every part of the United States. The object of the author was to get up an American spirit, which should be independent of and above the interests, passions, and policy of both belligerents, and look and feel exclusively for our honor and our rights. Not an allusion is made either to France or England, or the quarrel between them, or to which was the most in fault, in their treatment of us. Of course the song found favor with both parties — at least neither could disavow the sentiments it inculcated. It was truly American, and nothing else; and the patriotic feelings of every American heart responded to it. Such is the history of

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this song, which has endured infinitely beyond any expectation of the author, and beyond any merit it can boast of, except that of being truly and exclusively patriotic in its sentiments and spirit."

HAINDEL, or HEINDL, was, in 1793, court musician and *chef-d'orchestre* at the theatre at Passau.

HAKART, CAROLO. A viol-da-gambist and composer, who died about the year 1730.

HAKE, HANTZ. A violinist at Stade, in the middle of the seventeenth century. He published some music for his instrument.

HAKENBERGER, ANDREAS. Chapel master at Dantzic in the beginning of the seventeenth century. He was one of the most eminent composers of his time. His works, which are chiefly sacred, bear date from the year 1612 to 1645.

HALBCADENZ. (G.) A half cadence, or cadence on the dominant.

HALBERTON. (G.) A semitone.

HALBNOTE. (G.) A minim.

HALEVY, JACQUES FROMENTAL, one of the best dramatic composers of the French school, was born at Paris in 1799. He entered the Conservatory in 1809. He is best known by his operas "*La Juive*," and "*L'Eclair*," and his completion of Herold's "*Ludovico*." In 1827 he was appointed teacher of harmony in the Conservatory, and pianist at the Italian Opera. In 1829 he became director of singing at the Grand Opera, and in 1833 he succeeded Fetis as teacher of composition at the Conservatory. In 1835 the king of the French conferred on him the cross of the legion of honor; and in 1836, when Reicha died, he was elected to the vacant place as member of the Academy of Fine Arts of the Royal Institute of France.

HALF BEAT. This *Zusammenschlag*, being the inferior note, is struck only once, and at the same time with the principal note, and is immediately quitted. Kollman terms it a *base-grace*, and says it is employed to strengthen the parts, and to supply the want of pedals in the organ. It may be written by a small note, like a short appoggiatura, thus: —

The half beat is very similar to the acciacatura of the Italians. The chromatic licenses are derived from the half beat.

HALF NOTES. Semitones are sometimes called half notes, though improperly. Butler says, "From Mi to Fa, and from La to Pha, is but half a tone; between any other two notes there is a whole tone; but in singing, how to tune each note and half note to his fellow, cannot be declared by precept."

HALL, HENRY. The son of Captain Henry Hall, of New Windsor, was born about the year 1655, and educated in the Royal Chapel, where he had for his first master Dr. Blow. His first promotion was to the place of organist of Exeter. After that he became organist of Hereford, and a vicar choral in that church. He died in 1707. He had a son named after himself, who was also organist of Hereford, and died in the year 1713. The similar situation of these two persons, and the short distance of time between their death, rendered it difficult to distinguish one from the other; and this difficulty is increased by the additional circumstance that each had a taste for poetry. The elder was a sound musician, and composed many anthems, well known to those who are conversant in church music; and most of the musical compositions with the name Henry Hall are to be ascribed to him; for it has not been ascertained that the younger was the author of any; and indeed it seems that his character of a musician is lost in that of a poet.

HALL, WILLIAM, a violinist in the Chapel Royal of King William II., died in the year 1700. There are some printed airs of his composition. See HAWKINS, SIR JOHN.

HALLELUJAH, or ALLELUJA (Hebrew.) Praise ye the Lord. The singing of *Hallelujahs* was a sort of invitation, or call to each other, to praise the Lord. St. Austin says, that in some churches it was sung only on Easter day, and the fifty days of Pentecost; but that it was never used during the time of Lent. St. Jerome informs us in his epitaph of Fabiola, that it was commonly sung at funerals, and speaks of the whole multitude joining in the *Hallelujah*, and making the golden roof of the church shake with the peals of the chorus. This expression occurs often in the Psalms, and its full, fine sound, together with its simple and solemn meaning, has rendered it a favorite of musical composers. The vowels in it are very favorable for a singer.

HALTER, WILHELM FERDINAND, organist of the reformed church at Konigsberg, in Prussia, published some excellent music for the piano-forte. He died in 1806. Several sets of his sonatas are published at Leipsic and Augsburg.

HAMBOYS, JOHN. One of the oldest doctors of music in England. He flourished about the year 1470, and left the following works: 1st. "*Summum Artis Musices*," in manuscript; and 2d. "*Cantiones artificiales diversi Generis*." He was an excellent musician for the age in which he lived.

HAMERTON, WILLIAM HENRY, was born in Nottingham, in the year 1795. At an early age he became a chorister of Christchurch Cathedral, Dublin, where he received his musical education. In 1812 he visited London, with the intention of studying vocal music, and for that purpose became the pupil of Thomas Vaughan. He returned to Dublin in 1814, and then commenced business professionally, as teacher of vocal music, the organ, and piano-forte. In 1815, on the resignation of John Elliott, Hamerton was appointed master of the musical academy, in which he had been himself educated, and in which several of his pupils have distinguished themselves, particularly Master Ormsby, who so much attracted the attention of his majesty on his visit to Dublin, as also Master Hill, a chorister. In 1822 Hamerton officiated gratuitously as organist and preceptor to the Molyneaux asylum for blind females, and was appointed one of the gentlemen of his majesty's Chapel Royal

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in Dublin. His compositions, which are all vocal, consist of a few songs, duets, and harmonized airs, some anthems and chants written for Christchurch Cathedral, and an elementary work, of which the title is, "Vocal Instructions, combined with the Theory and Practice of Piano-forte Accompaniment."

HAMMEL, STEFFAN, an organist, of a convent at Wurtzburg, published some good sacred music between the years 1786 and 1807.

HAMMERSCHMIDT, ANDREW, a Bohemian, born in 1611, was organist, first of the church of St. Peter's, at Freiberg, and afterwards of that of St. John, at Zittau. He was chiefly celebrated for his assiduity in the improvement of the church music in Saxony, and some of the other German provinces. He died in 1675, at the age of sixty-four. His compositions were chiefly motets for four, five, and six voices.

HAMMOND, HENRY, an English doctor of divinity, born in 1603, was one of the preachers to the court of Charles I. To his "Paraphrase and Annotations upon the Book of Psalms" he has added a curious dissertation on the use of music in divine service. He died in 1660.

HAMPEL, ANTON JOSEPH. A celebrated performer on the horn, in the Chapel Royal at Dresden, in 1748. He was the master of Punto.

HAN, GERARDO, published at Amsterdam, in 1730, "*Sonate a tre*," Op. 1.

HANDEL, properly HAENDEL, GEORGE FREDERIC, the son of an eminent surgeon and physician at Halle, in the duchy of Magdeburg, and circle of Lower Saxony, was born on the 24th February, 1684. In his early youth, he discovered such a passion for music as could not be subdued by the commands of his father, who intended him for the profession of the law. He had made a considerable progress in this art by stealth, before he was allowed a master; but at seven years old, his father, finding it impossible to fix his attention to any thing but music, for which he seemed to have been endowed by nature with very uncommon propensities and faculties, placed him under Zachau, organist of the cathedral of Halle, a man of considerable abilities in his profession. By the time he was nine years old, our young musician was not only able to officiate on the organ for his master, but began to study composition; and, at this early period of his life, is said to have composed a service, or, as it is called in Germany, *spiritual cantata*, every week, for voices and instruments, during three successive years. Mr. Weideman was in possession of a set of sonatas in three parts, which Handel composed when he was only ten years old. In the year 1698, at the age of fourteen, he was carried to Berlin, where operas were then in a very flourishing state, at the court of the Elector of Brandenburg, afterwards King of Prussia, who at that time retained in his service not only many Italian singers of eminence, but likewise Buononcini and Attilio, to compose. Handel distinguished himself so much in this city as a wonderful performer for his age, that his electoral highness offered to send him into Italy at his own expense, for the completion of his musical studies. His father, however, perhaps from a mistaken spirit of independence, declined this honor, and the young musician returned to Halle. The death of his father happening soon after he left Berlin, Handel, unable to support the expense of a journey to Italy, whither he was ambitious of going, removed to Hamburg, in order to procure a subsistence by his musical talents, this city being, next to Berlin, then the most renowned for its operas. John Matheson, an able musician, and voluminous writer on the subject of music, who resided at Hamburg during the whole time that Handel remained in that city, informs us that he arrived at Hamburg in the summer of 1703, endowed with genius and a good disposition. "Here," says Matheson, "almost his first acquaintance was myself, as I met him at the organ of St. Mary Magdalen's Church, on the 30th of July, whence I conducted him to my father's house, where he was treated with all possible kindness and hospitality; and I afterwards not only attended him to organs, choirs, operas, and concerts, but recommended him to several scholars. At first he only played a ripieno violin in the opera orchestra, and behaved as if he could not count five, being naturally inclined to dry humor. At this time he composed extremely long airs, and cantatas without end, of which though the harmony was excellent, yet true taste was wanting, which, however, he soon acquired by his attendance at the opera." As these young musicians lived much together, they frequently had amicable contests and trials of skill with each other, in which, it appearing that they excelled on different instruments, Handel on the organ, and Matheson on the harpsichord, they mutually agreed not to invade each other's province, and faithfully observed this compact for five or six years. "Handel," says Matheson, "pretended ignorance in a manner peculiar to himself, by which he made the gravest people laugh, without laughing himself. But his superior abilities were soon discovered, when, upon occasion of the harpsichord player at the opera being absent, he was persuaded to take his place, for he then showed himself to be a great master, to the astonishment of every one except myself, who had frequently heard him before upon keyed instruments." Soon after this, an opera called "Cleopatra," composed by Matheson, was performed on the Hamburg stage, in which he acted the part of Antony himself, and Handel played the harpsichord; but Matheson being accustomed, upon the death of Antony, which happens early in the piece, to preside at the harpsichord as composer, Handel refused to indulge his vanity by relinquishing his post; which occasioned so violent a quarrel between them, that, as they were going out of the house, Matheson gave him a slap on the face, upon which they both immediately drew their swords, and a duel ensued in the market-place, before the door of the Opera House; luckily, the sword of Matheson broke against a metal button upon Handel's coat, which put an end to the combat, and they were soon after reconciled. This rencounter happened on the 5th of December, 1704; and, as a proof of a speedy reconciliation, Matheson tells us, that on the 30th of the same month, he accompanied the young composer to the rehearsal of his first opera, "Almira," at the theatre, and performed the principal character in it; and that afterwards they became greater friends than ever. On the 25th of February, 1705, Handel produced a second

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opera, called "Nero," which, as well as "Almira," met with a very favorable reception. After the run of these two dramas, Matheson, who performed the principal character in both, quitted the stage, on being appointed secretary to the British resident at Hamburg — an office in which he continued till his death, at the distance of near sixty years from his first appointment. From 1705 to 1708, when Handel set two other operas, "*Florindo*," and "*Dafne*," he did not compose any thing for the stage, but had many scholars, and composed harpsichord pieces, single songs, and cantatas innumerable. Handel, having acquired at Hamburg a sum sufficient to enable him to visit Italy, set out for that seat of the Muses, a journey after which every man of genius so ardently pants. He staid some time at Florence, where he composed the opera of "*Rodrigo*." Thence he went to Venice, where, in 1709, he produced his "*Agrippina*," which is said by his biographer to have been received with acclamation, and to have run thirty nights. Here he met with Domenico Scarlatti, Gasparini, and Lotti. He then visited Rome, where he had an opportunity of hearing compositions and performers of the first class. Here the elder Scarlatti and Gasparini had brought vocal music, and Corelli instrumental, to great perfection. At Cardinal Ottoboni's, by whom Handel was greatly caressed and patronized, he had frequently the advantage of hearing the natural and elegant Corelli perform his own works. Here the young composer produced a serenata, "*Il Trionfo del Tempo*." After this he proceeded to Naples, where he set "*Acis e Galatea*," in Italian, but totally different from the English drama, written by Gay, which he set, in 1721, for the Duke of Chandos. When he returned to Germany, on quitting Italy, in the beginning of 1710, he proceeded immediately to Hanover, where he found a munificent patron in the elector, who afterwards, on the death of Queen Anne, ascended the English throne by the name of George I. This prince had already retained in his service, as *maestro di capella*, the elegant and learned composer Steffani, whom Handel had before met at Venice, and who now resigned his office in his favor. This venerable musician served as a model to Handel for chamber duets, and facilitated his introduction to the smiles of his patron, the elector, who settled on him a pension of fifteen hundred crowns, upon condition that he would return to his court, when he had completed his travels. Handel, according to this proposition, went to Dusseldorf, where he had a flattering reception from the elector palatine, who likewise wished to retain him in his service. But, besides the engagement into which he had already entered, he was impatient to visit England; having received invitations from several of the nobility, whom he had seen in Italy and at Hanover. It was at the latter end of the year 1710 that Handel first went to London. His reception was as flattering to himself as honorable to the nation, and decided him to remain in that country, where fortune and renown awaited him, instead of returning to more limited engagements at Hanover. On the arrival, however, of George I. in England, Handel, conscious of his deficiency in respect and gratitude to a prince who had honored him with such flattering marks of approbation and bounty, durst not approach the court, till, by the ingenuity and friendly interposition of Baron Kilmansegge, he was restored to favor in the following manner: The king, soon after his arrival, having been prevailed on to form a party on the water, the design was communicated to Handel, who was advised to compose some pieces expressly on the occasion, the performance of which he secretly conducted in a boat, which accompanied the royal barge. Upon hearing these compositions, which have been since so well known, and so justly celebrated under the title of water music, his majesty, equally surprised and pleased by their excellence, eagerly inquired who was the author of them; when the baron acquainted the king that they were the productions of a faithful servant of his majesty, who, conscious of the cause of displeasure which he had given to so gracious a protector, durst not presume to approach his royal presence till he had assurances that, by every possible demonstration of duty and gratitude in future, he might hope to obtain a pardon. This intercession having been graciously accepted, Handel was restored to favor, and honored with the most flattering marks of royal approbation. And as a ratification of the delinquent's peace, thus easily obtained, his majesty was pleased to double a pension of two hundred pounds a year, previously settled on him by Queen Anne; and not many years after, when he was employed to teach the princesses, another pension of two hundred pounds was added to the former grants, by Queen Caroline. From the year 1715 to 1720, we do not find that any opera was set by Handel. During the first three years of this period, he chiefly resided with the Earl of Burlington, a nobleman whose taste and judgment in the fine arts were as exquisite as his patronage to their votaries was liberal. And the other two years Handel was employed at Cannons, as *maestro di capella* to the Duke of Chandos, who, among other splendid and princely features of magnificence, established a chapel, in which the cathedral service was daily performed by a choir of voices and instruments, superior, at that time, perhaps, in number and excellence, to that of any sovereign prince of Europe. Here Handel produced, besides his anthems, the chief part of his hautboy concertos, sonatas, lessons, and organ fugues; which are all so masterly, spirited, and exquisite in their several kinds, that if he had never composed an opera, oratorio, "*Te Deum*," or any other species of vocal music, his name would have been had in reverence by true musicians as long as the characters in which they are written continue to be legible. The most splendid era in the opera annals of England, when the King's Theatre was under the direction of the Royal Academy of Music, and Handel the acting manager and composer, was likewise the precise moment when this great musician had arrived at the stage of existence which Dante calls "*Il mezzo del cammin di nostra vita;*" when the human frame and faculties have attained their utmost strength and vigor. He was endowed with extraordinary natural powers, by that time highly improved by cultivation; with a hand which no difficulties could embarrass; a genius for composition original and inexhaustible; at the head of a profession which facilitates access to the great, and with extraordinary abilities insures their patronage; high in the favor of the sovereign, nobles, and public of a rich and powerful

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nation, at a period of its greatest happiness and tranquillity; when it was not only blessed with leisure and zeal to cultivate the arts of peace, but with power and inclination liberally to reward those whose successful efforts had carried them beyond the regions of mediocrity. Such were Handel's circumstances when he first entered into the service of the Royal Academy of Music. In his treatment even of first-rate singers, Handel was somewhat despotic, as the two following anecdotes will evince. The very simple and well-known air, "*Verdi prati*," in "*Alcina*," which was constantly encored, was at first sent back to Handel by Carestini, as too trifling for him to sing; upon which he went in a great rage to his lodgings, and, with a tone in which few composers except Handel ever ventured to accost a first-rate singer, exclaimed, in his usual curious dialect, and with his accustomed impetuosity, "You tog! don't I know better as yourseluf vaat is pest for you to sing? If you vill not sing all de song vaat I give you, I vill not pay you ein stiver." On a similar occasion, upon Cuzzoni insolently refusing to sing his admirable air, "*Falsa imagine*," in "Otho," he told her that he always knew she was a *very devil*, but that he should now let *her* know, in her turn, that he was *Beelzebub*, the *prince of devils*; and then taking her up by the waist, declared, if she did not immediately obey his orders, he would throw her out of the window.

During the first years of Handel's retreat from the opera stage, the profits arising from his oratorios were insufficient to indemnify his losses; and it would remain a perpetual stigma on the taste of the British nation, that his "Messiah," that truly noble and sublime work, was not only ill attended, but ill received, on its first performance in 1741, were not its miscarriage to be wholly ascribed to the resentment of the many great personages whom he had offended in refusing to compose for Senesino, by whom he considered himself affronted, or even for the opera, unless that singer was dismissed. This inflexibility, being construed into insolence, was the cause of that powerful opposition, at once oppressive, mortifying, and ruinous to its victim.

Finding it impossible to stem the torrent of persecution, Handel visited Ireland, in order to try whether, in that kingdom, his oratorios would be out of the reach of prejudice and enmity. Pope, on this occasion, personifying the Italian opera, put into her mouth the following well-known lines, which she addresses to the goddess of dulness: —

> "Strong in new arms, lo! giant Handel stands,
> Like bold Briareus with his hundred hands;
> To stir, to rouse, to shake the soul, he comes,
> And Jove's own thunders follow Mars's drums.
> Arrest him, empress! or you sleep no more. —
> She heard, and drove him to the Hibernian shore."

"When Handel went through Chester this year," (1741,) says Dr. Burney, "I was at the public school in that city, and very well remember seeing him smoke a pipe over a dish of coffee, at the Exchange Coffee House; for, being extremely curious to see so extraordinary a man, I watched him narrowly as long as he remained at Chester; which, on account of the wind being unfavorable for his embarking at Parkgate, was several days. During this time, he applied to Mr. Baker, the organist, my first music master, to know whether there were any choir men in the cathedral who could sing *at sight*, as he wished to prove some books that had been hastily transcribed, by trying the choruses, which he intended to perform in Ireland. Mr. Baker mentioned some of the most likely singers then in Chester, and among the rest, a printer of the name of Janson, who had a good bass voice, and was one of the best musicians in the choir. At this time Harry Allcock, a good player, was the first violin at Chester, which was then a very musical place; for, besides public performances, Mr. Prebendary Prescott had a weekly concert, at which he was able to muster eighteen or twenty performers, gentlemen and professors. A time was fixed for this private rehearsal at the Golden Falcon, where Handel was quartered; but, alas! on trial of the chorus in the 'Messiah,' 'And with his stripes we are healed,' poor Janson, after repeated attempts, failed so egregiously, that Handel, after swearing in four or five different languages, cried out in broken English, 'You schauntrel! tit not you dell me dat you could sing at soite?' 'Yes, sir,' said the printer, 'and so I can, but not at *first sight*.'"

Handel, on his arrival in Dublin, with equal judgment and humanity, began by performing the "Messiah," for the benefit of the city prison. This act of generosity and benevolence met with universal approbation, as well as his music. Handel was assisted by Dubourg, as leader, and Mrs. Cibber, who sang "He was despised and rejected of men," in a manner truly touching. Her voice was a mere thread, and her knowledge of music inconsiderable; yet in this song, (which was originally composed for her,) by a natural pathos, and perfect conception of the words, she often penetrated the heart, when others, with talents infinitely superior, could only reach the ear.

Handel remained eight or nine months in Ireland, where he extended his fame, and began to repair his fortune. On his return to London in the beginning of 1742, as he had relinquished all thoughts of opposing the managers of the opera, former enmities began to subside; and when he recommenced his oratorios the Lent following, he found a general disposition in the public to countenance and support him.

"Samson" was the first oratorio he performed that year, which was not only much applauded by crowded houses in the capital, but was soon disseminated in single songs throughout the kingdom; and, indeed, has ever been in greater favor than any one of his works, with the exception of the "Messiah," which that season, for the honor of the public at large, and to the disgrace of cabal and faction, was received with universal admiration and applause; and from that time to the present hour, this great work has been heard in all parts of Great Britain with increasing reverence and delight. It has fed the hungry, clothed the naked, fostered the orphan, and enriched succeeding managers of oratorios, more than any single musical production in England or any other country. This sacred oratorio, as it was originally called, on account of the words being wholly composed of genuine texts of Scripture, appearing to stand in such high estimation with the public, Handel, actuated by motives of the purest benevolence and humanity, formed the laudable resolution of performing it annually for the benefit of the Foundling Hospital; which resolution was con-

stantly put in practice to the end of his life, under his own direction, and long after his death under that of Mr. Smith and Mr. Stanley. In consequence of these performances, the benefactions to the charity from the year 1749 to 1759, by eleven performances, under Handel's own direction, amounted to 6935*l.*; from 1760 to 1768, by eight performances, under the conduct of Mr. J. C. Smith, 1332*l.*; from 1769 to 1777, by nine performances, under the direction of Mr. Stanley, 2032*l.*; being, in all, 10,299*l.* The organ in the chapel of this hospital was likewise a present from Handel, and he bequeathed, as a legacy to this charity, a fair copy of the original score of the "Messiah." From the time of his return from Ireland, with little opposition, and a few thin houses, in consequence of great assemblies of the nobility and gentry, manifestly and cruelly collected together on his nights of performance, with hostile intentions, by some implacable remains of his most powerful adversaries, he continued his oratorios till within a week of his death.

But though the "Messiah" increased in reputation every year, and the crowds that flocked to the theatre were more considerable every time it was performed, yet to some of his other oratorios, the houses were so thin as not even to defray his expenses; which, as he always employed a very numerous band, and paid his performers liberally, so deranged his affairs, that, in the year 1745, after two performances of "Hercules," January 5 and 10, before the Lent season, he stopped payment. He, however, resumed the performance of his oratorios of "Samson," "Saul," "Joseph," "Belshazzar," and the "Messiah," in March. "But," says Dr. Burney, "I perfectly well remember, that none were well attended, except 'Samson,' and the 'Messiah.'" Dr. Burney likewise informs us, that he has frequently heard Handel, as pleasantly as philosophically, console his friends, when, previous to the curtain being drawn up, they have lamented that the house was so empty, by saying, "Never mind; de moosic vil sound de petter."

In 1749, "Theodora" was so very unfortunately abandoned, that he was glad if any professors who did not perform would accept of tickets or orders for admission. Two gentlemen of that description having applied to Handel, after the disgrace of "Theodora," for an order to hear the "Messiah," he cried out, "O, your sarvant, mein herren! your are tamnable tainty! you would no co to 'Theodora:' der vas room enough to dance there, when that was perform." His majesty, King George II., was a steady patron of Handel during these calamitous times, and constantly attended his oratorios, when they were abandoned by his court.

Handel, late in life, like the greatest of poets, Homer and Milton, was afflicted with blindness, which, however it might dispirit or embarrass him at other times, had no effect on his nerves or intellect in public; as he continued to play concertos and voluntaries between the parts of his oratorios to the last, with the same vigor of thought and touch for which he was ever so justly renowned. To see him, however, led to the organ, after this calamity, at upwards of seventy years of age, and then conducted towards the audience to make his accustomed obeisance, was a sight so truly afflicting and deplorable, to persons of sensibility, as greatly diminished their pleasure on hearing him perform. During the oratorio season, he practised almost incessantly; and, indeed, that must have been the case, or his memory uncommonly retentive, for, after his blindness, he played several of his old organ concertos, which must have been previously impressed on his recollection. Latterly, however, he rather chose to trust to his own inventive powers than those of reminiscence; for giving the band only the skeleton or ritornels of each movement, he played all the solo parts extempore, while the other instruments left him *ad libitum*, waiting for the signal of a shake, before they played such fragments of symphony as they found in their books.

Handel not only continued to perform in public, after he was afflicted with blindness, but to compose in private. The duet and chorus in "Judas Maccabæus," "Sion now his head shall raise," were dedicated to Mr. Smith by Handel, after the total privation of sight. This composition so late in life, and under such depressing circumstances, confirms an opinion of Dr. Johnson, "that it seldom happens to men of powerful intellects and original genius to be robbed of mental vigor by age; it is only the feeble-minded, and fool-born part of the creation, who fall into that species of imbecility which gives occasion to say that they are superannuated; for these, when they retire late in life from the world on which they have lived, by retailing the sense of others, are instantly reduced to indigence of mind." Dryden, Newton, Dr. Johnson himself, and our great musician, are admirable illustrations of this doctrine. Indeed, Handel not only exhibited great intellectual ability in the composition of this duet and chorus, but manifested his power of invention, in extemporaneous flights of fancy, to be as rich and rapid a week before his decease as they had been for many years. Subsequent to his privation of sight, he was always much disturbed and agitated whenever the affecting air in "Samson," "Total Eclipse," was performed. The last oratorio at which he attended and performed, was on the 6th of April, and he expired on Friday, the 13th, 1759. Dr. Warren, who attended him in his last sickness, said that he was perfectly sensible of his approaching dissolution; and, having been always impressed with a profound reverence for the doctrines and duties of the Christian religion, that he had most seriously and devoutly wished, for several days before his death, that he might breathe his last, as actually happened, on Good Friday, in hopes, he said, of meeting his good God, his sweet Lord and Savior, on the day of his resurrection, meaning the third day, or Easter Sunday following. The loss of sight was an awful warning, which wrought a great change in his temper and general behavior. Throughout life he was a man of blameless morals, and manifested a deep and rational sense of religion. In conversation he would frequently declare the pleasure he felt in setting the Scriptures to music, and how much contemplation of the many sublime passages in the Psalms had contributed to his edification; and now that he found himself near his end, these sentiments were improved into solid and rational piety, attended with a calm and even temper of mind. For the last two or three years of his life, he constantly attended divine

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service in his own parish church of St. George, Hanover Square, where his looks and gesticulations indicated the utmost fervor of unaffected devotion. He was buried in Westminster Abbey, the dean, Dr. Pearce, Bishop of Rochester, assisted by the choir, performing the funeral solemnity. Over the place of his interment is a monument, designed and executed by Roubilliac, representing him in full length, in an erect posture, with a music paper in his hand, inscribed, "I know that my Redeemer liveth," with the notes to which these words are so admirably set in his "Messiah."

Those who were but little acquainted with Handel were unable to characterize him otherwise than by his excellences in his art, and certain foibles in his nature, which he was never studious to conceal. Accordingly we are told that he had an enormous appetite, that he preferred Burgundy to Port, and that when provoked he would break out into profane expressions. These are facts that cannot be denied; but there are also particulars which mark his character but little known, and which possibly may be remembered elsewhere, when those that serve only to show that he was subject to human imperfections are forgotten. In his religion he was of the Lutheran persuasion, in which he was not such a bigot as to decline a general conformity with that of the country which he had chosen for his residence, at the same time that he entertained very serious notions in regard to its importance. These he would frequently express in his remarks on the constitution of the English government; and he considered as one of the greatest felicities of his life that he was settled in a country where no one suffers molestation on account of his religious principles. His attainments in literature cannot be supposed to have been very great. The prodigious number of his compositions will account for a much greater portion of his time than any man could well be supposed able to spare from sleep and the necessary refreshment of nature; and yet he was well acquainted with the Latin and Italian languages; the latter of which was so familiar to him that few natives understood it better. Of the English also he had such a degree of knowledge as to be susceptible of the beauties of our best poets; and this he has sufficiently evinced by the admirable manner in which the sound is almost constantly an echo to the sense of those passages which he has selected and set to music. The style of his discourse was very singular; he pronounced English as the Germans do, but his phraseology was exotic, and partook of the idiom of the different countries in which he had resided—a circumstance which rendered his conversation exceedingly entertaining. His habits of life were regular and uniform. For some years subsequent to his going to England, his time was divided between study and practice, that is to say, in composing for the opera, and in conducting concerts at the Duke of Rutland's, the Earl of Burlington's, and at the houses of others of the nobility who were patrons of music. There were also very frequently concerts for the royal family at the queen's library, in the Green Park, in which the princess royal, the Duke of Rutland, Lord Cowper, and other persons of distinction performed. Of these Handel had the direction; and as these connections dissolved, he gradually retreated into a state of retirement, showing no solicitude to form new ones. His residence was on the south side of Brook Street, near Hanover Square, in a house afterwards in the occupation of Sir James Wright, four doors from Bond Street, and two from the passage to the Stable-yard. His permanent income was six hundred pounds a year, arising from pensions, that is to say, one of two hundred pounds, granted by Queen Anne, and two others of two hundred pounds each, granted, as already related, by George I. and Queen Caroline. The rest was precarious; for some time it depended upon his engagements with the directors of the academy, and afterwards upon the profits arising from the musical performances which he undertook on his own account.

We have seen that, in his ruinous contest with the nobility, he sold out ten thousand pounds, the whole of his former savings, without being able even then entirely to extricate himself from his difficulties. However, he had at all times the prudence to regulate his expenses by his income. Equally untainted by avarice or profusion, when, some years afterwards, he again found himself in a state of affluence, he reassumed his former course of living. His social affections were not very strong, and to this it may be imputed that he spent his whole life in a state of celibacy; that he had no female attachment of a less honorable description may be ascribed to a better motive; and we may truly say that Handel, endowed with many virtues, was addicted to no vice, or even foible, that was in the remotest degree injurious to society. A temper and conduct like this was, in every view of it, favorable to his pursuits; no impertinent visits, no idle engagements, or rather expedients to kill time, were ever suffered to interrupt the course of his studies. He had a favorite Rucker harpsichord, the keys of which, by incessant practice, were hollowed like the bowl of a spoon. He wrote very fast, but with a degree of impatience proportioned to the eagerness that possesses men of taste to see their conceptions reduced into form. Like many others of his profession, he was passionately fond of paintings; and, till his sight failed him, viewing collections of pictures upon sale was one of the few recreations in which he indulged himself. Handel in his person was large, and rather corpulent, ungraceful in his gait, which was ever sauntering, and had somewhat of that rocking motion which distinguishes those whose legs are bowed. His features were finely marked, and the general cast of his countenance placid, bespeaking dignity attempered with benevolence, and every quality of the heart which has a tendency to beget confidence and insure esteem. Though he was impetuous, rough, and peremptory in his manners and conversation, yet he was totally devoid of ill nature or malevolence; indeed, there was an original humor and pleasantry in his most lively sallies of anger and impatience, which, united with his broken English, rendered him rather the cause of merriment than uneasiness. His natural propensity to wit and humor, and happy manner of relating common occurrences in an uncommon way, enabled him to throw persons and things into very ridiculous attitudes. Had he been as great a master of the English language as Swift, his *bons mots* would have been as frequent, and of a similar cast.

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At the coronation of the king in 1727, Handel had words sent to him by the bishops for the anthems, at which he murmured and took offence, as he thought it implied his supposed ignorance of the Holy Scriptures. "I have read my Bible very well," said he, "and shall choose for myself." And his own selection of the words, "My heart is inditing of a good matter," &c., was very judicious, and inspired him with some of the finest thoughts that are to be found throughout his works. This anthem was sung at the coronation, while the peers were doing homage.

Dr. Burney informs us that, besides seeing Handel at his own house in Brook Street, and at Carlton House, where he had rehearsals of his oratorios, by meeting him at Mrs. Cibber's and at Frasi's, who was then Burney's scholar, he acquired considerable knowledge of his private character and turn for humor. Handel was very fond of Mrs. Cibber, whose voice and manners had softened his severity, and atoned for her want of musical knowledge. At her house, on Sunday evenings, he used to meet Quin, who, like Handel, in spite of native roughness, was almost as fond of music as of good cheer.

Mrs. Cibber, the first time these giants met, prevailed on Handel to sit down to the harpsichord, when he played the overture of "Siroe," and particularly delighted the company by the wonderful neatness with which he played the jig at the end of it. Quin, after Handel was gone, being asked by Mrs. Cibber whether he did not think Mr. Handel had a charming hand? "A *hand*, madam? You mistake; it is a *foot*." "Poh! poh!" said she; "has he not a fine finger?" "*Toes*, my dear madam." In fact, his hand was so fat, that the knuckles, which usually appear convex, were like those of a child, dinted or dimpled in, so as to be rendered concave; however, his touch was so smooth, that his fingers seemed to grow to the keys. They were so curved and compact when he played, that no motion, and scarcely the fingers themselves, could be discovered.

"I remember," says Dr. Burney, "at Frasi's, in the year 1748, he brought in his pocket the duet from 'Judas Maccabæus,' 'From these dread scenes,' in which she had not sung, when that oratorio was first performed in 1746. When he sat down to the harpsichord, to give her and me the time of it, while he sung her part, I hummed, at sight, the second over his shoulder, in which he encouraged me, by desiring that I would sing out; but unfortunately, something went wrong, and Handel, with his usual impetuosity, grew violent — a circumstance very terrific to a young musician. At length, however, recovering from my fright, I ventured to say that I fancied there was a mistake in the writing, which, upon examination, Handel discovered to be the case; and then, instantly, with the greatest good humor and humility, said, 'I pee your barton — I am a very odd tog: Maishter Schmitt is to plame.'"

Handel wore an enormous white wig, and when things went well at the oratorio, it had a certain nod or vibration, which manifested his pleasure and satisfaction. Without this signal, nice observers were certain that he was out of humor. At the close of an air, the voice with which he used to cry out, "Chorus!" was extremely formidable indeed; and, at the rehearsal of his oratorios at Carlton House, if the Prince and Princess of Wales were not exact in entering the music room, he used to be very violent; yet such was the reverence with which his royal highness treated him, that, admitting Handel to have had cause of complaint, he has been heard to say, "Indeed, it is cruel to keep these poor people," meaning the performers, "so long from their scholars and other concerns." But if the maids of honor, or any other female attendants, talked during the performance, it is to be feared our modern Timotheus not only swore, but called names; yet at such times, the Princess of Wales, with her accustomed mildness and benignity, used to say, "Hush! hush! Handel is in a passion!" Though totally free from the sordid vices of meanness and avarice, and possessed of their opposite virtues, charity and generosity, in spite of temporary adversity, and frequent maladies of body, which sometimes extended to intellect, Handel died possessed of twenty thousand pounds, which, with the exception of one thousand to the fund for decayed musicians, he chiefly bequeathed to his relations on the continent.

In regard to his performance on the organ, the powers of speech are so limited, that it is almost a vain attempt to describe it, otherwise than by its effects. A fine and delicate touch, a volant finger, and a ready execution of the most difficult passages, are the praise of inferior artists; they were scarcely noticed in Handel, whose excellences were of a far superior description. His amazing command of the instrument, the fulness of his harmony, the grandeur and dignity of his style, the copiousness of his imagination, and the fertility of his invention, were qualities which absorbed every subordinate attainment. When he gave a concerto, his usual method was to introduce it with a voluntary movement on the diapasons, which stole on the ear in a slow and solemn progression; the harmony close wrought, and as full as could possibly be expressed, the passages concatenated with stupendous art, the whole at the same time being perfectly intelligible, and carrying the appearance of great simplicity. This kind of prelude was succeeded by the concerto itself, which he executed with a degree of spirit and firmness that no one ever pretended to equal. Such, in general, was the manner of his performance; but who shall describe its effects on his enraptured auditory! Silence, the truest applause, succeeded the instant that he addressed himself to the instrument; silence so profound, that it checked respiration, and seemed to control the functions of nature, while the magic of his touch kept the attention of his hearers awake only to those enchanting sounds to which it gave utterance.

Wonderful as it may seem, this command over the human passions is the acknowledged attribute of music; and by effects like these the poets have ever described it, always supposing in the hearers a mind susceptible of its charms. But how are we to account for the influence of that harmony, of which we are now speaking, on those who, as far as regards music, may be said to have no passions, no affections, on which it could operate? In all theatrical representations, a part only of the audience are judges of the merit of what they see and hear; the rest are always drawn together by motives in which neither taste nor judgment have any share; and with respect to music, it is

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notorious that the greater number of mankind are destitute, though not of hearing, yet of that sense which, superadded to the hearing, renders us susceptible of the fascination of musical sounds; and in times when music was less fashionable than it is now, many of both sexes were ingenuous enough to confess that they wanted that sense, by saying, "I have no ear for music." Persons such as these, who, had they been left to themselves, would have interrupted the hearing of others by their talking, were, by the performance of Handel, not only charmed into silence, but were generally the loudest in their acclamations. This, though it could not be regarded as genuine applause, was a much stronger proof of the power of harmony than the like effect on an audience composed only of judges and rational admirers of his art.

There seems to be no necessary connection between those faculties which constitute a composer of music and the powers of instrumental performance; on the contrary, the union of them in the same person, in the superlative degree, appears scarcely practicable; nevertheless, in the person of Handel, all the perfections of the musical art were concentrated. He had never been a master of the violin, and had discontinued the practice of it from the time he took to the harpsichord at Hamburg; yet, whenever he had a mind to try the effect of any of his compositions for that instrument, his manner of touching it was such as the ablest masters would have been glad to imitate. But what is still more extraordinary, without a voice, he was a most excellent singer of such music as required more of the pathos of melody than a quick and voluble expression. At a concert at the house of Lady Rich, he was once prevailed upon to sing a slow song, which he did in such a manner that Farinelli, who was present, could hardly be persuaded to sing after him.

To enter upon a critical inquiry into the several merits of the various works of this great master would far exceed the limits of this work. Of some of his productions a transient view has already been taken. Among those of the first and highest class, no competent judge will hesitate to rank his first "*Te Deum*," and "*Jubilate*," his "Coronation and other Anthems," the "*Dettingen Te Deum*," and the truly sublime choruses in his oratorios. To point out the various excellences in the choruses of Handel would be an endless task. In general, it may be observed that they are fugues, in which the grandest subjects are introduced, and conducted with such art as only himself possessed. Some are in the solemn style of the church, as that of the conclusion of the first part of "Saul;" others have the natural and easy elegance of madrigals; others are in the highest degree expressive of exultation, such as that in "Israel in Egypt," "I will sing unto the Lord," and those in the "Messiah," "For unto us a child is born," and "Hallelujah, for the Lord God omnipotent reigneth." Lastly, there are others in a style peculiar to himself, and calculated to excite terror, such as, "He gave them hailstones for rain," "But the waters overwhelmed their enemies," and "Thy right hand, O Lord, hath dashed in pieces the enemy," in "Israel in Egypt." And though, perhaps, it may be said that Handel, agreeably to the practice of his countrymen, has too much affected imitation, particularly in the latter of the above-mentioned unrivalled productions, by passages broken in the time to express the hopping of frogs, and others calculated to resemble the buzzing of flies; and that in "Joshua," he has endeavored, by the harmony of one long-extended note, to impress upon the imagination of his hearers the idea of the great luminary of the universe arrested in his course, or, in other words, to make them *hear* the sun stand still, it may be justly said that they abound with innumerable examples of the true sublime and beautiful in music, and that they far surpass in majesty and dignity the productions of every other deceased or living author.

The lessons of Handel for the harpsichord were composed for the practice of the Princess Anne, and consist of suites of airs, intermixed with fugues, the latter, perhaps, more proper for the organ, and because they require a masterly hand, but little practised. The character of an author is but the necessary result of his works, and the permanent fame of Handel must ultimately rest on the merits of his oratorios, and other sacred productions. Many of the excellences, which, as a musician, recommended him to the patronage of the public during a residence of fifty years in England, he might perhaps possess in common with a few of the most eminent of his contemporaries; but till they were instructed by Handel, none were aware of that dignity and grandeur of sentiment which music is capable of conveying, or that there is a sublime in music, as well as in poetry and painting. This is a discovery which we owe to the genius and inventive faculty of this great man; and there is little reason to doubt that the many examples of sublimity with which his works abound will continue to engage the admiration of judicious hearers as long as the love of harmony shall exist. We shall conclude the foregoing account of this great musician by an extract from a very able criticism in the "Quarterly Musical Review," where the author, in an Essay on the Formation of an English School of Music, introduces the following observations on the works of Handel:—

"Though not, strictly speaking, an English composer, Handel has always been the first and most continual object of English admiration. But his popularity is fast ebbing away, and the higher classes are almost universally devoted to Italian music. Handel was a composer of great majesty and strength; even his elegance partakes of sublimity. His style is the great, and is simple in the degree which contributes most to this end. From a singer he requires more legitimate and genuine expression than any other master. In the hands of a common performer, Handel's best pieces are heavy and fatiguing; but when we hear them from one who is alive to his subject, and whose expression is at all equal to the task, they awaken the noblest and best feelings of humanity. They produce in us a reverential awe for the power which they celebrate, while they elevate the soul into adoration and thanksgiving. But, alas! these sensations are now hardly ever felt; that dignified simplicity of manner, and that pure elocution that 'spoke so sweetly and so well,' the finest accordance of sentiment and of sound, are almost gone.

"Let us endeavor to ascertain the causes. It is admitted universally that one of the strongest impulses to pleasure is novelty. To this feeling,

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perhaps, may be traced the mental preparation which is now leading, or has led, to an entire change of musical opinion in England. The managers of public music used not to be sufficiently attentive to variety in selection: not content with confining the bill of fare to Handel, they kept to particular songs; and I think I am warranted in saying, that while certain portions of his works have been performed night after night, much of very glorious composition is almost unknown. Satiety palled the appetite. Education has advanced hand in hand with the fine arts; the modern languages are now every where taught and understood. In every family of tolerable breeding, Italian is thought indispensable; there is no longer that bar to Italian music — the ignorance of the language. Not to understand Italian, and not to sing Italian music, are now something allied to the disgrace of a defective education. Pride is therefore become a powerful advocate for the foreigner. The power of escaping the nice observation of English critics upon pronunciation, which the Italian language affords to professional singers, must not be overlooked; there is no judgment for them to dread in this respect, since, even at the opera, the performers are often known to use a provincial dialect without censure, and almost without discovery. It also happens that the expression of Italian singing is not required by the English themselves to be so precise and absolute as the expression of their own words. It may be very easily imagined, that the vocal expression of a passage may be agreeable in a language with which we are not thoroughly conversant, although we do not perceive that is not the genuine and exact expression, which we should not fail to do were it in our own tongue. Hence Italian singing does not ask for an English audience the same nice finish which, in English singing, we cannot dispense with. We are apt, too, to consider what we do not entirely comprehend, to be idiomatic and peculiar. And we are certainly much more easily satisfied with Italian than with English expression. Though these causes may appear somewhat subtle and remote, they have, I am persuaded, a very powerful operation. I shall now proceed to others, which arise more immediately from the nature of the compositions of this English favorite, and of Italian music.

"A certain portion of terror frequently mixes itself with the emotions of the sublime. In music this is frequently effected by association. When we hear and feel 'I know that my Redeemer liveth,' 'The trumpet shall sound,' or any song of a like cast, the ideas of death, resurrection, and judgment fill all the mind. We cannot dwell without strong emotion upon such subjects; the sensation produced is too sublime and too awful; and when it is passed away, we are not solicitous to recall it but at certain and solemn occasions. Such are the genuine effects of Handel. I have already remarked that even his lighter compositions partake of grandeur. In his 'Acis and Galatea,' in despite of music so exquisitely beautiful, descriptive, original, and impassioned, the mind is strained beyond its common pitch, and we are not affected by the tenderness of the lovers, in the same manner, or in the same degree, as we are by the amatory compositions of the Italian masters. In the story itself, love is mingled with apprehension, and pathos with ideas of the bulk, the ferocity, the strength, the hideous figure, and the rage of Polyphemo. These serve to give the mind a contrary determination, and prevent it from sinking into that delicious languor which it is the sovereign art of the Italian school to produce.

"The genius of the Italian language, of its poetry and its music, is principally calculated to excite the gentler passions. The frequent recurrence of soft syllables, the sweetness of the passages, and the lubricity with which a true Italian singer glides through melody, melts us at once into a dream of pity or of love. Thus then we see that the passions which most agreeably bias and affect the mind, are all on the side of Italy. If it should be urged that only one master is adduced against the whole Italian school, I reply, that I have selected the man to whom the English are most devoted, and in truth, the only one, nationally speaking, who is extensively known to the British public. The works of early English composers, Purcell, Croft, Blow, Greene, Boyce, and Arne, though high in the estimation of sound taste, are now seldom heard. Their style, with an exception, perhaps, in favor of the last master, is considered obsolete. It certainly lacks the improvement of modern art and modern taste, while the reasons produced against Handel bear still more strongly upon these really English writers. It appears to me that so far as appertains to composition, the Germans have already effected for themselves what I propose to the English. They have blended and incorporated, with the happiest success, the sweetness, the tenderness, and the variety of Italian melody with a strong and natural character of German music. Haydn and Mozart rank in the very highest order of genius; and so truly do their notions of expression accord with our own, that we may assert, no composers have treated the expression of most peculiar subjects with such eminent propriety. It is of little importance, I think, whether they wrote to the words, or whether the words were written to the music, in particular works. No Englishman could desire or conceive a more exquisite consent between sound and sense, than is to be found in the writings of both these composers. The 'Creation' of Haydn contains most singular imitations; and although not comparable for grandeur, simplicity, and solemnity, and indeed, not comparable at all with the 'Messiah' of Handel, which is addressed to a totally different class of thoughts and perceptions, it is, nevertheless, full of beauty, tenderness, and grace. I do not mean to draw a parallel between these great works of great men, but rather to contrast them, because they are really of a totally opposite nature, and because they ought never to be considered together as objects of comparison. Their beauties are as distinct and different as the poetry of the 'Paradise Lost' and of the 'Seasons,' to which, in point of style, they bear, perhaps, some analogy. The 'Creation' of Haydn, then, if it seldom rises into magnificence, is full of elegance and invention; nor can I point out a single weak or uninteresting melody. Joy, gratitude, benevolence, and love are expressed with as much purity and as much ecstasy by Haydn, in the 'Creation,' as are the sublime emotions which inspire all the hopes and the terrors of religion, all the blessing, and honor, and glory, and power, we assign to

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the great Creator and Preserver of mankind, in the 'Messiah' by Handel."

The following is a chronological list of Handel's works: —

Operas: "*Almira*," an opera performed at Hamburg, 1705; "*Nero*," an opera performed at Hamburg, 1705; "*Florindo*," "*Dafne*," 1708; "*Rinaldo*," London, 1711; "*Teseo*," "*Pastor Fido*," 1712; "*Amadige*," 1715; "*Rhadamisto*," 1720; "*Muzio Scevola*," 1721; "*Ottone*," 1722; "*Giulio Cesare*," "*Floridante*," "*Flavio*," 1723; "*Tamerlano*," 1724; "*Rodelinda*," 1725; "*Alessandro*," "*Scipione*," 1726; "*Ricardo Primo*," 1727; "*Rodrigo*," performed at Florence, 1709; "*Agrippina*," Venice, 1709; "*Ammeto*," London, 1727; "*Tolomeo*," "*Siroe*," 1728; "*Lotario*," 1729; "*Partenope*," 1730; "*Poro*," 1731; "*Orlando*," "*Sosarme*," 1732; "*Arianna*," "*Ezio*," 1733; "*Ariodante*," 1734; "*Alcina*," 1735; "*Arminio*," "*Atalanta*," "*Giustino*," 1736; "*Berenice*," "*Faramondo*," "*Alessandro Severo*," "*Pasticcio*," 1737; "*Serse*," 1738; "*Imeneo*," "*Parnasso in Feste*," "*Deidamia*," 1740. Miscellaneous works: "Anthems," 8 vols.; "Cantatas," 4 vols.; "Te Deums and Jubilate," 3 vols.; "Opera Songs," 2 vols.; "*Laudate;*" "Collections of Songs and Choruses;" "*Motetti e Duetti;*" "*Il Trionfo del Tempo*," Rome, 1709; "*Acije e Galatea*," Napoli, 1709; "*Oratorio Italiano;*" "*Cantate;*" "*Concerti;*" "*Concerti Grossi;*" "Transcript of six Sonatas for two Hautboys and a Bass," 1694; "Sonatas for two Violins and a Bass," two sets; "Harpsichord Lessons," two books, 1720; "Fugues for the Organ;" "Organ Concertos," three sets; and "Cantatas, composed at Hamburg and Rome, between 1703 and 1710." Oratorios: "Esther," composed 1720; "Esther," publicly performed in London, 1732; "Deborah," "Athalia," Oxford, 1733; "Acis and Galatea," (at Cannons, 1721,) 1735; "Ode, St. Cecilia's Day," 1736; "Israel in Egypt," 1738; "*L'Allegro ed il Pensieroso*," 1739; "Saul," 1740; "Messiah," 1741; "Samson," 1742; "Semele," "Belshazzar," "Susanna," 1743; "Hercules," 1744; "Choice of Hercules," and "Occasional Oratorio," 1745; "Joseph," and "Judas Maccabæus," 1746; "Alexander Balus," and "Joshua," 1747; "Solomon," 1749; "Theodora," 1750; "Jephtha," and "Time and Truth," 1751.

HAND-GUIDE. An instrument invented by Kalkbrenner to insure a good position of the hands and arms on the piano-forte.

HANF, JOHANN N., organist at Schleswick, died in the year 1706. He published some vocal and instrumental music.

HANISCH, FRANZ. A celebrated performer on the hautboy, and composer for his instrument. He was born in Bohemia, in 1749. There was another of the same name, who was celebrated at Vienna as a performer on the trombone.

HANKE, CARL, singer and director of the music at Flensburg, in Germany, has composed much vocal music for the church and theatre; also much instrumental music. His works bear date between the years 1780 and 1800. Hanke was for some time *chef-d'orchestre* at the theatre at Hamburg.

HANSMANN, born at Potsdam in 1764, was chamber musician and violoncellist at Berlin. He was a pupil of the celebrated Duport.

HARANC, LOUIS ANDRÉ, first violin of the Royal Chapel, and chamber musician at Paris, was born in that city in 1738. When only six years of age, he executed the most difficult sonatas of Tartini. He travelled in foreign countries from 1758 to 1761, when he returned to France, and was received in the Chapel Royal. The dauphin, father of Louis XVI., chose Haranc, in 1763, for his violin master, and took lessons till his death in 1765. Haranc composed much instrumental music, which has, however, remained in manuscript. He died in 1805.

HARBORDT, GOTTFRIED, a German composer, has published some music for the piano-forte and flute at Brunswick, since the year 1796.

HARD, J. D., chapel-master to the Duke of Wurtemburg, was born at Frankfort on the Maine in 1696. He was a celebrated performer on the viol da gamba.

HARDER, AUGUSTUS. A musician, resident at Leipsic. Since the year 1802, he has published a considerable quantity of vocal music, with accompaniments either for the piano or guitar. He has also published some sonatas and *polonaises* for the piano-forte, and progressive pieces; also variations for the guitar.

HARDIMENT. (F.) Bold, brisk, animating.

HARDOUIN. Several songs by a composer of this name are in the *Recueil d'Airs sérieux et à boire*, Paris, 1710.

HARDOUIN, ABBÉ LOUIS, probably a son of the preceding, resided at Rheims in 1788, and published there "*Douze Messes en Musique à quatre Parties.*"

HARMATIAN, or CHARIOT AIR. This term is derived from the Greek, and is the name given by the ancients to a certain air composed by Olympus. According to Hesychius, it derives its name of *chariot air* from its imitating the rapid motion of a chariot wheel, or as being, from its fire and spirit, proper to animate the horses that drew the chariot during battle.

HARMONIA. A daughter of Mars and Venus. Her name was first used to indicate music in general. She is said to have introduced music into Greece.

HARMONIC HAND. Guido's diagramma.

HARMONICA. A musical instrument constructed with glasses. See article GLASSES; also FRANKLIN, BENJAMIN.

HARMONICI. (I.) Harmonics in violin music.

HARMONICS. 1. An epithet applied to those concomitant, accessory sounds which accompany the predominant, and apparently simple tone of any chord or string. 2. The mathematical mensuration of musical sounds; whatever appertains to harmony; as the harmonic divisions of the monochord, the harmonic proportions, &c. The ancients reduced their doctrine into seven parts, namely, sounds, intervals, systems, genera, tones, mutations, and meloporia.

HARMONICAL TRUMPET. An instrument which imitates the sound of a *trumpet*, and

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which resembles it in every thing, excepting that it is longer, and consists of more branches. This is sometimes called the sackbut.

HARMONIC TRIAD. The common chord. The union of any sound with its third and its perfect fifth forms the *harmonic triad*. Triad, in music, signifies three different sounds combined together, at the distance of a third and a fifth from the lowest.

HARMONIE. (F.) Harmony in general; also music expressly composed for a military band.

HARMONIOUS. A term applicable to any two or more sounds which form a consonant or agreeable union. Authors, especially poets, frequently apply this epithet to the tones of a single voice or instrument; but only those sounds can be properly called *harmonious* which are so with respect to each other, when heard together; consequently, that epithet, when confounded with the word *melodious*, is used in an improper sense.

HARMONIST. A theoretical musician. One who, to a thorough knowledge of the principles and constructions of all the received *combinations*, adds an intimate acquaintance with the various *transitions* and *evolutions* of harmony, and the principles on which they are conducted.

HARMONIZED. A melody is said to be *harmonized* when additional parts are subjoined, so as to give it body, or a fulness of effect. To *harmonize* is to combine two or more parts agreeably to the established laws of counterpoint.

HARMONOMETER. An instrument formed for the purpose of measuring the harmonic relations of sounds, and consisting of a monochord so disposed as to be capable of being divided at pleasure by movable bridges.

HARMONIZER. A practical harmonist. In the extended sense of the word, any one who fabricates or produces harmony, not excluding even the original composer; but in its usual acceptation, a musician whose talents reach no farther than to the applying additional parts to the productions of others; filling up scanty pieces, garnishing popular airs with accompaniments, or subscribing new basses to old tunes.

HARMONY. (From the Greek.) The agreement, or consonance, of two or more united sounds. *Harmony* is either natural or artificial. Natural harmony, strictly so called, consists of the harmonic triad, or common chord. Artificial harmony is a mixture of concords and discords, bearing relation to the harmonic triad of the fundamental note. The word *harmony* being originally a proper name, it is not easy to determine the exact sense in which it was used by the Greeks; but from the treatises they have left us on the subject, we have great reason to conclude that they limited its signification to that agreeable succession of sounds which we call air, or melody. The moderns, however, do not dignify a mere succession of unaccompanied sounds with the appellation of harmony; for the formation of harmony, they require a union of melodies, a succession of combined sounds composed of consonant intervals, and moving according to the stated laws of modulation. But as the laws of harmony were not digested into a code but by very slow degees, its principles, for a long time, consisted of no other than almost arbitrary rules, founded, indeed, on the approbation of the ear, but unsanctioned by that science which accounts for effects rationally, and deduces its conclusions from minute, profound, and satisfactory investigation. At length, however, writers arose, to whose patience, talents, and learning the present age is indebted for a complete system of harmony and modulation; and to whose labors we only have to resort, to be informed on every point connected either with the improved theory itself, or its application.

Harmony, as exhibited in nature, may be studied in the Italian harp; the instrument and its tuning are indeed artificial, but nature regulates the music, for the strings will not vibrate except in harmony. One might collect from the strings of this harp the several tones and simple harmonies, and afterwards other harmonies more complicated. A large bell, not struck too rudely, sounds a variety of chords with its fundamental tone. All these notes are distinctly produced by the organ and by other instruments, and in greater perfection by the few voices which are naturally good. An ordinary singer, to acquire accurately these tones, should cultivate his ear, by which his voice will be kept in unison with the leading instruments or chorister; for his sounds are not correct as long as there is the least jar between them and the organ. Many male voices, however, are not adapted to the air or melody of a tune; and when any such find it impossible, or even difficult, to sing the air in correct unison with the organ, by studying the bass, (which may easily be acquired,) they will add to their own pleasure and to that of the congregation. Indeed, in almost all strict arrangement of harmony, the air belongs to the voices of females and children.

Harmony is the combination of sounds and succession of chords, and may be said to combine the *life*, the *beauty*, and the *soul* of music. This department is comparatively a modern invention; and the laws regulating the succession of chords were at first rather arbitrary, although subject in some measure to the approbation of the ear. The ancients knew very little of harmony, or of the combination of sounds. Harmony is the agreeable result or union of several sounds heard at one and the same time. Melody is produced by a succession of musical sounds, as harmony is produced by their combination. The word *harmony* is of Greek origin, and denoted anciently an agreeable succession of sounds, which is now called melody. In China and other Eastern nations, harmony is not yet introduced into their music. The Shakers have no music in parts, but all sing in unison. Harmony is the agreeable result of the union of two or more concording musical sounds heard in consonance, i. e., at one and the same time; so that harmony is the effect of two parts at least. As, therefore, a continued succession of musical sounds produces melody, so does a continued combination of these produce harmony.

Harmony may be divided into simple and compound. Simple harmony is that where there is no concord to the fundamental above an octave; and compound harmony is that which to the simple harmony of an octave adds that of

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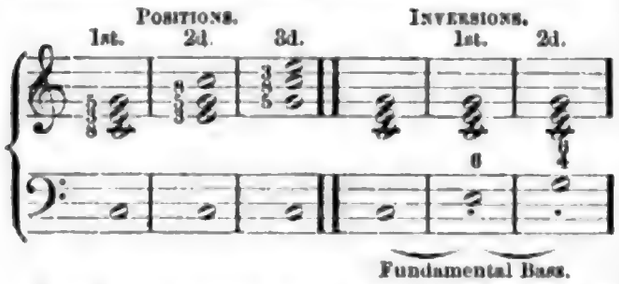
another octave. Melody and harmony united form music; the former, indeed, may perhaps subsist independently of the latter; but harmony cannot well exist without the melodious arrangement of each of the several parts of which it is composed.

Harmony we will consider as consisting of three fundamental chords, viz., the common chord, the dominant seventh, and the flat ninth, which, with their inversions, are alike traceable in major and minor modes, or keys, to one common origin or basis. We consider all other combinations as suspensions or anticipations of these three primary or elementary principles, and we believe this method will not bewilder nor mislead the student. The true object in studying harmony should be not only to learn how to read, but how to write correctly. The following examples are plain, and will be easily understood.

First Chord, or Common Chord.

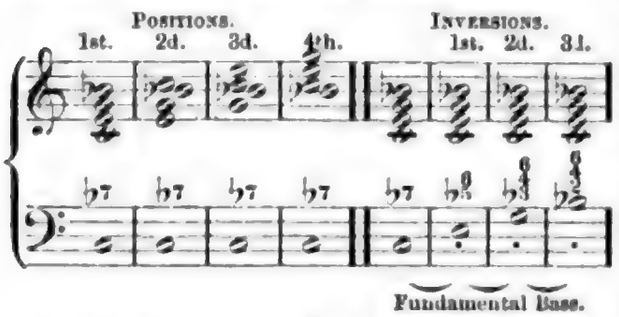
The primary concord, or common chord, consists of any given bass note, in any key or mode, with its octave, third, and fifth. It has three positions, (or changes of the right hand,) and two inversions, (or changes of the left hand.)



It is quite evident that, as no new element is introduced, the chord remains the same in its inversions as well as positions. The same remark will apply equally to the following chords: —

Second Chord, or Chord of the Flat Seventh.*

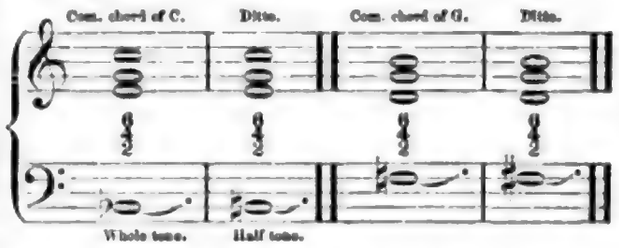
The chord of the flat seventh is the common chord with the addition of the flat seventh, and has four positions and three inversions.



In the chord of the $\frac{6}{4}$, or third inversion of the flat or dominant seventh, the bass is rarely repeated or included in the upper harmony; and the chord itself may be easily known by reflecting that it is the common chord of the note above the bass, or the half note when it bears the same literal or syllabic name as the whole tone.

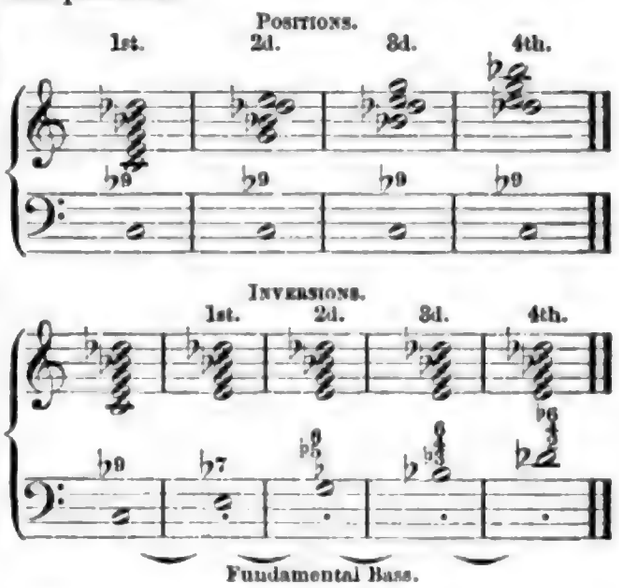
* It is customary to call the dominant seventh a flat seventh, although its intervals may, in different keys, be expressed by any of the following signs: ♭7, ♮7, ♮♯7, or ♮♭7. For brevity's sake, the term *flat* has been adopted when there is occasion to mention the chord.

Example.



Third Chord, or Chord of the Flat Ninth.

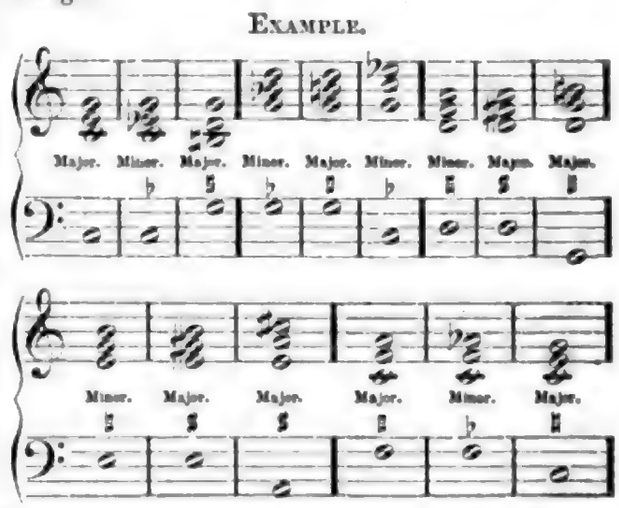
The chord of the flat ninth includes the two foregoing chords with the addition of the interval of a flat ninth or second, and has four inversions. In the inversions of the flat ninth the fundamental note is omitted; and in elegant writing the bass note is avoided in the upper harmonies, which is the occasion of its having but four positions.



These last chords, or inversions of the flat ninth, preserving their visual notation, admit of prefixed signatures, which change their effect to the ear, and render them audibly different; little changed in appearance, but most materially in their expression: the fundamental basses, however, in some instances, vary according to the prefixed signs — of which more will be found in another section.

The common chord may have either a major or minor third, the fundamental remaining unchanged.

Example.



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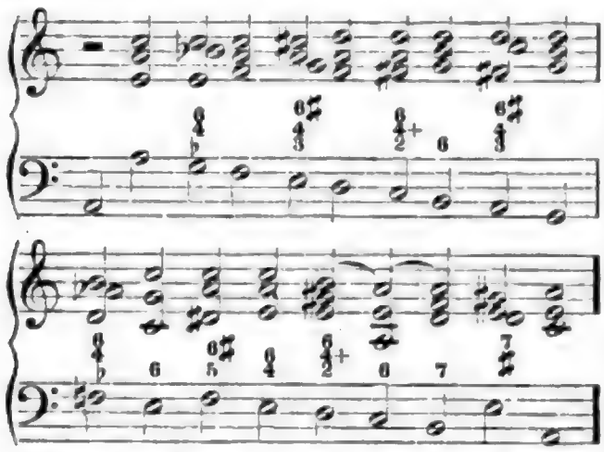
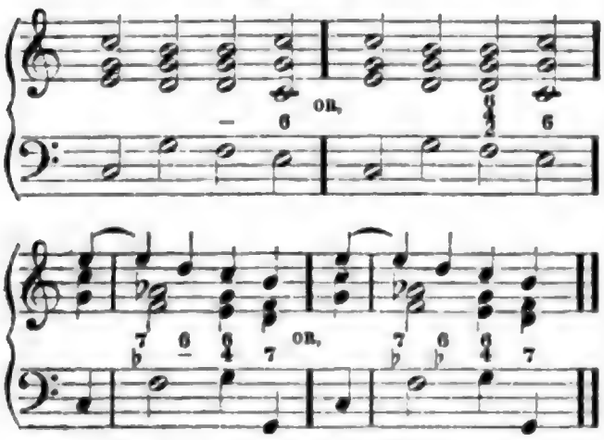
When a ♭, ♯, or ♮, is placed over or under a bass note, it signified, in old thorough bass, that the third from the bass should be ♭, ♯, or ♮. This usage is yet retained by the moderns sometimes in the basses to recitatives, and it is fitting that the student should be made acquainted with it; also that he should know every other conventional telegraph belonging to the said mystery. A stroke or dash through a figure signifies that the interval represented by that figure shall be played half a tone higher; as does also the + attached to the figures 4 or 2, thus: 4+, 2+.



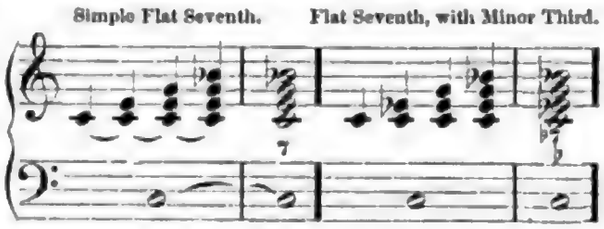
A dash also, thus —, after a figure or figures, signifies that the same harmony is to be played in the right hand, though the bass may change. It is generally used as a short hand for the figures $\frac{6}{4}$; but it also serves for others, which will be explained in due place. It denotes likewise the continuance of one or more notes, or figures representing notes.

EXAMPLE.

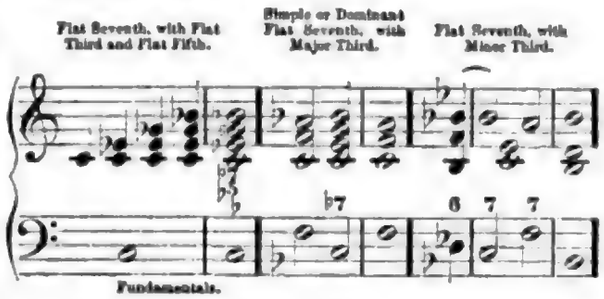


The chord of the seventh is more licentious than the common chord, and may have its third, fifth, or even seventh, minor or major. When the third is minor, it is usual to prepare the interval of the seventh in a foregoing chord, which is nothing but a lingering or delay of some member of a previous harmony; but we have bold instances of this not being always the case. Mozart, who alone is a tower of strength, furnishes us with an instance of an unprepared seventh with a minor third; and when remonstrated with on the monstrous innovation, as it was then deemed by witless critics, he coolly replied, "Formerly it *was* wrong; henceforth it *shall* be right!"

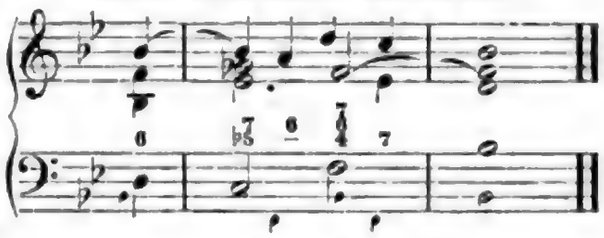
EXAMPLES OF THE DIFFERENT SEVENTHS.



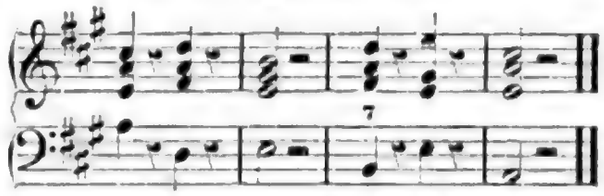
Be it remembered that a ♮, ♭, or ♯, over a bass note, signifies that the third is to be ♮, ♭, or ♯, and that the use of any of these signs is equivalent to the figure 3, regulated by their respective influences.



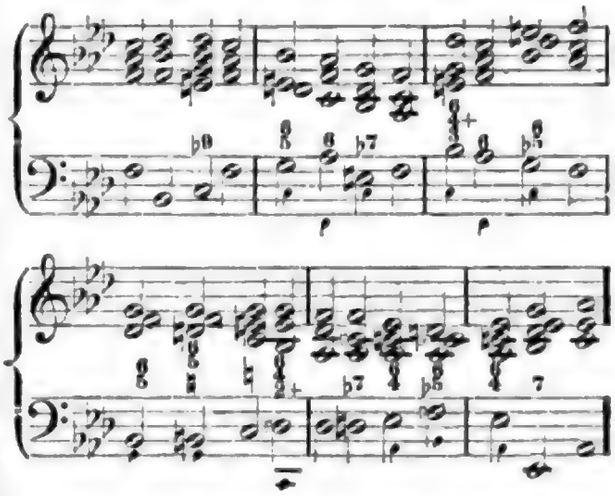
Flat Seventh, with Minor Third and Flat Fifth.



Flat Seventh, with Minor Third.



EXAMPLES OF THE FLAT NINTH AND ITS INVERSIONS.



The first inversion of the flat ninth is generally called the diminished seventh, and by some writers is esteemed a fundamental chord, but erroneously.

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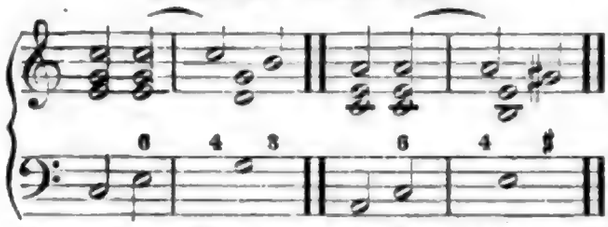
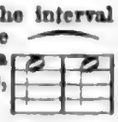
On Simple Suspensions, their Preparations and Resolutions.

There are but three simple suspensions, namely, those of the fourth, seventh, and ninth. The first is that of the fourth, in which some note that had been in the foregoing chord is delayed or prolated, so as to detain the ear's anticipation of the interval of a third major or minor in the ensuing, into which it imperatively must fall.

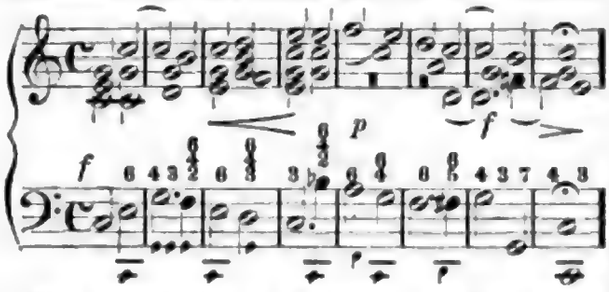
Example of the Suspension of the Fourth in Major and Minor Keys.



The figure 3 placed after the 4 signifies that the interval of the fourth resolves itself or falls into that of the third. — Suspensions are generally denoted by a tie, thus, , even when a bar intervenes, as :—

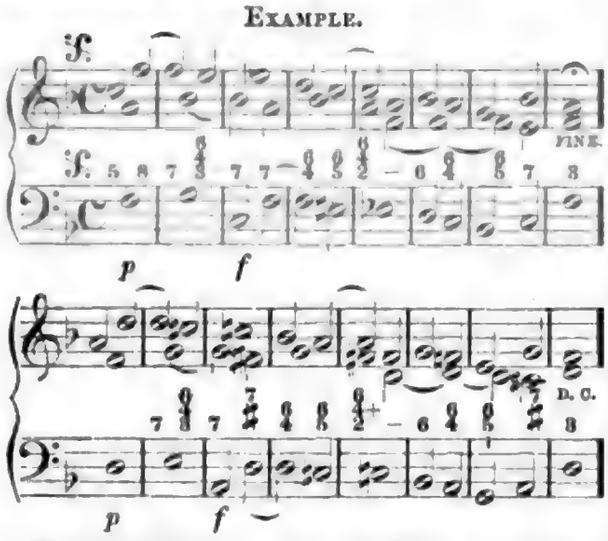


Exercise upon the Suspension of the Fourth.

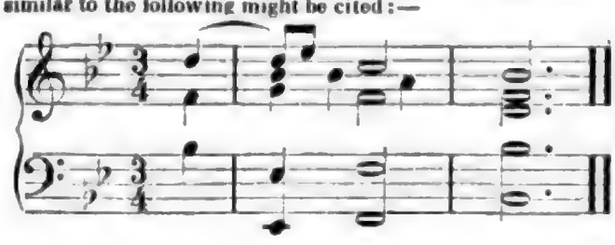


The second simple suspension is that of the interval of the seventh, which, like the fourth, must be prepared in the previous chord, unless it be a dominant or flat seventh, and is resolved into the note or half note below it.*

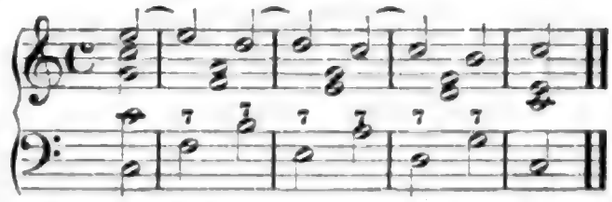
Example.



* Handel, and almost all the writers of his time, used a favorite close or cadence to a phrase, in which the prepared seventh was made to ascend before it was finally resolved; but this was only for melodic grace. A thousand instances similar to the following might be cited:—

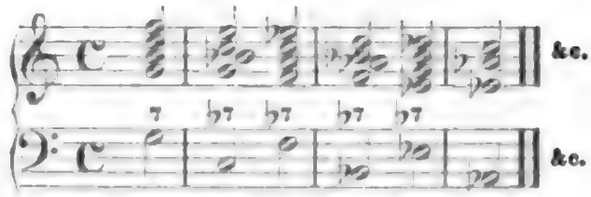


Example of the Suspension of the Seventh, called a Sequence.



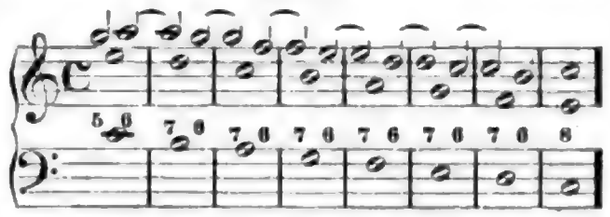
A sequence of dominant sevenths, or sevenths with major thirds, may also be used, and by great men has been frequently made productive of the noblest effects; but a prodigal use of it only shows "a little learning."

Example.



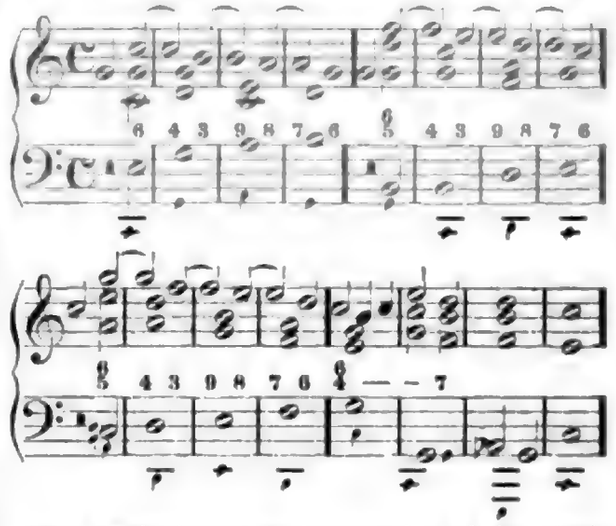
which might be continued until the initial chord is arrived at again. This could not be the case but for temperament.

Another Sequence of Sevenths resolving into Sixths.



The third simple suspension, that of the ninth, consists of the ninth, instead of the eighth, and must be prepared as the fourth and seventh in the preceding harmonies; namely, the note which produces the dissonances, so called, must have existed in the foregoing chord, which must be resolved into the note or half note below.

Examples of the Suspension of the Ninth.



The resolution of the suspension of the ninth has been licentiously treated by the best of writers, and made in moving basses sometimes to take place upon the third note above the one on which its dissonance first occurred, or upon a third below it.

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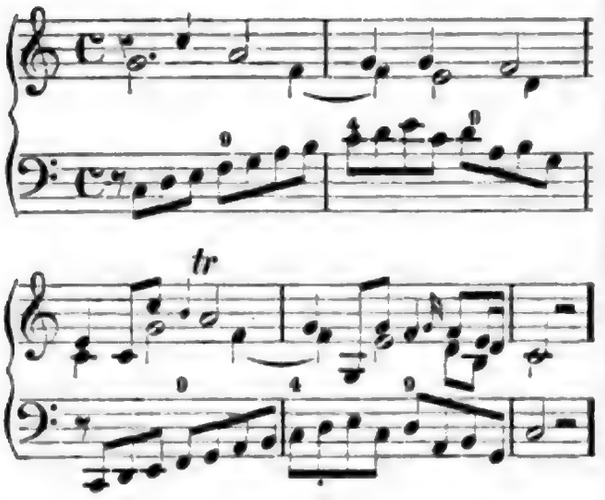
EXAMPLE FROM BACH.



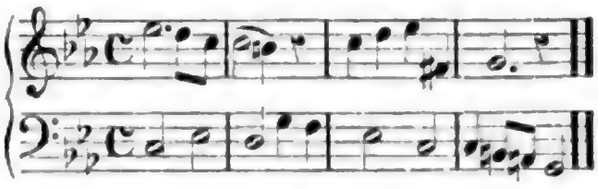
HARMONY, FIGURED. Figured harmony is that harmony in which, for the purpose of melody, one or more of the parts of a composition move, during the continuance of a chord, through certain notes which do not form any of the constituent parts of that chord. These intermediate notes not being reckoned in the harmony, considerable judgment and skill are necessary so to dispose them, that, while the ear is gratified with their succession, it may not be offended at their dissonance with respect to the harmonic notes.

HARMONY FOR AN ORCHESTRA. The adaptation of music for an orchestra depends upon the imagination, taste, habit, experience, particular knowledge of the instruments to be employed, and even on the whim of the composer. It is therefore impossible to prescribe precise rules for arranging a piece of music in score. If thirty clever harmonists were to adopt the same ideas for an orchestra, there would result thirty different scores, all of which might be good. But this great diversity does not prevent us from giving general principles on the art of treating an orchestra, nor from indicating the numerous resources which harmony offers us in this species of labor. The principal instruments used in an orchestra are violins, tenors, violoncellos, double basses, flutes, hautboys, clarinets, bassoons, horns, trumpets, trombones, and kettle drums. A complete orchestra is adapted only to large places, as theatres, concert rooms, &c.

Music in which there is much detail, too many notes, too rapid a movement in the different parts, too quick a succession of chords, much complication of harmony arising from too minute an elaboration of the parts, produces no effect in such places. All that results is a kind of indistinct and buzzing noise, which says nothing to the soul, and affords but little pleasure to the ear. For such an orchestra the movement should be bold and moderate. Passages in unison; noble and well-pronounced traits of melody; occasional majestic passages in the bass, which part, indeed, should always march with a certain degree of gravity; great masses of sound, provided they do not last too long, and thus degenerate into mere noise; little rapidity in the succession of the chords; and, in fine, whatever partakes of grandeur and simplicity, will not fail to produce its proper effect. In writing for a small orchestra, usually destined for a confined space, it is almost always necessary to proscribe all such instruments as are too shrill or noisy; such as the trumpets, trombones, and drums. It will also be requisite to treat the wind instruments rather as solo instruments than in aggregate masses, as otherwise by their superior power they will infallibly drown the stringed instruments, which latter ought always to predominate in the orchestra. Indeed, at any time, ten or twelve wind instruments are more than sufficient for eighteen or twenty stringed instruments. In arranging music for any particular orchestra, the composer will of course be guided by the instruments which it contains, and by the talents of the performers. A complete orchestra may be divided into two parts or masses of instruments, viz., stringed instruments and wind instruments. In orchestral compositions, the principal parts are universally assigned to the stringed instruments. Nor is this preference without good foundation; they are easily tuned to any required pitch, they may be played upon for any reasonable length of time without fatiguing the performers; they admit of the utmost rapidity of execution; they are capable of perfect intonation in all keys, and that with almost equal facility in each; and, lastly, by their power, sweetness, variety, and delicacy of tone, they are admirably adapted to every style and to every variety of expression.

The wind instruments are used to enhance and diversify the effect, and to impart light and shade to orchestral compositions. Besides their use in the *forte* passages, where they usually double the stringed instruments either in the unison or octave, they are often employed alone, or alternately with the former; occasionally, too, short solos, duets, &c., are given to one or more of them; or, when the stringed instruments contain rapid successions of notes, the wind instruments proceed by notes of long duration; this preserves the impression of the full harmony, while it superadds the advantages of variety and contrast. Harmony in four parts forms the basis of orchestral composition; but it is often intersected by that in two or three parts, or even by passages in unisons and octaves. All the parts of these harmonies may be doubled, tripled, or quadrupled, according to the relief which the composer may desire to give to them.

Harmony as for Instruments, in Two Parts with the Two Masses combined. In grand conceptions it is sometimes necessary to consider the whole orchestra as a single instrument; consequently, in two-part harmony we may give one part of the duet to the stringed instruments, and the other to the wind instruments, thus: —



The upper part of the above phrase may be executed by the mass of wind instruments, and

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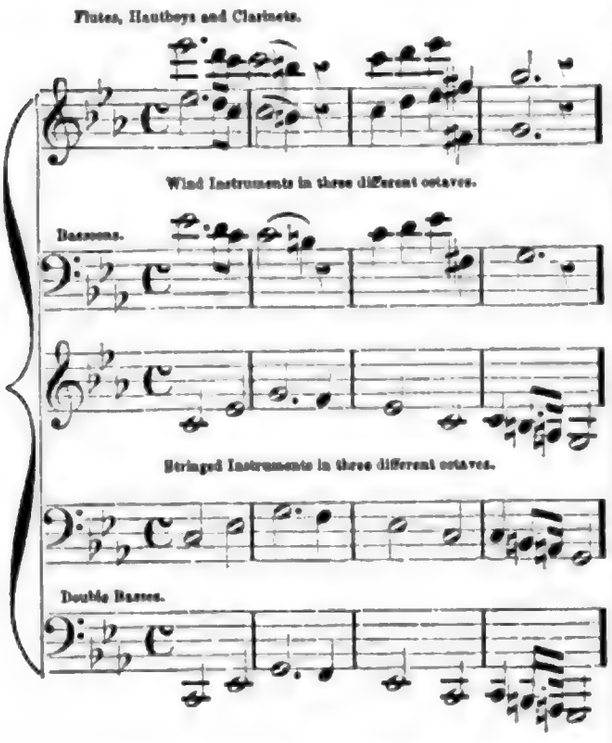
the lower part by that of the stringed instruments; thus:—



Harmony in Three Parts for the Two Masses.

We have said before that one entire mass may be considered as a single instrument; as each mass is capable of executing several parts of the harmony, they may be distributed in any of the several following ways:—

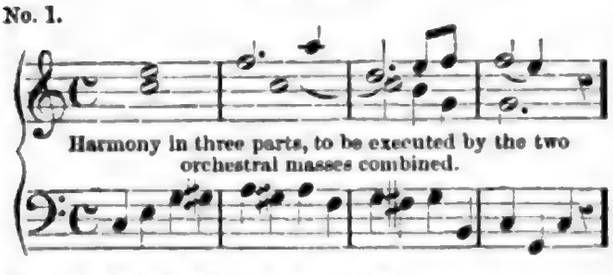
1. The upper parts of the trio may be given to the wind instruments, and the third part or bass to the stringed instruments, in unisons or octaves. This arrangement is the best when the lower part contains a striking melody.

2. The bass and one of the upper parts may be given to the stringed instruments, and the other upper part to the wind instruments in unison.

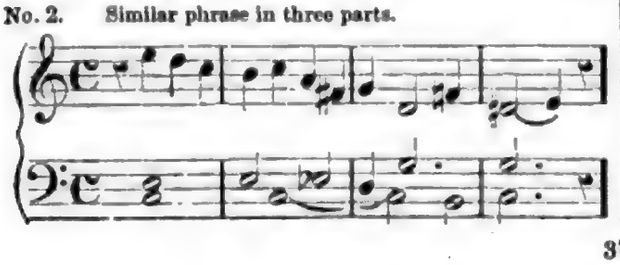
3. The parts of the trio may be executed by the wind instruments, and at the same time also by the stringed instruments.

Examples.

No. 1.

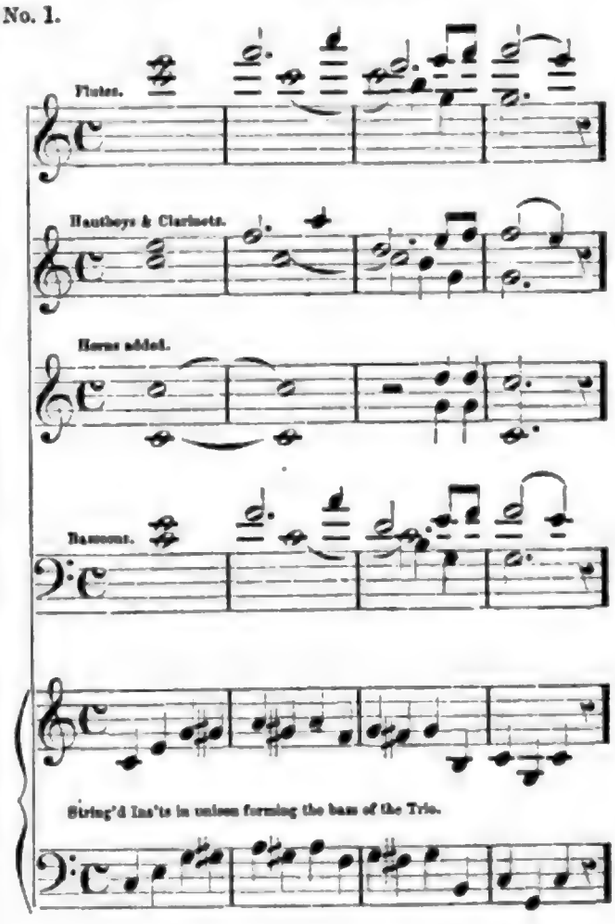


No. 2. Similar phrase in three parts.

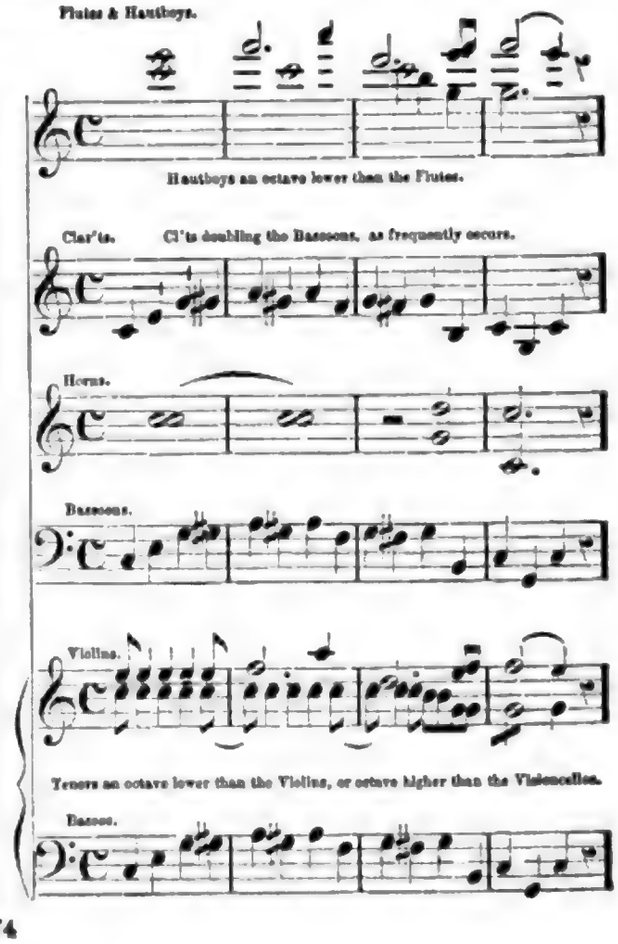


Arrangements in Four Different Forms, for the Entire Orchestra.

No. 1.



No. 2.



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No. 3.

Flutes.

Wind instruments in unison.

Hautboys & Clarinets.

Extended position of Wind instruments.

Horns.

Bassoons

Two Violin parts.

Tenors in octaves to the Bass.

No. 4.

Flutes and Hautboys.

Clarinets.

Horns.

Bassoons.

Violins.

Tenors an octave lower than the 1st Violin.

Basses.

Harmony in Four Parts for the Two Masses combined.

The different combinations of which this species of harmony is capable are as follows: —

Firstly. The three upper parts may be executed by wind instruments, and the bass by all the stringed instruments in unison.

Secondly. One upper part may be played by the wind instruments in unison, and the other three by the stringed instruments.

Thirdly. Two parts may be given to the wind instruments, and the other two, one of which must be bass, may be executed by the stringed instruments.

This arrangement can be used with success only when each mass, considered separately, forms a correct harmony in two parts.

Fourthly. The four parts may be executed by each of the two masses; each one thus forming a complete quartet.

Flutes.

Hautboys.

Wind Instruments as a Trio.

Clarinets.

Horns added.

Bassoons.

Stringed instruments playing the bass of the harmony.

UNISONI PASSAGES. The unison is of great importance in the orchestra. When it is employed to express a simple and melodious idea, the effect is certain. It varies the harmony by allowing it to repose, without robbing the orchestra of its energy and richness. The unison is susceptible of different modifications, viz.: with stringed instruments only; with wind instruments only; with both masses combined; the unison *varied* in different manners, as follows:

1. *By Syncopating.* 2. *By Appoggiaturas.* 3. *By Rests.*

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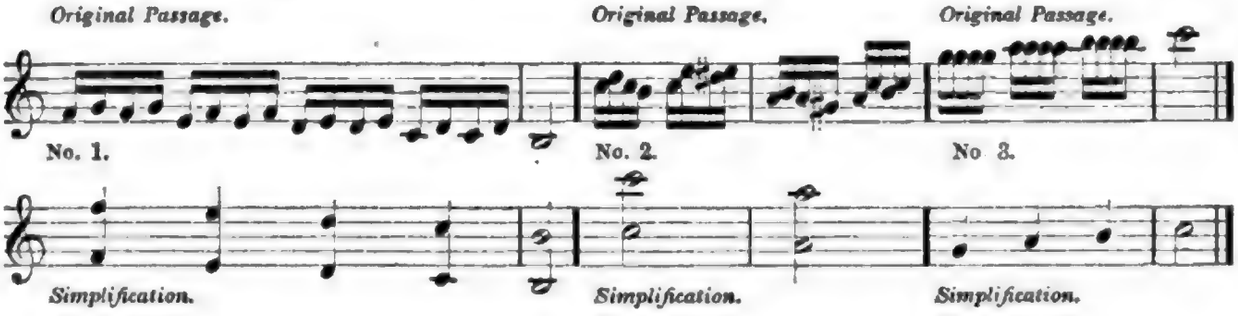
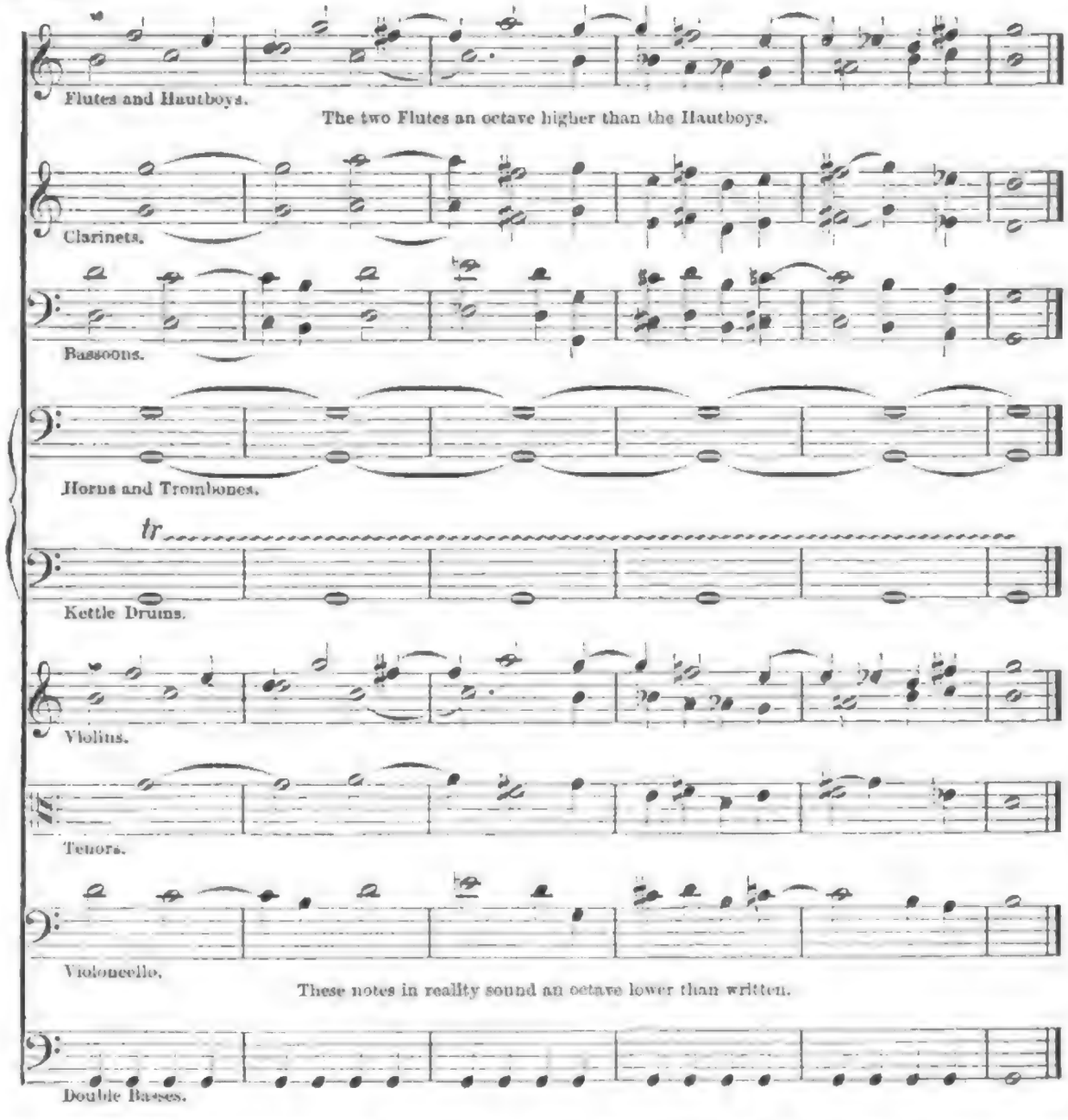
EXAMPLES OF SIMPLIFICATION FOR WIND INSTRUMENTS. As the wind instruments do not generally admit of the same degree of distinct and voluble execution as the stringed instruments, it often becomes necessary to simplify passages of rapid notes, so as to adapt them for instruments of less powers of volubility, as follows:



PEDAL PASSAGE FOR A NUMEROUS ORCHESTRA. Pedal passages frequently occur in orchestral music. In which case the stringed instruments may play the pedal note in unisons and octaves, and the upper notes of the harmony may be given to the wind instruments; or both masses may combine in playing such passages, the brass instruments taking the pedal-note, and the more acute instruments the upper parts of the harmony. As the following passage for both masses combined.



HARMONY OF THE SPHERES. A hypothesis of Pythagoras and his school, according to which the motions of the heavenly bodies produced a music imperceptible by the ears of mortals. He supposed these motions to conform to certain fixed laws, which could be expressed in numbers, corresponding to the numbers which give the harmony of sounds.

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HAROLD, the elder. An organist at Vienna, celebrated for his compositions in fugue about the year 1796.

HARPER, THOMAS. This celebrated performer on the trumpet was born in Worcester, in the month of May, 1786, it is believed in the parish of St. Nicholas. At about ten years of age he quitted his native city for London, where he studied music under Eley, and soon entered the East India volunteer band, his instruments being the horn and trumpet. In this situation he remained about eighteen years, performing also at some of the minor theatres during the first seven years of his military service, after which he was engaged as first trumpet at Drury Lane Theatre and the English Opera. He afterwards engaged as first trumpet at the King's Theatre, Ancient and Philharmonic Concerts, and at other principal concerts and music meetings both in town and country.

He continued to be connected with the East India Company during his whole life, having held the appointment of inspector of musical instruments up to the time of his death — a fact which forms no slight testimony to that regularity of life which is too frequently absent in members of his profession distinguished for their talents. It is scarcely necessary to note here, that in all the great musical festivals of the last forty years, Harper sustained a part, and that he long held the supremacy on his own instrument. Among other remarkable occasions on which he assisted, it may be mentioned, that he played at the funeral obsequies of the two great commanders, Nelson and Wellington. Sir George Smart, in a letter to Mr. Surman, of Exeter Hall, after his death, says, "I took much interest in his professional career, which commenced at the oratorios under my direction at the Theatre Royal, Drury Lane, by his accompaniment of 'The trumpet shall sound,' in the performance of the 'Messiah,' on January 30, 1813."

The attack which terminated his valuable life occurred on the 20th of January, 1853. He left his home (Chad's Row, King's Cross) to attend rehearsal. During the rehearsal of Weber's "*Concert Stück*," he complained of coldness, and a violent pain between his shoulders. Medical aid was promptly called, and he was removed from the hall to Mr. Surman's residence; but, in spite of every attention, he expired about half past two o'clock, from disease of the aorta, as appeared by a post-mortem examination. It is worthy of remark, that he breathed his last, as he lay upon a sofa beneath a portrait of the great author of "I know that my Redeemer liveth." The evening's performance, in which he should have taken a part, was commencing with the "Dead March in Saul," and Callcott's beautifully expressive glee, —

"Forgive, blest shade, the tributary tear
That mourns thy exit from a world like this."

The last time Harper visited Worcester was in September, 1852, after the Birmingham festival, in which he was engaged; and it is a pleasing trait in the character of this worthy native of that city, that he never missed, if he could help it, whenever he was in the neighborhood, of spending the Sunday in Worcester, and attending his parish church, St. Nicholas. It was also a most gratifying sight, at the various festivals, to see the veteran, with his three talented sons, all seeming so much attached to each other, and all vying in the respect they paid to their honored parent.

A correspondent of the "London Musical Times" says, "Mr. Harper may be considered the last of that fine group of instrumentalists to which Lindley, Willman, Mori, Cramer, Nicholson, &c., belonged. As a performer on his instrument, in his best days, Mr. Harper for years held the highest post of honor; for purity and delicacy of tone, and in wonderful facility of execution, no rival has approached him; his imitation of the voice part in 'Let the bright seraphim' may be pronounced one of the greatest achievements in the whole range of musical executive art. And here the writer would pause, to bring into notice how strictly has been fulfilled a prophecy made by Mr. Harper after playing the accompaniment to the solo just mentioned to Clara Novello's singing, when yet in the earliest stage of her career: he told the writer that it was his conviction that the lady here named would stand at the head of her profession. 'I may not live to see it,' he said, 'but her position is assured: there is no voice in the country, English or foreign, to equal hers.' He lived to see his presentiment fulfilled; but we have now to deplore the sudden, if not premature, close of the honorable and useful career of one who invariably held out the hand of encouragement to the youthful professors of the art of which he was so distinguished an ornament.

"The late Mr. Harper was an active supporter of the Royal Society of Musicians, of which association he became a member as early as the year 1815. Finding improvements about to be made in the orchestra of the Philharmonic, a year or two since, Mr. Harper, anticipating rather than feeling the inroads age usually makes at the time of life at which he had arrived, resigned his post of first trumpet, yet without sacrificing other engagements: hence his name has frequently appeared, even up to the day of his death, in the programmes of some of the principal miscellaneous concerts of the metropolis, as well as in those of the provincial festivals. Mr. Harper, with that disinterestedness which characterized his general actions, frequently gave his services in the cause of charity; nor were they withheld from some of the minor amateur associations in the metropolis: he was a frequent visitor of and performer at the concerts of the Cecilian Society.

"Mr. Harper has several sons in the profession, upon the eldest of whom his mantle may truly be said to have descended. Mr. Thomas Harper stands now as the first trumpet player in this or any other country; nor is his ability confined to the trumpet: he is, singularly enough, a very masterly cornet player — the two instruments differing widely in the qualifications necessary to be possessed by him who would excel in each. Mr. C. Harper is also a distinguished performer on the horn; and Mr. Edmund Harper, located at Hillsborough, in Ireland, has earned a high reputation as a pianist and composer."

HARPSICHORD. A stringed instrument, consisting of a case formed of mahogany or walnut-tree wood, and containing the belly, or sounding board, over which the wires are distended, supported by bridges. In the front the

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keys are disposed, the long ones of which are the naturals, and the short ones the sharps and flats. These keys, or levers, being pressed by the fingers, their enclosed extremities raise little upright, oblong slips of wood, called jacks, furnished with crow-quill plectrums, which strike the wires. The great advantage of the harpsichord beyond most other stringed instruments consists in its capacity of sounding many notes at once, and forming those combinations, and performing those evolutions of harmony, which a single instrument cannot command. This instrument, called by the Italians *clavi-cembalo*, by the French *clavecin*, and in Latin *clave cymbalum*, or *clave-cimbalum*, is an improvement upon the *clarichord*, which was borrowed from the harp, and has, for more than a century, been in the highest esteem, and in the most general use, both public and private, throughout Europe; but since the invention of that fine instrument, the grand pianoforte, its practice has considerably declined.

HARRER, GOTTLOB. A director of the music at Leipsic about the year 1745. He studied counterpoint in Italy. Frederic the Great, during his stay in the above town, much admired Harrer's performance on the piano, and commanded his daily attendance at his chamber concerts.

HARRIES, HEINRICH, a clergyman in the duchy of Schleswick, wrote some works on music, and some vocal compositions, in the latter part of the last century.

HARRINGTON, DR., a physician at Bath, was a celebrated amateur musician and vocal composer in the latter part of the last century. He was a lineal descendant of Sir John Harrington, the godson of Queen Elizabeth, and translator of "*Orlando Furioso.*" A volume of glees, sung at the Bath Harmonic Society, and published in the year 1797, contains the principal part of the following compositions by this master; the remainder are to be found in a volume of glees published by the doctor, in conjunction with Edmund Broderip, organist of Wells Cathedral, and the Rev. William Leeves, of Wrington, Somersetshire, composer of the still prevailing melody of "Auld Robin Gray:" "Now we're met like jovial fellows," glee, three voices. "How happy, how joyous are we!" glee, five voices. "I gave her cakes, and I gave her ale," canon, three in one. "Ianthe the lovely," ballad harmonized. "Success to our innocent social delight," glee, three voices. "The Bath Toast," glee, three voices. "The Alderman's Thumb," glee, three voices. "O synge unto my roundelaies," glee, three voices, words from Rowley's poems. "O thou whose notes could oft remove," glee, three voices. "The rose's life is one short day," glee, three voices. "How happy, how joyous," glee, five voices. "O that I had wings like a dove," rota, three voices. "Give me the sweet delights," catch, three voices. "Sweet doth blush the rosy morning," duet. "How sweet in the woodlands," duet. "Life's short moments still are wasting," glee, three voices. "How great is the pleasure," catch, three voices. "At the close of the day," glee, three voices. "See o'er the brow the moon doth peep," fairy glee, three voices. "Come, follow, follow me," fairy glee, four voices. The last of the doctor's publications that we are acquainted with appeared in March, 1800, with a dedication to the king. It is a sacred dirge for passion week, "*Eloi! Eloi!* or the Death of Christ," and was sung by Madame Mara, Nield, and Welch.

HARRINGTON, a celebrated performer on the hautboy, was born in Sicily. He was a pupil of Lebrun. He performed at Salomon's concerts in London, in the years 1793 and 1794.

HARRINGTON, JOHN. An old English composer in the reign of Henry VIII. He studied counterpoint under Tallis. See HAWKINS, SIR JOHN.

HARRIS, JOSEPH. Many years organist of St. Martin's Church, Birmingham. His abilities as a composer were well known; the works of Handel were his chief model. He died at Liverpool in the year 1814.

HARRIS, JOSEPH MACDONALD, was placed at an early age as a chorister in Westminster Abbey, under the late Mr. Guise, where he remained till the breaking of his voice, when he received from the dean and chapter a marked testimony of their approbation of his conduct. On leaving the choir he became the pupil of the late Robert Cooke, then organist of Westminster Abbey, but is principally indebted for his professional acquirements to the works of Purcell, Corelli, S. Bach, Handel, Haydn, and Mozart, all of which he has carefully studied. Harris has subsequently been employed as a conductor of concerts, public and private; also as a pianoforte and singing master and composer.

In the following list will be found the principal part of his compositions. Vocal trios: "Ye sleeping echoes wake, again." "The heart that bends at beauty's throne." "The May Bird." "Daylight when the storm is o'er." "Virtue chains the conquer'd soul." "Zephyr, whither art thou straying?" Duets: "Adieu, loved youth." "O, dinna weep." "The rainbow's lovely in the eastern cloud." "Come, all ye youths." Songs: "Come, if thou prize a love like mine." "The Indian Hunter's Song." "Must it be?" "We part, forever part, tonight." "*Visetto amabile.*" "The Evening Song." "The Child of Tantalus." "The Cid's Rising." "The charmed Bark." "One Set of harmonized Airs." Piano-forte: "The Oddity," a rondo. "Introduction to an original Theme, and Variations." "Variations on a Scotch Air." "Variations on a Welsh Air." "Fantasia for the Piano-forte." "*La Suissesse*, as a Rondo." "Introductory Exercises for the Piano-forte."

HARRISON, ROBERT. This celebrated English singer, born in 1760, was trained from his earliest years among the choristers of the Chapel Royal of England. In this school and its adjuncts, the king's concerts, and those meetings which are supported by the gentlemen of the chapel, he continued till his death. His voice was a legitimate tenor, of no extensive compass, (about two octaves, from A to A,) of very limited power, but of a tone enchantingly rich and sweet. Harrison's conception was chaste, and it is probable that he owed the peculiar superiority he enjoyed over all others in this respect, and the infinitely minute finish of what he did, to the limited power of voice we have already spoken of. But this natural disqualification for the bolder flights of imagination ought not to

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impeach the character of his judgment. In all that he voluntarily attempted it was scarcely possible to conceive any thing more pure. We say in what he voluntarily attempted, because it is a necessary reservation against the general cast of songs which provincial meetings, where oratorios are done entire, entail upon the profession. Harrison's choice we should estimate by the songs which he adopted in concerts of selection. They were commonly Dr. Pepusch's cantata of "Alexis," Handel's "Lord, remember David," and "Pleasure my former ways resigning," Dr. Boyce's "Softly rise," Zingarelli's "*Ombra adorata*," Webbe's "A rose from her bosom had strayed," and, in later days, Attwood's "Soldier's Dream," and Horsley's "Gentle lyre." In fine, in the true *aria cantabile*, Harrison was the most finished singer of his age or country, or perhaps of Europe. He died in 1812, at the age of fifty-two.

HART. (G.) Major, in regard to keys and modes. Same as *dur*.

HART, PHILIP, supposed to be the son of James Hart, one of King William's band, and whose name frequently occurs in the "Treasury of Music," and other collections of that time, was organist of the Church of St. Andrew Undershaft, and also of St. Michael's, Cornhill. There are extant of his composition a collection of fugues for the organ, and the morning hymn from the fifth book of the "Paradise Lost," which latter work he published in March, 1729. He died about the year 1750, at a very advanced age.

HART, JOSEPH, was born in London in 1794, and entered St. Paul's Cathedral, as one of the choristers, at the age of seven years and a half, under the instruction of J. B. Sale, Sen. At the age of eleven, he acted as deputy for Mr. Attwood, the organist, on several occasions. Whilst in the cathedral choir, Hart received private instructions on the organ from S. Wesley and M. Cook, organist of Bloomsbury; he also had lessons on the piano-forte from J. B. Cramer. He remained in the choir nearly nine years, and at sixteen years of age was elected organist of Walthamstow church, Essex, which situation he left to become organist of Tottenham, Middlesex; this last appointment he held in 1825. It should be mentioned that Hart was elected organist of Tottenham, after a public competition and trial of skill of nine candidates. After Hart left St. Paul's Cathedral, he went also as domestic organist to the Earl of Uxbridge, where he remained three years; and it was at his lordship's decease that he entered the profession as a teacher, composer, &c. At the termination of the war in 1815, quadrille dancing became the fashion, when Hart attended private parties as a piano-forte performer, and wrote several popular sets of quadrilles; for instance, a set from "*Il Don Giovanni*," "Fifth Set from *Il Turco in Italia*," "Sixth Set from *La Gazza Ladra*," &c., &c. He published "An easy Mode of teaching Thorough Bass and Composition," a work especially intended for schools and young professors. He was during three years chorus master and piano-forte player at the English opera, during which time he composed several musical farces: "Amateurs and Actors," "Bull's Head," "Walk for a Wager," and the popular dramatic opera of "The Vampire."

HARTMANN, C. A German composer, for some time in the Russian service, and subsequently resident at Paris, where he was a member of the Royal Academy of Music, and much celebrated as a flutist. Among his works are "*Six Airs, Français et Russe, Variations pour la Flute, avec Accompagnements d'un V. ou Violoncello.*" "*Recueil de Préludes dans toutes Sortes de Modulations pour la Flute.*" "*Recueil d'Airs nouveaux.*" "*Recueil de Points d'Orgue dans tous les Tons majeurs et mineurs.*" "*Trois Duos pour deux Flutes,*" Op. 7. The whole of the above were published at Paris.

HARTMANN, C. H., an organist at Limbeck, in Germany, has published, since the year 1781, several sets of sonatas for the piano, and some dramatic music.

HARTMANN, H. A. F. *Chef-d'orchestre* at the French theatre in St. Petersburg. His son was director of the music at Moscow in 1801, on the occasion of the coronation of the Emperor of Russia.

HARTMANN, JOHANN, a musician at Ploen, died in Copenhagen in 1791. He composed much vocal music to Danish words; also some music for the piano.

HARTUNG, CARL AUGUST, one of the most famous organ builders of the eighteenth century, lived at Erfurt, and died in 1780.

HARTUNG, CARL AUGUST. Organist of the reformed church at Brunswick. He has published some vocal music since the year 1783.

HASER, CHARLOTTE HENRIETTA. A celebrated singer, born at Leipsic, in 1784, daughter of the director of music in the university at Leipsic. In 1804 she was engaged at the Italian opera at Dresden. In 1807 she went through Prague and Vienna to Italy. Her fine voice, her execution, and her persevering efforts to combine the advantages of the Italian and German methods, gave her a brilliant success. In private life, she was distinguished for the correctness of her morals, and her uncommon modesty. The most celebrated theatres in Italy contended for her. She was repeatedly called to Rome, where she obtained great applause. She was the first female singer in Italy who appeared in male characters, and ventured to cope with the celebrated artists Crescentini, Veluti, &c. In Naples, she was engaged at the Theatre of San Carlo for a year, and was commonly known by the name of *La Divina Tedesca*. She afterwards married Vera, a respectable advocate in Rome, and retired from the stage.

HASLER, JOHANN LEONHARD, son of Isaac Hasler, a musician at Nuremberg, and born in 1564, was court musician to the Emperor of Germany. In 1584 he went to Venice, where he studied counterpoint under the celebrated Andrea Gabrieli. In 1601 he proceeded to Vienna, where the Emperor Rudolph II. not only took him into his service as musician, but granted him a patent of nobility. He died in 1612. His works were very numerous, but chiefly vocal, and for the church. He had two brothers, who were also very eminent as organists.

HASSE, GIOVANNI ADELFO, called, in Italy, *Il Sassone*, chapel-master to the King of Poland, (Elector of Saxony,) was born at Berge-

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dorf, near Hamburg, in the year 1699. He learned the first elements of music at Hamburg, where he went to school. His extraordinary talents for the science were first observed by Johann Ulric König, a celebrated poet and musical amateur, who recommended him, in 1718, as tenor singer at the opera in Hamburg, to which theatre the renowned Keiser was then composer, and whose compositions served as a model to Hasse. He made extraordinary progress in the succeeding four years, at the expiration of which his protector König obtained for him the situation of singer to the court and theatre at Brunswick. His studies had, however, been by no means confined to singing, as he had become an excellent pianist, and in the year after his arrival at Brunswick, composed an opera called "*Antigono*," which was well received in that town. Still, Hasse had abandoned himself too much to his genius, without studying any of the profound rules of counterpoint; and he began to feel the inconveniences of this negligence, and resolved to travel into Italy for the purpose of studying composition in one of its most celebrated schools. In 1724 he went to Naples, where he placed himself for a short time under the tuition of Porpora. Amongst the great musicians who were then in that city, Alessandro Scarlatti was the most conspicuously eminent, and Hasse ardently desired to profit by his instructions, but dared not make the proposition to him, fearing that his pecuniary means would not permit his affording a proper remuneration. His good genius, however, carried him through this difficulty; for meeting Scarlatti in society, he so gained on the venerable composer's affections by his talents, modesty, and respectful manner towards him, that he in a short time called Hasse his son, and offered to give him lessons gratuitously. It may well be supposed that Hasse accepted this offer with no common delight. In the year 1725 he received an order from a rich banker to compose a serenata; this was the first opportunity of making known his talents in composition which had offered itself in Italy. His serenata was for two voices, and sung by Farinelli and Fosi before a brilliant audience with unanimous applause. This first success was extremely favorable to him, and he was soon after desired to compose an opera for the Theatre Royal. His piece was "*Sesostrate*," and so perfectly established his reputation, that he was afterwards called in Naples *Il Caro Sassone*. After this epoch, all the great theatres of Italy disputed the honor of possessing him as *maestro* at the head of their orchestras. In 1727 he went to Venice, where he was nominated chapel-master to one of the conservatories. His success in this city was still increased through the interest of the celebrated Faustina, who afterwards became his wife. Amongst the compositions which he produced in consequence of his situation as chapel-master, a "*Miserere*," for two soprano voices and two altos, with an accompaniment for two violins, violoncello, and double bass, was so peculiarly admired, that the great Padre Martini called it divine music. In 1730 he made himself further known at Venice by the composition of two operas, "*Dalila*," and "*Artaserse*," the words of the latter being written for him by Metastasio. His reputation had by this time extended to Germany, and he was offered the situations of chapel-master and opera composer to the King of Poland and Elector of Saxony, with a salary of twelve thousand dollars per annum for himself and Faustina, to whom he was now married. They accepted these terms, and arrived at Dresden, where Hasse shortly afterwards composed the opera of "*Cleofide, o Alessandro nelle Indie*." This piece was played for several successive weeks, and the most celebrated singers of Italy performed in it. We find Hasse, soon after this, again journeying to different towns in Italy, and he thus seems to have divided his time between Italy and Germany. It was at this period that the spirit of party which reigned in the opera establishment of London had reached its acme. The noble directors, not being able to appease the differences between Handel and the singers, at length separated from that composer, and opened a second Italian theatre in Lincoln's Inn Fields, of which Porpora had the management, who engaged the renowned Farinelli, Senesino, and Cuzzoni as principal singers. The compositions of Porpora could in no way, however, compete with those of Handel, and Hasse was accordingly invited to England, and arrived there in 1733, when his opera of "*Artaserse*" was performed for the *début* of the matchless Farinelli, and became such a favorite with the town that it was played forty times during Farinelli's stay in England. Nothing, however, could induce Hasse to remain in England, probably from the virulence of the musical cabals at that time, and he returned to Dresden, where at length, in the year 1740, he settled. In the campaign of 1745, Frederic the Great entered Dresden on the 18th of December, after the battle of Kesseldorf, when, being desirous of witnessing the talents of Hasse, he commanded one of his grand operas. "*Armenio*" was chosen, which so enchanted the king, that he sent Hasse a present of one thousand dollars and a diamond ring. In 1755 Hasse lost his fine voice so completely as hardly to be heard in speaking. In 1760, at the bombardment of Dresden by the Prussians, all the property in furniture, &c., of Hasse, and among the rest his manuscript music, was destroyed by fire. This loss the more deeply affected him, as he was on the point of publishing a complete collection of his works, the expenses of which the king had promised to defray. In 1763 the court of Dresden experienced such reverses, that many persons attached to it were dismissed from their employments, among whom Hasse and his wife were obliged to retire on a small pension. Soon after this he went to Vienna, and in the following three years composed six operas for that capital. In 1769 he brought out "*Piramo e Tisbe*," an interlude, remarkable for a character of music distinct from all his other compositions. His last opera was "*Ruggiero*," performed at Milan in 1771, on the marriage of the Archduke Ferdinand. After this he retired to Venice, and in 1780 composed a "*Te Deum*," which was sung in the presence of the pope. This was his last composition, and he died at Venice in 1783, in his eighty-fourth year. He had composed, only a few years before his death, a "*Requiem*," which he meant to be performed at his funeral service. This work proves that he had retained his full powers for composition to a very advanced age. Dr. Burney considered Hasse to be the most learned, natural, and elegant, and at the same time the most voluminous composer of his age,

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An equal judge of music and poetry, he showed as much judgment and genius in the expression of his words as in the sweetness and melody of his accompaniments; he considered the voice as the essential object of dramatic music, and paid every attention to make it conspicuous in his operas, and not hidden by loud and chromatic instrumental accompaniments. He had also his detractors. The learned Homilius reproaches his works with want of harmony; and, in point of fact, he was in this respect much below Bach, Handel, and Graun; occasionally, however, there are *morceaux* in his works most powerfully harmonious. It should be remembered that his taste was formed under Porpora, Scarlatti, Leo, Vinci, and Pergolese, at a period when the simple and natural were considered sufficient to charm the ear and please the public taste. To this ancient partiality for simplicity he always remained faithful. Hasse composed so much that it is said he often could not recognize his own music when played. He set all the operas of Metastasio in two, three, or four different ways. Hasse was agreeable in person, and of excellent disposition and principles. The following is a list of some of his compositions: "*Sesostrate*," Op. Naples, 1726. "*Attalo*." "*Re di Bitinia*," Naples, 1728. "*Dalila*," Venice, 1730. "*Demetrio*," Venice, 1732. "*Olimpia in Eruda*," 1740. "*Antigono*," "*Leucippo*," "*Dido*," "*Semiramide*," all operas. Church music, oratorios: "*Serpentes in Deserto*," "*La Virtu a pié della Croce*," "*La Deposizione della Croce*," "*La Caduta di Gerico*," "*Magdalena*," "*Il Cantico dei fanciulli*," "*La Conversione di S. Agostino*," "*Il Giuseppe riconosciuto*," and "*Pellegrini al Sepulchro di nostro Salvatore*," all published at Leipsic in 1784. "*St. Elena all' Calvario*," twice composed. A "*Te Deum*," Venice, 1780. "*Te Deum*," at Dresden. "*Litania of the Virgin*," Venice, 1727. "*Litania for two Sopr., Alto, and Organ*." "*Litania for two Sopr., with Instrumental Accompaniments*."

HASSE, FAUSTINA BORDONI, wife of the preceding, born at Venice in 1700, was a pupil of Michael Angelo Gasparini, of Lucca. She may be said to have invented a new mode of singing, by running divisions, with a neatness and velocity which astonished all who heard her. She had the art of sustaining a note longer, in the opinion of the public, than any other singer, by taking her breath imperceptibly. Her beats and trills were strong and rapid, her intonation perfect, and her professional perfections were enhanced by a beautiful face, a symmetric figure, though of small stature, together with a countenance and gesture on the stage which indicated an entire intelligence and possession of the several parts which she represented. She first appeared as a theatrical singer at Venice, in 1716, in the opera of "*Ariodante*." In 1719 she appeared on the same stage with Cuzzoni and Bernachi, in an opera composed by her master, Gasparini. Here she is called *Virtuosa di Camera* of the elector palatine. In 1722 she sang in Leo's opera of "*Bajazet*," at Naples; and in 1725, at Vienna, where, according to Apostolo Zeno, she received great honors, as well as presents. At the palace of Prince Lichtenstein, after singing to a great assembly, she was presented with a purse containing a hundred pieces of gold, and nearly as much more at the French ambassador's. She remained in England but two seasons, and then returned to Venice, where, in 1732, she was married to Hasse, and soon after went with her husband to Dresden, in the service of which court she continued till the year 1756. During the war they retreated to Vienna, and remained there till the year 1775; then retiring to Venice, the place of Faustina's nativity, they ended their days in that city. Faustina died in 1783, at the great age of ninety, and her husband soon after.

HASSE, NICOLAUS, organist and composer at Rostock in 1650, published "*Deliciæ Musicæ*," and other collections of instrumental music.

HATTASCH, HEINRICH CHRISTOPHE. An actor and composer of some German operettas, between the years 1780 and 1795.

HATTASCH, DISMA, a violinist in the Royal Chapel of Saxe-Gotha, born in 1725, entered, in 1751, the service of the Duke of Gotha. Two symphonies and six violin solos of his composition are known. He died in 1777.

HATTON, DAVID, of Thornton, North Britain, was born in 1769. He had great musical talents, and invented a musical instrument, called *flutorum*, something in the shape of an Irish bagpipe, upon which he played, with tolerable accuracy, most of the old Scotch tunes. His house, both internally and externally, was a perfect curiosity with figures, devices, and emblems of the most incongruous beings in nature; many visitors resorted thither in consequence. He had a coffin made for himself some years before his death, and realized the cost, by exhibiting the eloquent though mute *memento mori*. He died November 22, 1847, leaving a considerable property to be divided among some distant relations, as he never was married.

HATZFELD, COUNTESS OF. A celebrated amateur musician. She performed, about the year 1793, at a private theatre in Vienna, several principal characters in Italian operas, and was considered equal to almost any professional singer of her time.

HAUDIMONT, ABBÉ D', a pupil of Rameau, was worthy of his master in the expression of his compositions, and perhaps surpassed him in taste. He wrote much for the church about the year 1780.

HAUFF, WILH. GOTTL. A singer in a regiment of Saxe-Gotha, in the service of Holland. He published at Paris, in 1774, six symphonies, and afterwards, in 1776 and 1777, six sextuors for wind instruments, three trios for the harpsichord, and six quatuors for violins.

HAUG, VIRGILIUS, published a work called "*Erotemata Musicæ Practicæ ad captum puerilem formata*," Breslau, 1541.

HAUPTMANN, MORITZ. As a contrapuntist and harmonist, Herr Music Director Hauptmann is now acknowledged to stand at the head of the profession. He was born in Dresden, A. D. 1794. His father was "king's master builder," and educated his son Moritz for an architect, at the same time giving his son a good musical education, he manifesting an early taste for music. The father, seeing finally that his son's preference

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was decidedly in favor of music as a profession, let him take his own choice; and from his seventeenth year he devoted himself entirely to his favorite study. His last teacher was Dr. Spohr, then concert master in Gotha, with whom he studied composition and the violin. In 1812 he returned to Dresden, where he accepted an engagement as "chamber musician" to the king. In 1813 he made a tour to Prague and Vienna, and from this time his popularity increased, and his fame spread quite extensively. In 1815 he gave up his engagement at Dresden, and made a tour to Russia. Here he remained in St. Petersburg, Moscow, and the other cities, teaching and composing, about five years, after which he returned to Germany, and in 1822 accepted an engagement at Cassel. During this engagement he made a professional journey into Italy, obtaining leave of absence for a year. In 1842 Professor Hauptmann was chosen cantor to the Thomas School, and director of music in the two principal choruses, viz., St. Thomas and St. Nicolas, at Leipsic, which post he still occupies. Soon after his settlement in Leipsic, he was called to take the head of the profession of counterpoint and fugue at the Conservatory. Professor Hauptmann's compositions for the church are very much sought after, being of an artistical and also of a devotional style. His songs, one and four-voiced, are also very popular, and of the former, especially, he has composed very many. A set of Italian songs, written while in Italy for a contralto voice, (the voice of his bride,) are very beautiful. Besides a great quantity for the piano-forte and for stringed instruments, he has composed a full mass for chorus and orchestra, an "*Offertorium*"—"*Salve Regina*"—for four voices, very celebrated, and deservedly so; also an opera, called "*Matilda.*" Professor Hauptmann is also an excellent mathematician. But, notwithstanding his great popularity and enviable position in public, either as a teacher, composer, or director, it is in private that Professor Hauptmann's life is the most enviable. As a teacher he is patient, faithful, and most thorough. He is small of stature, a little bald, with a high, broad forehead, and a countenance lined with the marks of hard study, but beaming with gentleness and amiability. In 1841 Herr Hauptmann married Fraulein Hummel, a young and highly accomplished lady, a fine alto singer, and a superior *artiste* in painting and drawing. Her pencillings are highly spoken of by good judges.

HAUPTMANUAL. (G.) The set of keys belonging to the great organ.

HAUPTPERIOD. (G.) A capital period.

HAUPTSATZ. (G.) The principal subject or theme.

HAUPTSTIMME. (G.) A principal part.

HAUPTWERK. (G.) The great organ.

HAUSCHKA, VINCENZ, a celebrated violoncellist at Vienna, was born in Bohemia in 1766. Among other works, he has published "*Six Sonates pour Violoncello avec Accompagnement de Bass*, Op. 1, *Première et Deuxième Partie*," Vienna, 1803, and "*Deutsche Gesänge fur 3 Stimmen*," Vienna.

HAUSSE. (F.) The nut of a violin or other bow.

HAUSEN, JOHANN, harpist to the Duke of Weimar, died in 1733.

HAUSEN, WILHELM, an ex-Jesuit, published some sacred songs at Dillingen in 1763 and 1764.

HAUSER, URIEL, a Franciscan monk, was born in 1702. He wrote "*Instructio Fundamentalis Cantus Choralis ad usum Reform. Prov. Tirl.*" 1765.

HAUSIUS, CARL GOTTLOB, an amateur musician at Leipsic, was born in 1755. He published several collections of songs at Leipsic, between the years 1784 and 1794.

HAUSMANN, a musician at Paris, published, about the year 1792, several pieces from operas, as airs, overtures, &c., arranged for the piano-forte.

HAUSMANN, VALENTIN. Son of Valentin Hausmann, a musician at Nuremberg, at the time of the reformation. The father wrote some music for the reformed churches, as did the son, with the addition of much other vocal music, consisting chiefly of madrigals, between the years 1590 and 1610. The two grandsons and great-grandson of the elder Hausmann were also organists and musicians, and all named Valentin; consequently music under that name is to be found in Germany, bearing date as early as 1510 and as late as 1750, which is about the period of the decease of the last of that name.

HAUT. (F.) Acute, high, shrill; as, *haut contre*, high, or counter tenor; *haut dessus*, first treble.

HAUTBOY. Called in orchestral scores by the Italian name *oboe*. A portable wind instrument of the reed kind, consisting of a tube gradually widening from the top towards the lower end, and furnished with keys and circular holes for modulating its sounds. The general compass of this instrument extends from the C clef note to E in alt; but solo performers frequently carry it two or three notes higher. In order to sound its lowest C♯ the instrument requires a key for that express purpose. The oboe, now most commonly in use, has eight keys, which enables it to produce all the flats and sharps throughout a compass of two octaves and a half. The tone of the hautboy, in skilful hands, is grateful and soothing, and particularly adapted to the expression of soft and plaintive passages. Its name is French, — *haut bois*, that is, high wood, — and was given to it because its tone was higher than that of the violin, originally. The hautboy is shaped much like the flute, only that it spreads or widens more at the bottom, like the clarinet.

In order to play this instrument, you must hold it aslant, and fix your reed between your lips about half way from the extremity of the scraped part, forcing in with your reed, as it were, the under part of your upper lip, which will give you a greater power over your instrument, and prevent its tiring you. Blow strong with all the holes stopped, and you will sound C, the lowest note of the instrument. Then raise the fourth finger of the right hand, which must be the low-

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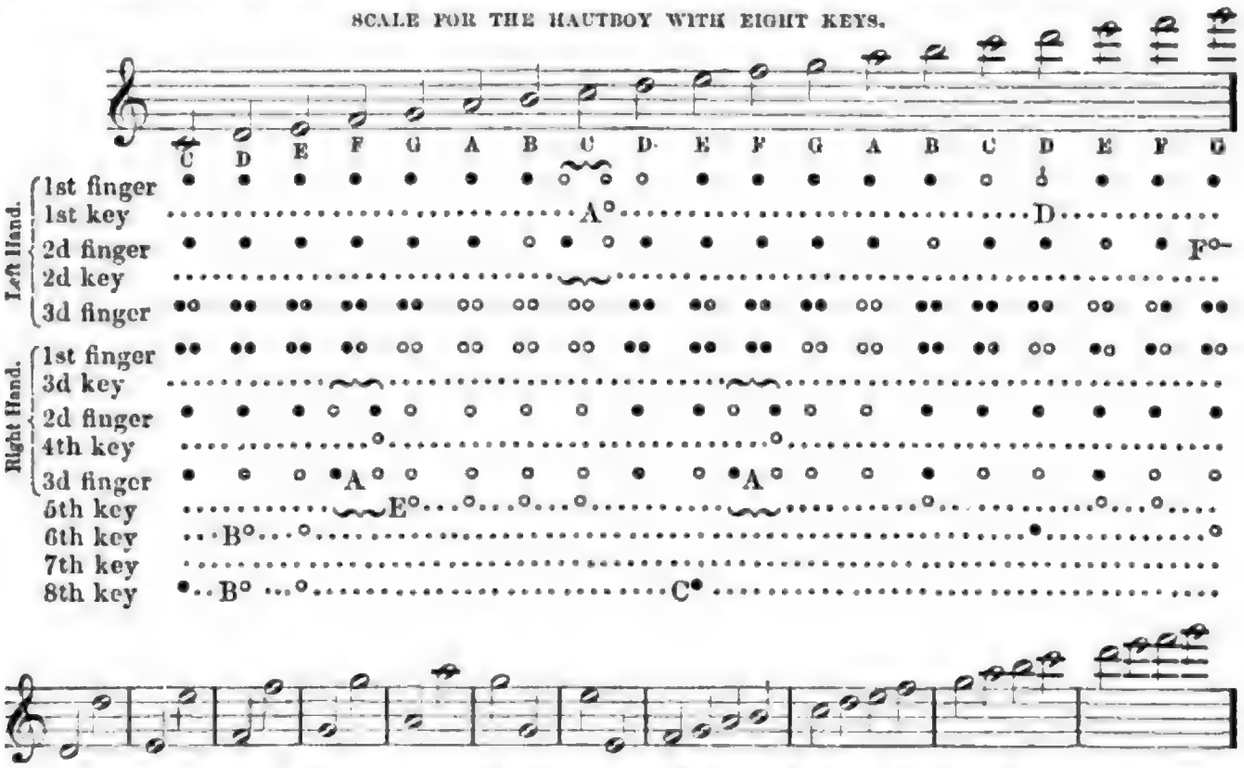
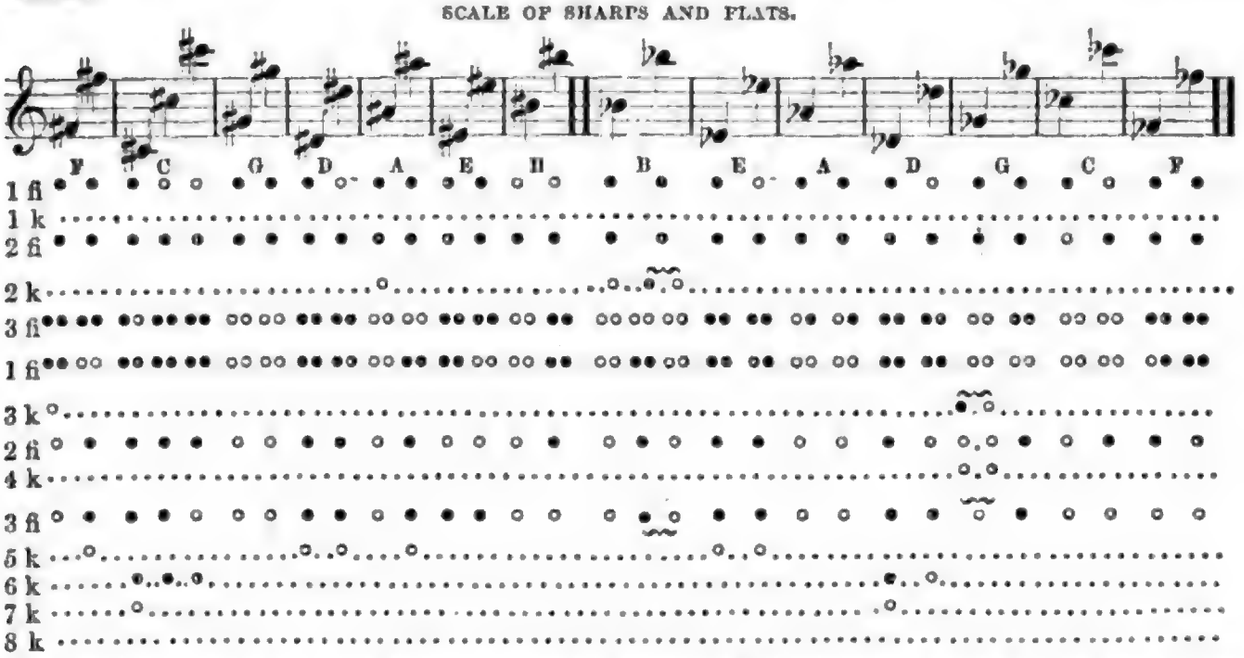
est, and you will sound D: when you have come to D on the fourth line, pinch the reed with your lips for the rest of the notes. The third finger of the left hand generally covers two holes; but it is sometimes slipped on one side. See the scale of flats and sharps. The black dots signify the holes which are to be stopped, and the white ones those which must be left open. You will observe that some letters will admit of two ways of blowing; you will find by practice which will be the easiest and best. In trying the reeds for the hautboy, make choice of that which crows freely without a pressure of the lips. Before you fix the reed to the instrument, wet it a little, which will make it go easier than when dry. The celebrated Mr. Fischer introduced a method of softening and improving the tone of the instrument, by inserting some cotton or wool in the bell, which, however, must not be put up higher than the air holes.

SCALE FOR THE HAUTBOY WITH EIGHT KEYS.



In rising and falling these octaves, the beginner will be ready to think that the lower D sounds flat, and out of tune, which may be the case, unless the low notes are blown strong and full, and the middle A rather soft, which should be remembered, as A is the pitch of your instrument in concert.

SCALE OF SHARPS AND FLATS.



A. Either of these ways of fingering may be used.—B. The keys are marked only when they are to be used.—C. This key is employed merely to ensure the proper intonation of E which is uncertain in some hautboys.—D. The o- with a line drawn through it indicates that only one half of the hole which it represents must be stopped.—E. This key may be pressed down from C to G if necessary; this will sometimes be found useful in maintaining the proper position of the instrument. —F. This hole must be scarcely open. Indeed this note and the adjacent F♯ are seldom used.

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HAWES, WILLIAM, was born in London in 1785, and became a chorister in the Chapel Royal, under Dr. Edmund Ayrton, in 1793, where he remained till 1801. In 1802 he first engaged publicly in his profession, by becoming a performer on the violin in the band of Covent Garden Theatre, and about the same time commenced business as singing master; he also attended the Ancient, Vocal, and most other concerts. In 1803 he was appointed deputy vicar choral of Westminster Abbey, and continued in that office till fully appointed. In July, 1805, he obtained the appointment of gentleman in ordinary of his majesty's Chapel Royal. In 1806 he became an honorary member of the Noblemen's Catch Club. In 1807 he was elected a member of the Royal Society of Musicians; and in 1808, honorary member of the Somerset House Lodge, and of the societies called the Madrigal and Concentores. He was one of the original associates of the Philharmonic, which commenced in 1813, and a member of the professional concert, which followed shortly after, but on account of the party spirit which then prevailed so widely in the profession, quitted the former society, on the breaking up of the latter. In 1814, he was appointed almoner, master of the boys, and lay vicar of St. Paul's Cathedral, and in 1817, master of the children of his majesty's Chapel Royal, and lutenist to his majesty; in the same year he was also fully appointed vicar choral of Westminster Abbey, but resigned the latter situation in 1820, considering himself treated with undue severity, in being refused privileges which others had before, and have since, enjoyed. He was the first promoter of the Royal Harmonic Institution, under the design of giving composers the means of publishing their own works, and consequently reaping the whole advantage which should arise from their sale. For this purpose the old Argyle rooms were rebuilt, and a magnificent establishment opened. The following are among the more favorite original works and arrangements of this composer. Songs: "Barbara Allan," "Charlie is my darling," "Comin' through the rye," "Father William," "Friendship," "He's dear, dear to me," "John Anderson my jo," "I think on thee," "Logie o' Buchan," "Lang syne," "My harp alone," "My Ellen, alas! is no more," "O this love," "O that I could recall the day," "O, saw ye my father," "O Bothwell bank," "O for ane-an'-twenty, Tam," "O, Kenmure's gone awa'," "Sleep, baby mine," "The land o' the leal," "The green spot that blooms o'er the desert of life," "Tak' your auld cloak about ye," "The Beacon," "To the Moon," "There grows a bonny brier," "Wert thou like me," "We're a' noddin at our house at hame," "He's far, far frae me." Glees: "Allen a dale," three voices; "Bring me flowers, bring me wine," four voices; "Boy, who the rosy bowl doth pass," four voices; "Fairy glee, (We fairy folks,)" four voices; "Gallant and gayly," three voices; "Henry cull'd the floweret's bloom," four voices; "John Anderson my jo," three voices; "Lovely Phillis," four voices; "O, saw ye my father," four voices; "O, Bothwell bank," three voices; "Sweet, modest floweret," four voices; "Since then I'm doomed," four voices; "The Shepherd's Daughter Sally," four voices. He has also republished Morley's collection of madrigals, entitled "The Triumphs of Oriana."

HAWKINS, SIR JOHN, was the son of an eminent surveyor and builder, and born in 1719. After having passed through the usual course of school education, he was placed under the care of Mr. Hoppus, for the purpose of being brought up to his father's business. This, however, having been found contrary to the general bent of his inclination, he was afterwards articled as a clerk with an attorney. In this situation, by abridging himself of rest at night, and rising every morning at four o'clock, he not only found an opportunity for reading all the most eminent law writers, but also the works of the most celebrated authors both in verse and prose. About the year 1741, a club having been instituted by Mr. Immyns, an attorney of his acquaintance, the amanuensis of Dr. Pepusch, and some other musical men, called the Madrigal Society, to meet every Wednesday evening, Mr. Hawkins became a member of it, and continued so for many years. He became also a member of the Academy of Ancient Music. In the year following, Mr. Stanley and he published, at their joint expense, six cantatas for a voice and instruments, the words of which were furnished by him, and the music by Mr. Stanley. These succeeding beyond their most sanguine expectations, a second set was published a few months afterwards, which succeeded equally well. As these compositions were performed at many of the public places, the author acquired considerable reputation as a poet; and being a modest and well-informed young man, of unexceptionable morals, they obtained for him an extensive acquaintance. Among these was Peter Storer, Esq., of Highgate, whose daughter he afterwards married. In the winter of 1749 Dr. (then Mr.) Johnson instituted a club at the King's Head, in Ivy Lane, near St. Paul's, and Mr. Hawkins was invited to become one of the first members. On the death of his wife's brother, in 1759, having received a large addition to his fortune, he retired from business, and bought a house at Twickenham; and two years afterwards, his name having been inserted in the commission of the peace for the county of Middlesex, he became a most active and useful magistrate. Mr. Hawkins's love of music induced him to form a collection of the works of the best composers, and among other acquisitions, he had the good fortune to become possessed of several most scarce and valuable theoretical treatises on the science, which had formerly been collected by Dr. Pepusch. With the knowledge which he acquired from these books, he was requested by several eminent musical men to set about the preparation of materials for a work, then much wanted, the "History of the Science and Practice of Music." After sixteen years' labor, he, in 1776, published, in five quarto volumes, his History, which he dedicated to the king. Few works have been attacked with more acrimony and virulence than this. Its merit, however, as containing much original and curious information, which, but for its author, must have forever perished, has been amply attested by the approbation of some of the first judges of science and literature. The University of Oxford, in consequence of its publication, offered to him an honorary degree of doctor of laws, as indicative of their opinion of the value of his book. This honor he thought proper to decline. From a long and very intimate acquaintance with Dr. John-

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son, and, as it is generally believed, in consequence of a conversation that passed between them on the subject, Sir John Hawkins, at his death, undertook to write a life of the doctor, which he afterwards published. Scarcely three months after the commencement of this undertaking, he sustained a most severe loss in the destruction of his library by fire. This lamented catastrophe, for a short time, put a stop to the progress of his undertaking. Yet, as soon as he could collect his thoughts, he recommenced his office of biographer to Johnson, and editor of his works, which he completed, and published in 1787, in eleven volumes octavo. With this production he terminated his literary labors; and having, for several years, been accustomed to pass all his leisure time in theological and devotional studies, he now still more closely attended to them, in order to prepare himself for that event, which, in the common course of nature, he knew could not be at a great distance. On the 14th of May, 1789, he was seized with a paralytic affection, under the effects of which he lingered until the 21st of the same month, when he expired. He was interred in the cloisters of Westminster Abbey, in the north walk, near the eastern door into the church, under a stone, containing, by his express injunctions, only the initials of his name, the date of his death, and his age.

HAYDEN, GEORGE, was organist of the church of St. Mary Magdalen, Bermondsey. He composed and published, about the year 1723, three cantatas. There is also extant of Hayden's compositions a pretty song in two parts, "As I saw fair Clora walk alone," which is well known to the proficients in vocal harmony.

HAYDN, FRANCIS JOSEPH, was born in March, 1732, at Rohrau, a small town about fifteen leagues from Vienna. His father was a wheelwright, and his mother, before she married, was cook at the château of Count Harrach, a nobleman residing in the neighborhood. Haydn's father, besides his trade of wheelwright, was the parish sexton. He had a fine tenor voice, and liked music in general, but was particularly fond of the organ. During one of those excursions which are often undertaken by German artisans, being at Frankfort on the Maine, he learned to accompany himself a little on the harp; and on holydays, after the service of the church, he always amused himself with this instrument, while his wife sang. Joseph's birth did not in the least change the peaceable habits of this family. The little concert was renewed every week, and the child, placing himself before his parents, with two pieces of wood in his hands, one for a violin, and the other for a bow, accompanied his mother's voice. Haydn, full of years, and covered with glory, has frequently called to mind the simple airs she sang, so deeply were these little melodies impressed on his musical soul! A schoolmaster of Haimburg, of the name of Frank, and cousin to the wheelwright, came one Sunday to Rohrau, and was present during the performance of one of these family trios; when he noticed that the child, then not six years old, beat time with the utmost correctness and precision. Frank understood music, and begged his relations to allow him to take little Joseph back to Haimburg with him, and attend to his education. They accepted the proposition with delight, in the hopes of getting Joseph more easily into holy orders, if he should be made to understand music. He set off, therefore, for Haimburg, and had been only a few weeks at his cousin's house, when he found there two tambourines. By patience and repeated trials, he at length actually produced by means of this instrument, which has but two tones, a kind of tune, which drew the attention of all those who visited at the school.

Haydn had by nature a sonorous and pleasing voice. Frank, who, to repeat Haydn's own words, treated his young cousin with more blows than bonbons, soon made the little tambourinist play not only the violin and other instruments, but likewise taught him to understand Latin, and to sing at the parish church, in a style that ere long made him known throughout the canton. Chance now brought to Frank's house Reüter, chapelmaster of St. Stephen's Cathedral at Vienna, who was searching round the country for additional voices for his choir; the schoolmaster immediately introduced his little relation to him, when Reüter gave him a canon to sing at first sight.

The precision, distinctness of tone, and fire with which it was performed by the child, astonished Reüter; but, above all, he was enchanted with the beauty of the boy's voice. He remarked, however, that he did not *shake;* and on asking him, smilingly, the reason, the child replied with quickness, "How should I know how to shake, when my cousin himself does not?" "Come to me," said Reüter to him, "and I will teach you." He took him on his knees, showed him how to make two sounds succeed each other quickly, by holding his breath and agitating the top of the pallet. The child succeeded immediately. Reüter, delighted with the success of his little pupil, took a plate of fine cherries, and emptied them into the boy's pocket. The joy of the latter may be conceived. Haydn often mentioned this little incident, and added, laughing, that whenever he made a shake, he fancied he still saw those fine cherries. It may easily be concluded that Reüter determined on not returning alone to Vienna, and the little shaker, then about eight years old, accompanied him thither. Haydn has said, that, dating from this time, a single day never passed at Reüter's without his having practised sixteen, and sometimes eighteen hours. This is especially remarkable, because, whilst at St. Stephen's, he was almost entirely his own master, the children of the choir being only obliged to practise two hours a day. When Haydn attained the age of composition, the habit of study was thus already acquired: indeed, a musical composer has this great advantage over other artists, that his productions are no sooner conceived than they are finished.

With less precocity of genius than Mozart, who, when only thirteen years old, wrote a much admired opera, Haydn, at the same age, tried to compose a mass, which was, not without some reason, ridiculed by Reüter, to the great astonishment, at first, of the young musician; his good sense, however, even at that early age, soon convinced him of the justice of its condemnation. He now began to perceive that a knowledge of counterpoint and of the rules of harmony was requisite; but how was he to learn them? Reüter did not instruct the children of the choir in composition, and never gave more than two lessons in it to Haydn. Mozart had an excellent

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master in his father, who was a good violin player. But poor Joseph was less fortunate, being only a discarded chorister at Vienna, who must pay for any lessons he received, and who had not a halfpenny to apply to that purpose; for his father, although he had two trades, was so poor, that Joseph having once had his clothes stolen, and having informed his father of the circumstance, the poor man with difficulty sent him six florins towards refitting his wardrobe. Of course no master in Vienna would give lessons *gratis* to a little unpatronized chorister; his situation was therefore truly embarrassing. He persevered, however, and in the first place, like Jean Jacques Rousseau, he purchased, at a second-hand shop, some old books on the theory of music, among others the treatise by Fux, which he began to study with a degree of assiduity, not to be checked even by the tremendous abstruseness of Fux's rules. Alone, and without a master, he labored on, and made a number of little discoveries which were subsequently useful to him. Poor, freezing with cold in his garret, without fire, and overcome with sleep, he studied on, by the side of his old broken harpsichord, and thought himself happy. Thus days and nights flew rapidly by, and he has frequently been heard to say, that he never in after life experienced so much felicity. Haydn's predominant passion was rather the love of music than the love of fame; and yet his aspirations after fame had not a tinge of ambition in them. He sought more to please himself, in composing music, than to acquire celebrity.

It was not of Porpora that Haydn learned recitative, as has been represented; his recitatives, so inferior to those of the inventor of this kind of music, prove this; but he acquired through Porpora the true Italian style of singing, and the art of accompanying on the piano-forte, which, to do well, is more difficult than is commonly imagined. He was so fortunate as to obtain these lessons in the following way: A noble Venetian, named Corner, was then at Vienna, as ambassador from that republic. He had a mistress, who was excessively fond of music, and had retained old Porpora in the hotel of the embassy. Haydn contrived, solely from his love for music, to get introduced into the family. He was liked, and used to accompany Porpora and the above lady to the baths of Manensdorff, which was then a fashionable place. Our young friend, who was indifferent to everybody but the old Neapolitan, employed all methods to get into favor with him, and to obtain his patronage. He rose very early every morning, beat his coat, brushed his shoes, and arranged in the nicest order the old man's wig. Porpora was ill-tempered beyond conception, and poor Haydn seldom obtained more for his trouble than the polite epithet of "fool," as soon as he entered his room of a morning. But, at length, the bear finding he was served *gratis*, and having discovered some of the good qualities of his volunteer servant, would occasionally relax in his severity, and give Haydn some good advice. Haydn succeeded more particularly in obtaining this, whenever he accompanied the beauteous Wilhelmina in singing any of Porpora's own airs, which were filled with difficult basses. Joseph at length acquired the Italian taste in singing. The ambassador, surprised at the improvement of the poor young man, settled on him, on his return to the city, a monthly pension of six sequins, (about three pounds sterling,) and admitted him to the table of his secretaries. Haydn was now independent; he bought a black coat, and thus attired, went, as soon as it was light, to take the part of principal violin at the church of the Fathers of Mercy; from thence he proceeded to the chapel of Count Haugwitz, where he played the organ; and afterwards sang the tenor at St. Stephen's. He then returned home, having been fully employed all day, and passed a great part of the night at his piano. His taste and knowledge in composition were thus formed upon the rules and examples which he could collect from the different musicians with whom he associated. Availing himself of every opportunity of hearing good music, and following no one master in particular, he began to form his own opinion of what was beautiful in music, but without any idea, at that time, of introducing a style of his own.

At the age of nineteen, his voice broke, and he was obliged to leave his situation in the class of *soprani* at St. Stephen's, or rather he was expelled from it. One day, in a lively frolic, he took it into his head to cut off the tail of one of his companions' gowns—a crime which was judged unpardonable. He had sung eleven years at St. Stephen's, and the day he left it his only fortune was his rising talent, a poor resource indeed till it becomes known. He had, however, one admirer. Forced to seek a lodging, by chance he met with a wig maker, named Keller, who had often noticed and been delighted with the beauty of his voice at the cathedral, and now offered him an asylum. This Haydn most gladly accepted, and Keller received him as a son, insisted upon his participation of their frugal repast, and intrusted to his wife the care of the young man's wardrobe.

Haydn, finding himself thus established in the house of the wig maker, and exempt from all pecuniary cares, pursued his studies without interruption, and made rapid progress. His residence here had, however, a fatal influence on his after life. Keller had two daughters; his wife and himself soon began to think of uniting the young musician to one of them, and even ventured to name the subject to Haydn; who, completely engrossed in his studies, had no thoughts to bestow on love, but made no objection to the proposal. He afterwards kept his word with that scrupulous honor which was his greatest characteristic, and this union proved far from happy. He now began to think of procuring money by some of his compositions, and his first productions were some little sonatas for the piano, which he sold at a moderate price to the few scholars whom he had been able to meet with; also some minuets, allemandes, and waltzes for the Ridotto. He then wrote, for his amusement, a serenade for three voices, which, with two of his friends, he used to perform on fine nights in the streets of Vienna. A celebrated buffoon named Curtz, commonly called Bernardone, was then director of the theatre of Carinthia, and afforded much entertainment to the public by his jokes. Crowds were attracted to the theatre by his originality, and by his good buffa operas. He had, besides, a pretty wife — an inducement, doubtless, to our nocturnal adventurers, to perform their serenade under the harlequin's windows. Curtz was so struck with the originality of this music, that he

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came into the street to inquire who was the composer. "I," answered Haydn, confidently. "How! you? at your age?" "Every one must have a beginning." "Well, this is singular enough; come in with me." Haydn followed the harlequin, was introduced to the pretty wife, and took his leave with the poem of an opera, entitled "The Devil on Two Sticks," to which he was to compose the music. It was finished in a few days, was received with applause, and Haydn received twenty-four sequins (twelve pounds) for it. But a nobleman, who had no beauty to boast, discovering that he was alluded to under the name of "The Devil on Two Sticks," had the piece prohibited. In the composition of this opera, Haydn often said that it cost him more trouble to find out a way to represent the movement of the waves in a tempest, than it afterwards did to write a difficult fugue. Curtz, who had much mind and taste, was very difficult to please about this tempest, and neither he nor Haydn had ever seen either the sea or a storm. How then could they describe either one or the other? Could the happy art be discovered of describing things unknown, many great politicians would speak better of virtue. Curtz, in the greatest agitation, walked to and fro, and round and round the composer, who was seated at his piano. "Imagine," said he to him, "a high mountain and then a valley, then another mountain and then another valley; these mountains and valleys following each other rapidly, alps and abysses alternately succeeding." This fine description had no effect. In vain did Curtz add to it thunder and lightning. "Come," he incessantly repeated, "now, Haydn, describe all these horrors distinctly in music, but especially the mountains and valleys." Haydn ran his fingers rapidly over the keys, then across the semitones, was prodigal of sevenths, and modulated in an instant from sharp to flat; still Bernardone was not satisfied. At last, the young musician, completely out of patience, extended his hands to the two extremities of the instrument, and drawing them quickly together over the whole keys, exclaimed, "The devil take the tempest!" "That's it! that's it!" cried Bernardone, throwing himself on his neck, and almost smothering him with his embraces. Haydn added, that, passing some years afterwards the straits of Calais in bad weather, he could not help laughing the whole time, at the remembrance of the tempest in "The Devil on Two Sticks."

When Haydn composed this opera he was in his nineteenth year. Mozart, that prodigy of music, wrote his first opera at thirteen, in competition with Hasse, who said, after hearing the rehearsal, "This child will eclipse us all." Haydn's success was not, however, so great; his talent was not for dramatic music; and though he has composed operas which would do credit to any master, he never attained to a "*Clemenza di Tito*," or a "*Don Juan*." About a year after the production of the "Devil on Two Sticks," Haydn entered on his proper career, presenting himself in the lists as composer of six trios. The singularity of the style, and the novelty of this description of music, gave these pieces an immediate celebrity; but the grave German musicians warmly attacked the dangerous innovations in them, and especially the members of the Musical Academy, a sort of club of amateurs who were patronized by the Emperor Charles VI., himself one of the most ardent dilettanti of his capital. We may here take the opportunity of stating that, before Haydn, no one had an idea of an orchestra composed of eighteen sorts of instruments. He is also the inventor of the *prestissimo*, the bare idea of which made the old square-toes of Vienna tremble. Indeed, in music, as in everything else, we have little idea of what the world was even a hundred years back. The *allegro*, for instance, was then only an *andantino*. Other improvements of Haydn were, the obliging the wind instruments to execute *pianissimo*, also the extension of the scale into the heights of *altissimo*. It was at about the age of twenty that he produced his first quartet in B flat, which all the musical amateurs soon learned by heart. About this time he quitted the house of his friend Keller, for what cause is not known; but it is certain that his talents, though they had already spread his fame, had not yet raised him from indigence. He was now offered board and lodging by a Mr. Martinez, on condition of giving lessons on the piano and in singing to his two daughters. It is a singular circumstance that two apartments in the same house then contained the first poet of the age, and the greatest symphonist in the world, as Metastasio likewise lodged at the residence of Mr. Martinez. The poet, however, being in the employ of the Emperor Charles VI., lived comfortably at least, whilst poor Haydn remained in bed most of the days of winter for want of fuel. The delicate and profound sensibility of Metastasio had produced in him a just taste in all the fine arts. He was enthusiastically fond of music, and had a considerable knowledge of it. The merits of the young German were therefore not lost on him; but, on the contrary, he cultivated his friendship — a circumstance highly advantageous to Haydn. The latter dined with the poet every day, and derived from his conversation some general rules relative to the fine arts, at the same time that he learned Italian.

For six long years Haydn endured this conflict against penury, which has been the usual concomitant, in the early part of their career, of most young artists who have attained to celebrity. If at that time he had been patronized by some man of distinction, and sent into Italy for two years, with a pension of a hundred louis, nothing would perhaps have been wanting to the perfection of his talent; but he had not, like Metastasio, his Gravina. At length an opportunity presented itself of improving his circumstances, and he quitted the house of Martinez, entering into the employment of Count Mortzin in 1758. This nobleman gave evening musical parties, and had a private orchestra in his pay. By chance the old Prince Esterhazy, a passionate amateur of music, was present at one of these concerts, which very properly commenced with Haydn's symphony in A, $\frac{3}{4}$ time. The delight of the prince at this piece was unbounded; and he immediately begged Count Mortzin to allow him to receive Haydn into his own orchestra, of which he proposed making him sub-director. Mortzin consented. The author had been prevented that day by indisposition from attending the concert; and as the will of princes, if not instantly complied with, is liable to change, or to be forgotten, many months elapsed before Haydn, who, of course, was extremely anxious to enter the service

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of the first nobleman in Europe, heard any thing more on the subject.

A means of recalling the young artist to the mind of the prince was eagerly sought by Friedberg, a composer attached to his highness; and he conceived the idea of making him compose a symphony, to be performed at Eisenstadt, the residence of Prince Antony, on his birthday. The composition was completed, and was worthy of its author. On the day of the ceremony, the prince, surrounded by his suite, and seated on his throne, was present, as usual, at the concert. Haydn's symphony began; but scarcely was the first *allegro* half over, than the prince, interrupting the performers, asked whose was that fine composition. "Haydn's," replied Friedberg; and poor Haydn, trembling from head to foot, was made to advance. The prince, on seeing him, exclaimed, "What, is that the music of this little Moor?" (It must be owned Haydn's complexion justified the appellation.) "Well, Moor, henceforth I retain you in my service. What is your name?" "Joseph Haydn." "Why, I remember that name; I had already engaged you; why have I not seen you before?" Haydn, awed by the majesty which surrounded the prince, made no answer. "Go," added the prince, "and dress yourself as my chapel-master; I command you never to appear again in my presence as you are now. You are too little, and have a pitiful looking face. Get a new coat, a curled wig, a collar, and red-heeled shoes; but above all, they must be high, that your stature may agree with your mind. You understand; go, and every thing requisite shall be given you." Haydn kissed the hand of the prince, and went and placed himself in a corner of the orchestra, rather unhappy at being obliged to give up wearing his own hair, and to disguise his youthful figure. The day following, he appeared at the prince's levee in the grave dress which had been appointed to him. He was nominated second professor of music, but always retained among his new companions the name of *the Moor*.

In consequence of the death of Prince Antony, which took place a year afterwards, the title descended to Prince Nicolas, a yet more enthusiastic amateur, if possible, of music than the former. Haydn was now obliged to compose a great number of pieces for the baryton, a very complex instrument, not now in use. It was, however, the favorite of his prince, who performed on it himself, and every day desired to have a new piece for it on his desk. Most of Haydn's compositions for the baryton were accidentally burned; those that remain are useless. Haydn said, that the obligation he was under to compose so much for this instrument improved him considerably.

An event occurred about this period which for some time disturbed the tranquillity of Haydn's life. As soon as he had obtained the means of subsistence, he did not forget to fulfil his promise to his old friend Keller, of marrying his daughter Anne; but he soon found that she was a prude, who had, in addition to her tiresome parade of virtue, a mania for priests and monks. The house of our poor composer was thus constantly beset by them, and he was himself incessantly annoyed and interrupted in his studies by their clamorous conversation. Added to all this, he was under the necessity, as the only means of living at all on good terms with his wife, of composing, gratis, masses and motets for the convents of these good fathers; but such an employment, imposed on him by her troublesome importunities, could not but be extremely disagreeable to a man whose productions were from the impulse of his own mind, and poor Haydn at length sought consolation in the society of a beautiful singer, named Mademoiselle Boselli, in the service of the prince. It may be imagined this did not increase his domestic happiness, and at length he separated from his wife, whom, however, he always, in pecuniary concerns, treated with perfect honor.

Attached to the service of a patron immensely rich and passionately fond of music, Haydn now enjoyed, in the family of Prince Esterhazy, that happy union of circumstances where every thing concurred to give opportunity for the display of his genius. From this period his life was uniform, and devoted to study. He rose early in the morning, dressed with extreme neatness, and seated himself at a little table by the side of his piano, where the dinner usually still found him. In the evening he went to rehearsals, or to the opera, which took place four times a week at the palace of the prince. Occasionally he devoted a morning to hunting; but in general his spare time was spent either with his friends or with Mademoiselle Boselli. Such, without variation, was the tenor of his life for above thirty years, and may account for the amazing number of his works, consisting of three classes, instrumental, church music, and operas. In symphony he was the greatest of the great, before Mozart and Beethoven; in sacred music he discovered a new path, capable, certainly, of criticism, but which ranks him among the first masters. In the third style, namely, theatrical music, he was estimable only, chiefly because he was but an imitator.

Haydn produced, in the space of fifty years, five hundred and twenty-seven instrumental compositions, without ever copying himself, unless intentionally. Leonardo da Vinci always carried about with him a little book, in which he sketched the singular faces he met with. In the same way Haydn also carefully noted down in a pocket book the ideas and passages which occurred to him. When he was in a happy and cheerful mood, he would hasten to his little table, and write subjects for airs and minuets; if he found himself in a tender or melancholy mood, he would write themes for andantes and adagios; thus afterwards, when composing, if he wanted any particular sort of passage, he had recourse to his magazine. Haydn, however, never undertook a symphony unless he felt himself quite disposed for it. He had a diamond ring, which had been given him by Frederic II., and he often confessed, that if he had forgotten to put this ring on before he sat down to his piano, he could not summon a single idea. The paper on which he composed he would have of the finest and best description; and such was the neatness and care with which he wrote, that the regularity and distinctness of his characters could scarcely be equalled by the best copyist; indeed, his notes had such small heads and slender tails, that he himself, not without justice, called them his flies' legs. All these preparations made, Haydn commenced his work, by noting down his principal idea or theme, and choosing his key. He had a perfect knowledge of the greater or less effect

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produced by the succession of certain chords; and he sometimes would picture to himself a little history, which might convey musical sentiments and colors to his mind.

It has been remarked, that no man ever understood the various effects of colors, their relations, and the contrasts that they may form, so well as Titian. So Haydn had the most perfect acquaintance with all the instruments of which his orchestra was composed. No sooner did his imagination furnish him with a passage, a chord, or a simple idea, than immediately he saw by what instrument it ought to be executed to produce the most agreeable and most sonorous effect. Had he any doubts on this subject when composing a symphony, the situation which he occupied while at Eisenstadt afforded him the easiest means of clearing them. He assembled the musicians, and had a rehearsal; he made them execute in two or three different ways the passage he had in his head, selected which he preferred, then sent away the musicians, and continued his work. We often meet with singular modulations in Haydn's compositions; but he felt that what is extravagant draws the attention too much from the beautiful. He never attempted any extraordinary change without having first prepared the ear by degrees for it by the preceding chords; and thus, when it occurs, it does not shock the ear by the suddenness of the transition. He said that he had borrowed the idea of many of his modulations from the works of Bach, and that Bach himself brought them from Rome. Haydn confessed the obligations he was under to Emmanuel Bach, who, previous to Mozart's birth, was esteemed the first pianist in the world; but he assures us that he owes nothing to the Milanese San Martini, whom he considered as very confused. Haydn, in listening to sounds, had early found, to use his own expressions, "what was good, what was better, what was bad." If the question was put to him, why he had written such and such a chord, or why he had assigned such a passage to one instrument, he never made any other than the following simple reply: "I did it because it went best so."

Haydn had some particular and singular rules for composition, which he never would divulge to any one. It is well known that the ancient Greek sculptors had certain invariable rules of beauty, called *canons*. These rules are lost, and their existence is buried in profound obscurity. Haydn, it seems, had discovered something of the same nature in music. The composer Weigl begged him one day to instruct him in these rules, and could obtain nothing more from Haydn than this reply: "Try and find them out."

He had another very original habit: when he did not intend to express by music any particular passion, or any particular images, all subjects were alike to him. "The whole art consists," said he, "in the manner of treating and pursuing a theme." Frequently, when a friend entered as he was about to commence a piece, he would say, smiling, "Give me a subject." Give a subject to Haydn! Who would have presumed to do so? "Come, come," said he, "give me any subject that first strikes you, let it be what it may;" when the person perhaps felt himself obliged to obey. Many of his finest quartets prove this; as they commence by the most insignificant idea, but by degrees this same idea assumes a character which strengthens, increases, and develops itself, till the dwarf rises into a giant before our astonished senses.

Haydn, when asked to which of his works he gave the preference, replied, "The Seven Words." The following is an explanation of the title. A service called the "*Entierro*" (Funeral of the Redeemer) was celebrated at Madrid about the year 1770. The serious and religious feeling of the Spaniards invested this ceremony with amazing pomp and magnificence. The seven words uttered by Jesus on the cross were successively explained by the bishop from the pulpit, the intervening time between each exposition being filled up by music worthy of the sublimity of the subject. This sacred performance was circulated by order of the directors, throughout Europe; and a considerable reward was offered to any composer who would write seven grand symphonies, expressive of the sentiments which the seven words of the Savior were calculated to inspire. Haydn alone made the attempt, and produced those symphonies which are very generally considered to be the finest of his compositions. Fully to enter into their spirit, however, they must be heard with the feelings of a Christian. Michael Haydn, the brother of our composer, afterwards added words and an air to this sublime instrumental music, and, without altering it in any respect, rendered it an accompaniment. Some of Haydn's symphonies were composed for holydays; and even in the sorrow which they express, the characteristic vivacity of Haydn is discernible; and in some parts there are movements of anger, which are probably meant to designate the feelings of the Jews and Hebrews crucifying their Savior.

With rather a severe cast of countenance, and a laconic method of expressing himself in conversation, which are usually indications of an ill-tempered man, Haydn was gay, humorous, and agreeable. This vivacity, however, it is true, was easily repressed by the presence of strangers, or people of superior rank. His genius naturally led him to employ his instruments to produce laughter; and often, at his rehearsals, he gave little pieces of this kind to his brother musicians. But we possess few of these compositions. Of all Haydn's comic pieces, the only one extant is that well-known symphony, in which all his instruments cease successively, one after the other, so that, at the conclusion, the violin is left to perform alone. There are three anecdotes connected with this piece, which being all attested by eye witnesses, it is difficult to say which is correct. Some say that Haydn, perceiving that the innovations he had made in music were offensive to the prince's musicians, determined to play them a trick. He had his symphony performed, without a previous rehearsal, before the prince, who had been made acquainted with the intention of the thing. The confusion of the performers, who all thought they had made some mistake, and especially that of the first violin, when at the close of the piece he found he was playing alone, afforded much entertainment to the court of Eisenstadt. It is asserted by others, that, the prince intending to dismiss all his band, with the exception of Haydn, this ingenious method of describing the general departure, and the melancholy that would follow in consequence, occurred to him: as soon as each musician had finished his part, he left the room.

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The third may be dispensed with. At another time Haydn contrived the following singular method to amuse the prince and his company. There was a fair held in a small town of Hungary, not far from Eisenstadt: thither Haydn went, and bought a basket full of children's whistles, little fiddles, cuckoos, wooden trumpets, and other such instruments. He then took the trouble of studying their compass and character, and composed a most amusing symphony with these instruments alone, of which some even performed solos: the cuckoo is the bass of this piece. Haydn, being in England many years after this, observed that the English, who liked his compositions much when the movement was *allegro*, generally went to sleep when it was *andante* or *adagio*, whatever their beauties might be. He, in consequence, wrote an *andante*, full of sweetness and flowing melody, the sound of all the instruments in which gradually diminishes; when, from the moment they all arrive at *pianissimo*, they strike up again together, and, aided by the beating of the kettle drum, make the drowsy audience instantly attend.

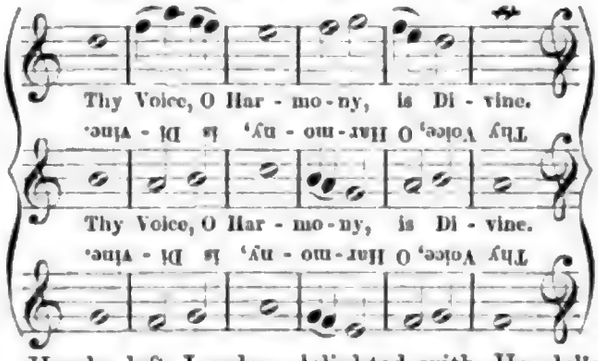
Haydn worked incessantly, but with difficulty; which in him could not possibly arise from any deficiency of ideas: but his taste was not easily satisfied. A symphony cost him a month's labor, a mass almost double that time. His rough copies are filled with different passages, and for one symphony, sufficient ideas are noted down for three or four. Haydn himself has said that his greatest happiness was study. Solitary and sedate as Newton, and wearing the ring given him by the great Frederic, Haydn would seat himself at his piano, when, in a few moments, his imagination soared among the angelic choirs. Nothing disturbed him at Eisenstadt; he lived solely for his art, exempt from any earthly cares, and this uniform and peaceable life, devoted to the occupation most pleasing to himself, continued till the death of the Prince Nicolas, his patron, in 1789.

At one time he was requested by the principal managers of the theatres of Naples, Milan, Lisbon, Venice, London, &c., to compose operas for them. But the love of peaceful retirement, his attachment to his prince, and to his own methodical habits, retained him in Hungary, and were even more powerful than his wish to pass the mountains. It is probable, had not Mademoiselle Boselli died, he would never have quitted Eisenstadt; but he then began to feel a void in his life. He had sent a refusal to the directors of the *concert spirituel* at Paris; but since his favorite no longer existed, he accepted the proposals of Salomon, who was then giving concerts in London, and who thought that a man of such genius as Haydn being on the spot, and composing expressly for his concerts, would certainly make them fashionable. He gave twenty concerts a year, and offered Haydn one hundred sequins (fifty pounds) for each one; and accordingly he set out for London in 1790, when in the fifty-ninth year of his age. He remained there rather more than a year, and the music he composed for these concerts met with universal approbation. His amiable manners, in addition to his genius, rendered his success highly flattering to his feelings.

In 1794 Haydn again visited London, when he was engaged by Gallini, manager of the King's Theatre, Haymarket, to compose an opera, which should be got up in the most splendid manner. The subject was the descent of Orpheus into hell. Haydn began the work; but some difficulties having arisen as to the opening of the theatre, the composer, who secretly regretted his peaceful home, could not wait till the permission to do so was obtained, and quitted London with eleven pieces of his "*Orpheus*," which, it is said, are the best of his theatrical compositions: he then returned to Austria, and never afterwards left it.

George III., who was fond of no music but Handel's, still highly appreciated that of Haydn, and the German professor met with the most flattering reception from him and the queen. Haydn had further the honorary degree of doctor of music conferred on him by the University of Oxford — an honor which Handel himself had never obtained, and which had been bestowed on only four persons since the year 1400. Being expected, according to custom, on this occasion to give a specimen of musical science to the university, Haydn sent a composition, which, whether read from top to bottom, bottom to top, or from the middle of the page, or on either side of it, formed an air, and a correct accompaniment. The following is a copy of this singular piece of music, which, to be read double, the paper on which it is written must be held against the light.

Canon Cancrizans a 3 Voce. Haydn.



Haydn left London, delighted with Handel's music, and in passing through Germany, on his return, gave several concerts, which increased his little fortune rather more than usual. He received little in money from the family of Prince Esterhazy; but the respect he ever met with from the members of that noble house was infinitely more grateful to a man of Haydn's disposition than any pecuniary advantages would have been. He was admitted at all times to the prince's table, and was always presented by his highness with a court dress, when he gave a uniform to his orchestra. Haydn brought no more with him from London than fifteen thousand florins, (one thousand four hundred pounds;) but some years subsequently he obtained the additional sum of one thousand pounds from the sale of the scores of the "Creation" and the "Four Seasons," with which he bought a small house and garden in the faubourg of Gumpendorff, near Schonbrunn. Here he received a very flattering letter from the French Institute, nominating him one of their members. As Haydn perused this letter he melted into tears, and never afterwards alluded to it without expressing a feeling of gratitude; in fact, the letter was expressed in that dignified and elegant style of compliment peculiar to the French nation.

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Haydn, who had early discovered the barrenness of ancient sacred music, the profane luxuriousness of the modern Italian masses, and the monotonous and insipid style of the German hymns, felt that, to compose sacred music as it really should be, he must work on a system altogether different: he borrowed, therefore, few ideas from dramatic music, but preserved, by the solidity of the harmony, some resemblance to the fine and solemn airs of the ancient school, sustaining, by the richness of his orchestra, melodies, solemn, tender, and at the same time dignified and brilliant; he even permitted, in his sacred airs, occasional graces and ornaments which happily relieve, from time to time, the general loftiness and magnificence of his sacred style.

His only precursor in this style of sacred music was San Martini. Long before the composition of the "Creation," Haydn had composed, in 1774, one of his first oratorios, entitled "*Tobie*," a work of moderate merit, in which but two or three movements announce the great master. We have before said that, when in England, he was much struck with the music of Handel; and it was from this musician that he learned the art of the sublime. One day he was present at the performance of Handel's "Messiah," and on hearing one of the most sublime choruses in this piece much admired, remarked, in the most pensive tone, "He is indeed the father of us all." —

It was in 1795 that Haydn, then sixty-three years of age, undertook his great work of the "Creation;" he labored at it two whole years. When any one hastened him in the work, he replied with tranquillity, "I am long about it, for I wish it to last long."

At the commencement of the year 1798, the oratorio was finished, and the following Easter was performed, for the first time, in the room of the Schwartzenburg palace, at the expense of the Dilettanti Society, who had purchased it of the author. The enthusiasm, delight, and applause expressed at this first performance, can scarcely be depicted; every thing united to render it more imposing. The choicest society of men of letters and amateurs of music filled the saloon, which was in every way perfectly adapted for music; Haydn himself led the orchestra. The most profound silence, and an almost universal feeling of devotion and respect, reigned throughout the assembly as the first chords resounded from the instruments. Expectation was not deceived. A rapid succession of hitherto unknown beauties unfolded themselves to the ear, overcame every hearer, and all agreed they had felt, for two successive hours, a delight scarcely possible to analyze, produced by excited desires, ever renewed and ever satisfied.

The "Creation" met with rapid success: at that time every German paper was filled with eulogiums on this great effort of genius, and the astonishing effect it had produced in Vienna, and the score which appeared a few weeks subsequently satisfied all amateurs of music as to the correctness of this statement. The wonderful sale of this score augmented by some hundred louis the limited income of the author. The librarian had set both German and English words to the oratorio; which were afterwards translated into the Swedish, French, Spanish, Bohemian, and Italian languages. The French version is pompously flat, as may be judged by its coming from the Conservatory of the Rue Bergère; but still the translator was totally innocent of the slight effect the "Creation" produced the first time it was executed at Paris; the fact is, all minds were engaged on another subject, for, a few minutes before it began at the opera, the infernal machine of the 3d Nivose burst in the Rue Saint Nacaise. Two years after his composition of the "Creation," Haydn, animated by success and encouraged by his friend Van Swieten, composed a new oratorio, entitled "The Four Seasons." The descriptive baron had drawn the text for this work from Thomson. The music contains less sentiment than the "Creation," but the subject admitted of sallies of gayety, joy at the harvest, and profane love: "The Four Seasons" would be the finest production, in that style, in the world, if the "Creation" did not exist. The music is more scientific and less sublime than that of the "Creation;" but it nevertheless surpasses its elder sister in one point, namely, its quartets. The best critique on this work is that of Haydn himself, when he was told of the flattering approbation it had met with in the palace of Schwartzenburg. "I feel much delight at the manner in which my music has been received," said he, "but I should not wish to hear any compliments on the occasion. I am persuaded all must feel, as I feel myself, that it is not a 'Creation,' for the following reason: In the "Creation," the characters are angels, in this they are peasants." It was an admirable distinction.

Haydn's musical career finished with "The Four Seasons." Old age, and the labor which this work had cost him, exhausted his strength. "I have done," he said, some time after he had completed this oratorio; "my head is no longer what it has been. Formerly, ideas came to me unsought; now I am obliged to seek them, and I am not equal to this."

He composed, however, a few more quartets, but he never could finish that numbered eighty-four, although he worked at it, almost uninterruptedly, three years. Latterly, he amused himself with putting accompaniments to some of the ancient Scotch melodies, for which a London music seller gave him two guineas per song: he arranged nearly three hundred in this way; but, in 1805, he discontinued this employment likewise by order of his physician.

From this time he never left his villa at Gumpendorff. When he wished to remind his friends that he was still living, he sent them a visiting card, with some of his own composition on it. The words on the cards were, —

"Hin ist alle meine kraft. Alt und schwach bin ich."
(My strength fails me. I am old and feeble.)

The music to these words stops in the middle of the period, and without arriving at the cadence, well expresses the languid state of the author's health.

MOLTO ADAGIO.

Hin ist alle meine kraft. Alt und schwach bin ich.

About this time it was determined that the "Creation" should be performed, with the Italian words of Carpini; and a hundred and sixty musicians met, for this purpose, at the palace of

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Prince Lobkowitz. They were greatly assisted by the beautiful voices of Madame Frischer, of Berlin, Messrs. Weitmüller, and Radichi. More than fifteen hundred people were present. The poor old man insisted, notwithstanding his weakness, upon once more seeing that public assembled for whom he had labored so much. He was conveyed in his arm chair into the magnificent saloon, where every heart was affected. The Princess Esterhazy, and Madame de Kurtzbeck, the friend of Haydn, met him. The flourishes of the orchestra, and still more the agitation of the spectators, announced his arrival. He was placed in the middle of three rows of seats, occupied by his friends and the principal persons at Vienna. Before the music began, Salieri, the director of the orchestra, came to receive Haydn's orders. They embraced; Salieri then hastened to his place, and amidst the general emotion of the assembly, the orchestra commenced. The effect produced by this sacred music, added to the sight of its great composer on the point of quitting this world, may be conceived. Surrounded by the nobility of Vienna and by his friends, by artists, and by lovely women, whose eyes were all fixed on him, listening to the praises of God, which he himself had imagined, Haydn bade a glorious adieu to the world and to life.

So much glory and love frequently caused him to weep, and he found himself much exhausted at the conclusion of the first act. His chair was then brought in, and as he was about to leave the concert room, ordering those who carried him to stop, he first bowed to the public, and then turning to the orchestra, with real German feeling, he raised his hands to heaven, and with tears in his eyes, blessed the former companions of his labors.

Before Haydn had entered his seventy-eighth year, he had become extremely infirm. It was the last of his life. The moment he went to the piano-forte, the vertigo returned, and his hands quitted the keys to have recourse to his rosary, which was his last consolation. War broke out between France and Austria; this intelligence troubled Haydn, and exhausted the remains of his strength. He every moment inquired what news there was, went to his piano, and with a feeble voice sang, "God save the Emperor."

The French armies advanced rapidly, and on the night of the 10th of May, having reached Schönbrunn, about half a league distant from Haydn's little villa, they fired, the next morning, fifteen hundred cannon shot, only a hundred yards from his house, upon Vienna, that town so much beloved by him. He pictured it to himself destroyed by fire and sword. Four bombs then fell close to his house, when his two servants, with terror depicted in their countenances, ran to him; the old man, by an effort, rose from his arm chair, and with a dignified air, cried, "Why such alarm? Know that where Haydn is, no evil can happen." But this exertion was beyond his strength; a convulsive shivering prevented him from adding more, and he was immediately conveyed to his bed. On the 26th of May, he was almost completely exhausted; notwithstanding, he had his piano moved towards him, and sang three times, with as loud a voice as he could, "God save the Emperor." They were his last words. At his piano he became insensible, and expired on the morning of the 31st, at the age of seventy-eight years and two months. Madame Kurtzbeck had sent to him, during the occupation of Vienna, to beg that he would suffer himself to be removed into the city; but he could not be persuaded to quit his beloved retreat. Mozart's "*Requiem*" was performed a few weeks afterwards, in honor of him, at the Scotch church. The same homage was rendered to his memory at Breslau, and at the Conservatory at Paris, and a hymn of Cherubini's composition was sung. The music is worthy of the great man it celebrated.

Haydn was very religious; it may even be said that through his firm faith in the truths of religion, his talent was increased. The commencement of all his scores is inscribed with some of the following mottoes: "*In Nomine Domini*," or "*Soli Deo Gloria*;" and at the end of them all, "*Laus Deo*." If, when he was composing, he felt his imagination cool, or that some insurmountable difficulty prevented his proceeding, he rose from his piano, took his rosary, and began to repeat it. He said this method never failed. "When I was working at the 'Creation,'" said he, "I felt myself so penetrated with religion, that before I sat down to my piano, I prayed confidently to God to give me the talent requisite to praise him worthily." Haydn's heir was a farrier, to whom he left thirty-eight thousand florins in cash, deducting twelve thousand florins which were bequeathed by him to his two faithful servants. His manuscripts, sold by auction, were bought by the Prince Esterhazy.

HAYDN, MICHAEL, brother of Joseph Haydn, was formerly director of music at Salzburg. In 1801, at his brother's solicitation, he was appointed to an advantageous situation in the chapel of Prince Esterhazy, where he met with that regard which his great abilities deserved. Many of his compositions are for the church, and said to be of the most excellent kind. A few specimens are inserted in Latrobe's admirable selection of sacred music: these consist of verses taken from a mass, written for the use of country churches, and they serve to show how wide a difference there is between the taste and ability of English and German parish singers. According to the testimony of his brother, Michael Haydn was in no way inferior to himself as a musical genius, though he has not been equally distinguished and successful.

HAYDON. An English composer of vocal music, in the early part of the last century. The most remembered of his works is the duet "As I saw fair Clora."

HAYDON, THOMAS, son of a respectable attorney, formerly of some eminence in the city of London, was born in 1787. He began the practice of the piano-forte about the age of seven years, under the tuition of Edward Frith, a London organist; but as it was intended he should follow his father's profession, music received, at that time, but a moderate share of his attention; and the practice of it was, from accidental circumstances, discontinued when he was about twelve years old, and until he was sixteen or seventeen; at which time he spontaneously and vigorously renewed his studies with Frith, for whom he occasionally officiated as organist. Finding a growing dislike to the quirks and quiddities of the law, he at length began to think

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seriously of music as a profession, and to that end continued his studies with Charles Neate, from whom he received much valuable instruction in the art of piano-forte playing. In 1810–1811 he performed several times in public, and became soon after a member of the Royal Society of Musicians. Feeling the imperfections of the piano-forte, and observing that those professors most eminent for time and manner were often performers on some concert instrument, Haydon, at an early part of his professional career, attended also to the practice of the violin and tenor, in the hope of appreciating and enjoying the inestimable quartets of Haydn, Mozart, Beethoven, &c.; and the establishment of the Philharmonic Society furnished him, as well as others, with an opportunity of studying the effects which so powerful an orchestra was capable of producing, and of witnessing the manual skill and excellent talent of his own countrymen, when put in competition with some of the most eminent professors of the continent. Haydon, for a short time, devoted his attention to vocal music, and had the advantage of some excellent instruction from Thomas Welch, whose knowledge of dramatic effect, and of the connection between sound and sense, tended much to exalt his ideas of the powers of his art. To Dr. Crotch he was also indebted, in a great degree, for his knowledge of musical science.

On the establishment of the Royal Academy of Music, Haydon was chosen one of the professors of that institution. The compositions published by him are bagatelles, which appear to have been written more for the amusement of a leisure hour than with the design of distinguishing the author as a composer.

HAYES, CATHARINE, a native of Limerick, Ireland. When she was yet a mere child, it was the good fortune of "Katie Hayes" to attract the notice of the late Right Rev. Edmund Knox, then the Bishop of Limerick, by the singular precocity of her vocal powers. As he was boating on the Shannon with some others of his family, he passed the town mansion of the Earl of Limerick, and was attracted by the melody of a sweet but childish voice, singing in the garden. He listened, and was fascinated by the girl, and determined on discovering her. Accordingly, after a few days, he found that she was the relative of an aged lady who resided in the mansion, and was generally to be found there when the earl was not in town. "Katie Hayes" was shortly after invited to the episcopal dwelling, where the kindest encouragement overcame her timidity, and she soon became the star of a series of musical reunions that were given principally for her improvement, by her kind patron. Soon after this, Bishop Knox, who had formed an even higher opinion of the capabilities of "Katie," determined, so far as might be in his power, to secure her instruction in her art, and by the subscription of several of his friends, a sum of money was collected for the purpose of placing her under the instruction of Signor Sapio, then a resident in Dublin. Here she arrived at the commencement of the spring in 1841, and immediately commenced a course of hard and unremitting study, in which her improvement was so unmistakable, that her first appearance in public was made at Signor Sapio's annual concert, exactly one month after her arrival in the Irish metropolis. Her timidity was still very great; yet her progress had been so rapid under the instruction of Signor Sapio, that her friends were astounded by it, and she at once became one of the most popular singers at this period to be found in Ireland. She remained with this instructor until 1843, a year which is signalized in her memory by her first having listened to an opera, and having heard Madame Grisi, with the Signori Mario and Lablache, who then appeared in Dublin. From this moment her destiny was cast, and she determined on becoming an operatic singer. After, at length, overcoming the opposition of her friends, she was in the following year enabled to repair to Paris, where she placed herself under the tuition of Manuel Garcia — in every respect the greatest teacher of singing at present living, as may be readily divined, when it is remembered that he is the brother of Malibran and Viardot Garcia, and in addition to this, has been the channel through which Mario, Jenny Lind, Mademoiselle Nissen, and many others of the leading vocalists of the day have acquired the instruction necessary to attain their present position. Somewhat more than eighteen months did Miss Hayes remain with Garcia, who was, to use her own words, "the kindest and most generous of masters." He then declared that it would be impossible, by mere study, to add a grace to the fully developed and beautiful voice she then possessed, so extensive was it in its compass, and so perfect was it both in its upper and lower register. She therefore made up her mind to proceed to Italy, and appear on the stage, under the auspices of the Signor Felice Ronconi. Accordingly, about a month after, she made her first appearance on the stage at La Scala, in the "*Linda di Chamounix.*" So unspeakably triumphant, indeed we may say, so absolute was her success, that at the conclusion of the opera, she was summoned before the curtain no less than twelve times. She next visited Vienna; and here her triumph was so flattering, that in a letter home she mentioned her fears that she should be quite "spoiled" by it. On the first night of the Carnival, she appeared in Venice in a new opera. Her performance of the principal character realized its success, in spite of the poverty of the music. She then once more repaired to Vienna, and subsequently visited Naples, Florence, and Genoa. Everywhere her course was attended by the same triumphs. She afterwards returned to England, to dazzle and enchant the lovers of music in her own land. Here she made her first appearance at the Royal Italian Opera, in Covent Garden, and her success was at the same time unequivocal and most decided. The crowd around the doors of the theatre was almost numberless, and when they were opened, the lovers of melody thronged into the building in a manner sufficiently regardless of decorum. At the close of the opera she was recalled before the curtain, and the applause of the audience burst forth with an energy that rendered it obvious to her that she had attained one of the highest points of her ambition. She had succeeded on a stage that witnessed the almost nightly appearance of Grisi and Mario. From this moment her course has been consistently onward. In the following season she was selected by Mr. Lumley

to replace Jenny Lind, who had retired altogether from the scenes, and reaped an even greater triumph at Her Majesty's Theatre, than any which she had previously gathered. She was also honored by an invitation to sing at Buckingham Palace, where the queen herself complimented her on the thoroughly "deserved success" which she had gained, and she received from Prince Albert, who is very essentially a thorough judge of music, a warm and well-merited tribute of his admiration for her talent. At the close of the season, she appeared also in oratorio, and in the "Messiah" of Handel, and the "St. Paul" of Mendelssohn, made a success so decided, that it at once established her reputation as the greatest interpreter of sacred music at present to be found. She had now determined upon visiting her own native land, and in November she reappeared in Dublin, at the Philharmonic Concerts in that city. Here her reception was beyond conception enthusiastic, and she was the recipient of an ovation of popular delight which is almost beyond belief. She then made her appearance at the Theatre Royal, under Mr. Calcraft's management. Subsequently she appeared at her own native city, Limerick, and in Cork, where the enthusiasm, high as indeed it mounted, could but equal that which had been displayed in Dublin. Indeed, her success in Europe has been remarkable. She has sung repeatedly in private before the Queen of England, both at Windsor Castle and Buckingham Palace. She was honored by the wish, personally expressed to her, by the Emperor of Austria, that she should return to Vienna. In every portion of her professional career, her reputation for virtue as a woman has gone hand in hand with her reputation for genius and talent as an artist.

She sang in New York, September, 1851, and has since made the tour of the United States and Canada, giving concerts with considerable success. She has also sung to enthusiastic crowds in California and in South America.

HAYES, DR. WILLIAM, was, early in life, organist of St. Mary's Church, Shrewsbury, which situation he retained, until, a vacancy occurring in the place of organist of Christchurch, Oxford, he was sufficiently fortunate to succeed to it, and consequently left Shrewsbury for his new appointment. Here he was admitted to the degree of doctor of music, and afterwards appointed professor of music in the university, as well as organist of several of the colleges. Few of his compositions are at present known. Whilst at Shrewsbury, he composed and printed a set of "English Ballads." There are extant, in manuscript, several of his ecclesiastical compositions, which were written for the different colleges, and a few of his catches, glees, and canons have been printed. He also assisted in the publication of Dr. Boyce's cathedral music. Dr. Hayes was considered a studious and active professor, as well as an excellent performer on the organ. He had the sole conduct and management of the concerts and music meetings in Oxford until the time of his death, about the year 1779.

HAYES, DR. PHILIP, son of the preceding, was born about the year 1739, and received his musical education principally from his father. Early in life, he was admitted one of the gentlemen of the Chapel Royal; in consequence of which appointment he resided almost wholly in London, until his father's death, to whose situation in the university he succeeded. Respecting his compositions, which consist chiefly of anthems and services, little is known; they are, however, said, in many respects, to have great excellence. For several of the concluding years of his life, Dr. P. Hayes is supposed to have been by much the most corpulent man in England. He is even said to have equalled in weight the celebrated Mr. Bright, the miller of Malden, in Essex. The writer of the article respecting him in Dr. Rees's Cyclopædia is by no means liberal in his remarks. He says, that, "with a very limited genius for composition, and unlimited vanity, envy, and spleen, he was always on the fret, and by his situation had a power, which he never spared, to render all other musicians uncomfortable. No one entered the university occasionally, or from curiosity, who did not alarm him. His extreme corpulency will be longer remembered than his abilities, of which he has left no example, that we can recollect, worthy to be recorded." In the month of March, 1797, Dr. P. Hayes went to London, for the purpose of presiding at the ensuing festival for the Musical Fund. He had dressed himself in the morning of the 19th of March, in order to attend the Chapel Royal, but was suddenly taken ill, and expired shortly afterwards. His body was interred in St. Paul's Cathedral, the gentlemen of the chapel, and the choirs of St. Paul's and Westminster, singing Dr. Green's funeral anthem, "Lord, let me know my end." Several of the most eminent musical men attended as mourners.

HAYM, NICOLO FRANCESCO, was born at Rome, of German parents, about 1679, and early in life settled in London, as professor of music, where he was engaged, at the beginning of the last century, with Clayton and Dienpart, in an attempt to establish an Italian opera. The merits of Haym, as a musician, entitled him to better encouragement than he seems to have met with. He published two operas of sonatas, for two violins and a bass, which show him to have been an able master. He was a man of learning, and is to be regarded in other respects than as a mere musician. Being well skilled in medals, he published a work entitled "*Il Tesoro delle Medaglie Antiche*," in two volumes quarto, Italian and English. He also wrote "*Le Merope*," and "*La Deniadice*," two tragedies, and published a fine edition of the "*Gierusalemme Liberata*" of Tasso, in two volumes quarto, with cuts; he was also the compiler of a book, very useful to the lovers of Italian literature, entitled "*Notizia de' Libri rari Italiani*." He further published, about the year 1730, proposals for printing by subscription a history of music, in two volumes quarto, which he had written in Italian, and which was to have been translated into English; but it is to be presumed he met with small encouragement, the work having never been published.

HAYN, F. G., a pianist, published some music for his instrument at Dresden and Brunswick, in the years 1797 and 1798.

H DUR. (G.) B major.

HEAD. The name by which that part of a note is distinguished which determines its posi-

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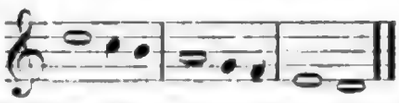
tion in the staff, and to which the filum, or tail, is joined. Also applied to that part of a violin in which the pins, or pegs, are screwed.

HEAD-STALL. A utensil employed by the ancient musicians. See CAPISTRUM.

HEADS OF NOTES. The heads of notes are either open or close, that is, white or black, and must always be placed on a line or in a space, thus: —



HEARING. That of the five senses to which harmony and melody refer. See EAR.

HEATHER, WILLIAM EDWARD, was born in 1784. Manifesting at a very early age an excessive fondness for the creation of musical sounds, young Heather first tried his skill in generating a scale, by suspending irons, called holdfasts, used by cabinet makers and joiners, proportioning them according to their acuteness or gravity, and then striking them with a wooden mallet so as to produce what he then termed music. Saws, chisels, mortises, scrapers, and other tools, were put in requisition for the same purpose of yielding sound, during the absence of his father's journeymen at meals, and to their inexpressible torment and loss of time and tools. At about four years of age, he succeeded in prevailing upon his father to look out at some broker's shop for an old spinet; and after much discussion as to the merits of the different instruments examined, the father considering the workmanship of the case of primary importance, while the son looked for a very contrary quality, one was approved and purchased for a few shillings. After hammering this away until it had lost all vitality, it was bartered for an old virginal, which then appeared to Heather the *ne plus ultra* of all musical instruments. To pass over a variety of other childish efforts, he now approached the time when he may be said to have entered upon his eventful life. As his father's family had much increased, and his parents had not the means, with their limited capital, of supplying their son with efficient instruction in the musical profession, which he was bent on following, and as it appeared pretty evident that some of the children must eventually seek good or evil in the wide world, it was recommended by a worthy friend, a clergyman, that the subject of this memoir should be the first started from the paternal roof. From the boy's rambling and romantic propensities, the proposition was at first met with reluctance by his parents; but in the end the son's good star prevailed, and the before-mentioned friend undertook to procure his admission on the establishment of St. Paul's Cathedral as a chorister. Dr. Chard, of Winchester, leaving the school, young Heather was elected to the vacancy, and placed under the late Mr. Hudson, then almoner and master of the boys. He here completed his time of five years, and received the usual gratuity from the dean and chapter; but as the choir was not then over strong in soprano voices, and Heather's voice being then in its best state, he was retained in the cathedral, and turned over, with the other boys, to the care and tuition of Mr. Bellamy, who succeeded Hudson as master. The children in those days were wholly provided for in the house, and had masters to superintend the other branches of their education. While in the cathedral, he was occasionally borrowed to assist in the services of other dioceses, so that from incessant employment therein for many years may be traced his constant predilection for cathedral duty, although the fashion of the day, in a degree, obliged him to relinquish it for more profitable employment. Having benefited by the instructions of Bellamy, and becoming restless (as he himself expresses) "to cast my bread upon the waters in the hope of its returning unto me after many days," he became urgent for his release, which at last was granted. He then engaged as anthem singer to various chapels of ease at the west end of the town, and united himself with choirs, (both Protestant and Catholic,) wheresoever established. During the week he got engagements in harmonic societies and private glee parties, filling up occasional vacancies by provincial employment. With all his practical experience, however, he found, as he increased in years, that his theoretical information was too limited; he therefore followed his studies closely, and haunted the sides of the musicians he chiefly esteemed; whilst, under the plea of turning over for them, he watched their management of their instruments, and humbly sought half a dozen hints for his improvement, when they had finished their performance. His voice still remaining undiminished in strength, he accepted a permanent engagement under the celebrated Rev. S. Parry, to sing at his chapel, near Bedford Square, on Sunday mornings. This employment brought him in contact with the then organist Costellow, to whom he became so much attached, that in the end he prevailed on his father to place him under articles to that gentleman for five years. Costellow had just then succeeded the late Stephen Storace at the pianoforte in the orchestra of Old Drury, and his practice being very great, Heather occasionally supplied his place in the orchestra at rehearsals, and sometimes on the evening of performance. In the year 1798, he commenced a new career by making his first appearance on theatrical boards, in the character of Edward, in "The Smugglers." While his voice lasted, he continued to represent the characters previously so ably filled by the then master Welsh, who had retired; this occupation, combined with provincial and minor engagements, terminated his theatrical career. His articles having expired with Costellow, he parted from his master with regret, whose peaceable and paternal roof he left, to throw himself once more upon a turbulent and sorrowful world. He then entered gay life, became what is termed jolly and convivial, and as his voice had settled into a pleasing counter tenor, found a knife and fork ready for him at most tables he chose to approach. This employment of his time leading to endless engagements in town and country, he found his health giving way, and his opportunities of study totally broken in upon; he consequently formed a resolution to break the charm, and with a small fiddle in his pocket, and but little money, commenced his travels on foot. Poetry, history, and biography constituting his delight, Goldsmith came in for his share of admiration; and, with a light heart and empty purse, he determined upon seeking adventures. To be brief, he returned from the contemplation of lovely nature, and

man in his half wild state, to the metropolis, and commenced teaching, to the great improvement of his finances. He then became organist to the parish of Walthamstow, after a severe contest, on the erection of an organ in that church, and took up his abode in a secluded part of Epping Forest. Here he read with more avidity, and improved his musical erudition with more effect, than he had done for several preceding years. He ultimately succeeded in establishing a very lucrative practice, furnished a house in the village of Walthamstow, and received several pupils intended for the profession. But, alas! the melancholy and restlessness which had at times before afflicted him were now renewed; he therefore speedily determined upon once again striking his colors, and after apologizing to the neighborhood through whose kind exertions he had been seated, after a most unprecedented and arduous contest, in his actual situation, he made a final retreat from Walthamstow, tendering his resignation as organist. He now returned to the grand focus, London, and engaged in several periodical publications. Here, once more, he succeeded in establishing himself comfortably, and increasing his practice. The old leaven of vagabondizing, however, returned, and he must fain leave all present happiness and prospective advantage to see once more a change of country and scenery. In due time he returned to London, and undertook the management of the musical proceedings of the Caledonian Institution, then in its infancy, for the support of Scotch soldiers and sailors and their families. About the same period, he agreed to produce a musical piece at Covent Garden Theatre, called "The Nondescript," which, however, was not successful. He next engaged to supply the late Duke of Kent with manuscript symphonies for his excellent band; also in writing for the music trade, and preparing young authors' works for the press, at the same time increasing a very considerable professional and private practice. Engagements and wealth now once more flowed in apace, with the usual consequences — desire of change. He now pictured to himself the services he might render mankind by becoming a disciple of Æsculapius; the thought had no sooner existed than the change was determined upon. He sold all his goods, and exchanged music for the dissecting room. These studies were pursued for some time very industriously; but his ruling passion again returning for music and a wandering life, he deserted the table of the demonstrator, and renewed his visits to former patrons at their residences in the country, remaining for a time at different gentlemen's homes. Conceiving his health to be on the decline about this period, he next decided on trying the sea air and bathing for a month or two in the west of England. He therefore proceeded to Sidmouth with the intention of remaining only a few weeks; but as the residence of a very short period brought him into contact with the surrounding neighborhood, music became the order of the day, and in the course of a few months he mustered an orchestra, vocal and instrumental, (purely amateur, with the exception of himself) of all the beauty and fashion of that part of Devonshire. Monthly dinners took place among the gentlemen, at which Heather states he has heard four and five part glees executed with a precision that would have been creditable to some of his brother professors. The kindness and liberality he experienced here from all parties became, in the end, the cause of extending his stay from three or four weeks to three years. Solicitations constantly arriving for his return to the metropolis, to which place he had only once gone, from Devonshire, for a few years, to get married! he once more shifted his quarters, and quitted the seclusion and peace of "Devon's myrtle vales" for the huge leviathan London, where he remained.

HEBENSTREIT, PANTALEON. The inventor of the famous Pantaleon, and at the same time one of the most skilful violinists of his time, followed, in 1697, the profession of a dancing master at Leipsic, and had attained, even at that period, such proficiency on his instrument, that Count Logi cried out on hearing him, "*Comment! j'ai été en Italie, et je n' ai pas entendu de pareil.*" In 1705, Hebenstreit went to Paris, and played there before Louis XIV. This prince not only loaded him with his favors, but even deigned to give his new instrument the Christian name of its inventor. The year after his return from Paris, he entered the service of the Duke of Eisenach, as chapel and ballet master to the court, where he played double concertos of his own composition with Telemann. In 1708, he went to Dresden, as chamber musician to the King of Poland, and there received a salary of a thousand crowns. The exact time of his death is not known, but he is supposed to have lived beyond the year 1730.

HEBREW MUSIC. Notwithstanding the great labors of the early fathers of the church, and of many other learned men, there are few materials, even in the Scriptures themselves, for a very satisfactory account of the music of the Jewish nation, whose restricted intercourse with other nations prevents our receiving any illustration of it from contemporary writers. All that can be done is to cite a few passages from holy writ, relative to the first ages of the world, from which it will be seen that, from a very early period, the art constantly ministered to the religious ceremonies of the Hebrews. Moses (Gen. iv. 21) tells us that Jubal, sixth in descent from Cain, was "the father of all such as handle the harp and organ." This must have been but a short period after the deluge. Six hundred years after this period Laban reproaches Jacob thus: "Wherefore didst thou flee away secretly, and steal away from me, and didst not tell me, that I might have sent thee away with mirth and with song, with tabret and with harp?" So that at this time vocal and instrumental music was not unusual. For two hundred and fifty years after this period nothing occurs relative to music, when we find Moses, after passing the Red Sea, singing with the Israelites on the occasion. Miriam, Aaron's sister, "took a timbrel in her hand, and all the women went out after her with timbrels and with dances." There seems ground for conjecturing that Miriam, by birth Egyptian, and educated in Egypt, might have learned the use of the timbrel and the dance in that country. The instruments mentioned during the administration of Moses appear to have been confined to the trumpet and the tambourine. After the siege of Jericho, where the rams' horns that were blown were rather military signals than instruments of

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music, we have no record of music till the appearance of the canticle of Barak and Deborah, which seems to have been sung in dialogue without instruments, excepting the timbrel and the trumpet before mentioned. From several passages music appears to have been united with prophecy. Samuel (book i. ch. x. v. 5) says to Saul, "Thou shalt meet a company of prophets coming down from the high place, with a psaltery, and a tabret, and a pipe, and a harp before them." These prophets were doubtless poets or psalmodists, *improvvisatori* of verses which they sang to the accompaniment of an instrument; and many of the fathers have supposed that the Jews had a college or school of prophets, which was also a school of music, for they almost universally accompanied themselves, or were accompanied by others, with musical instruments. David, who had cultivated music from his infancy, seems to have been destined by his family to the profession of a prophet; and St. Ambrose says that he was chosen by God, above all the other prophets, to compose the Psalms. The power that the harp of David had upon Saul, when he was tormented with the evil spirit, is an example, among many others, of the influence of music on the maladies of the mind, and especially in cases of melancholy. Under the reign of David music was much esteemed. He appointed a great corps of musicians for the celebration of religious ceremonies, and his patronage necessarily extended its influence. David, on all occasions, seems to have been interested in the solemnities of his time: we find him continually dancing and playing before the Lord, with songs, harps, psalteries, timbrels, cymbals, cornets, and trumpets. As in Egypt, the musicians were confined to one family, that of Levi, which was exclusively consecrated to the service of the Lord and the cultivation of music. When Solomon was made king, four thousand were the number "which praised the Lord with instruments." Dr. Burney calls the reign of Solomon the Augustan age of the Jews; and though Solomon, unlike his father, was not himself a performer, and ranked "men singers and women singers, and the delights of the sons of men, such as musical instruments," among the vanities of the world, yet he continued the priests and Levites in his employ. In the reign of Jehoshaphat, the Levites were useful in the field of battle, and were, by their songs, the cause of the victory that was gained; and, indeed, this was not the only instance in which they were similarly serviceable. Some time before the destruction of the temple and the first Babylonish captivity, music and the sacred rites had met with interruption, both on account of war and by their intercourse with foreign nations. The captivity was a mortal blow to the endeavors they had made to recover their music; and sixty-six years, the period of its duration, were sufficient to efface all from their remembrance. This oblivion is feelingly deplored in the 137th Psalm: "How shall we sing the Lord's song in a strange land?" Reestablished, but soon afterwards captives a second time, again delivered, and then conquered by the Egyptians, Persians, and Romans, successively, the unfortunate Jews had no leisure to cultivate the arts; and it appears probable that their music, which scarcely deserved the name till the reign of David, even at its best epoch, depended for effect more upon the number of the performers than upon any refined knowledge of the art. Among the modern Jews, instrumental as well as vocal music was excluded from the synagogue from the time of the destruction of Jerusalem. The singing they allow at the present day is a modern innovation; for, according to a passage of their prophets, the Jews consider it contrary to their law, or at least improper, to sing or rejoice until the coming of the Messiah. The German are the only Jews in the present day who have a regular musical establishment in their synagogues. They sing in parts, and have preserved traditional melodies, which are considered very ancient. At Prague an organ is used to accompany the singing.

HECK. A writer of a treatise on thorough bass, published previously to the year 1797.

HEEREN, ARNOLD, H. L., professor of philosophy at Gottingen, was born in 1760. He wrote "*Dissert. de Chori Græcorum tragici Natura et Indole, Ratione Argumenti habita,*" Gottingen, 1784.

HEERINGEN, VON, of New York, in March, 1850, patented a new system of musical notation, and several works on this system were published the same year by Huntington & Savage, New York. Professor Heeringen's system dispenses with the use of flats and sharps, and of what we call the signature. Instead of our seven syllables, do, re, mi, &c., it has twelve, giving a syllable for each letter, sharp and natural. Doe, dee, ray, ree, me, fa, fee, sole, see, la, lee, da, doe. The music is then written in black and white notes, the color having no reference to the length of the note; that is, the white notes are to be sung natural, or to be played upon the white keys of the piano-forte, and the black ones sung flat, or sharp, or played upon the black keys. Then the key is indicated by the syllable which belongs to the key note, as the key of fa, &c. There are other important changes introduced.

HEIBERGER, JOSEPH, a German composer, resided at Rome in 1777, and wrote there the opera "*Il Colonello,*" which was considered the best piece of the year in which it was produced.

HEINDL, or HAINDL, director of the concerts at Innspruck, about the year 1782, composed there the music of an opera called "The Merchant of Smyrna."

HEINECHEN, JOHANN DAVID, chapelmaster to the King of Poland and Elector of Saxony, was born in 1683. He wrote much music for the church, theatre, and chamber, also several didactic works on music. His compositions bear date from the year 1709 to 1728.

HEINEKEN, NICHOLAS. Composer of "Eight Psalm Tunes in Score, with an Accompaniment for the Organ or Piano-forte." A critic in the "Harmonicon" observes of this publication: "Mr. Heineken's eight psalms do him infinite credit, as a harmonist. We have not often met with sacred music of this description, the inspection of which has afforded us so much pleasure as this modest, meritorious work. The sweetness of the melodies, the skilful arrangement of the parts, and the unexampled moderation of the price (three shillings) ought to recommend them, not only to all congregations that promote devo-

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tional singing, but to every private family that wishes to cultivate serious music."

HEINLEIN, PAUL, director of the music and organist at Nuremberg, died in 1686. He resided for some time in Italy, and was celebrated for his performance on the harpsichord and several wind instruments. His compositions were also in high estimation.

HEINRICH, ANTHONY PHILIP, is a Bohemian by birth, but has so long resided in this country as to be generally known as "Father Heinrich," the veteran Kentucky composer. He was bred to the mercantile profession, but ultimately became principal in an extensive banking house. In his early life he does not seem to have given much attention to music, and not until, during his travels, he visited Malta, did the passion for it take decided possession of him; then (to use the words of his German biographer) he met with a Cremona lady, who from that moment became his constant companion through all his wanderings, until she was stabbed by a careless musician in the Drury Lane orchestra. For long years they were never separated, and in the crowded city and the solitary prairie she was his only and constant comfort and cheering companion. No marriage vow consecrated their love! — the lady was only a fiddle. Several strange anecdotes are related of him and his violin, which we have not room now to relate. By one of those mutations of fortune common to commercial countries, he lost his large fortune; he neither quailed nor repined at it, but only gave himself up the more to music. He was at Philadelphia when the news of his loss came, and he started from there and travelled on foot over the Alleghanies, and sought, in the solitude of the Kentucky forests, to hold more strict communion with his musical being. For twelve months he dwelt in a solitary log cabin, with no companion but his violin: the cabin is still pointed out as the residence of the musical enthusiast, by the old settlers. From there he proceeded to Europe, played there for several years in the large orchestras, studying hard, and publishing his works; he then returned to this country, but still had to struggle with adversity, which he bore up manfully against; then feeling a desire to see his daughter in Bohemia, he embarked for that country, was still unfortunate, was taken sick, suffered from poverty, as it seems to be the fate of genius always to do: when he arrived his child had left, and he followed her over the continent, and finally rejoined her in New York. Over sixty winters had shed their snows upon his brow, but he still toiled on his musical path; and although some of his compositions have been published in Germany, and his name finds an honorable place in the musical circles of that chosen land of harmony, still he desired that his latest and most mature works should first be given to the land of his adoption.

HEINROTH, J. C. G., published some music for the harp and piano-forte at Dresden, between the years 1788 and 1795.

HEINSIUS, ERNEST, an organist at Arnheim, published at Amsterdam, about the year 1760, six concertos for the violin, and six four-part symphonies.

HELBERT, a German musician, and violinist at Paris, published, in 1780, twelve trios for the violin, six duos for the flute, and an ariette.

HELD, a violinist in the Chapel Royal at Munich, was considered, in the year 1794, one of the best pupils of the celebrated Eck.

HELD, JOH. THEO., a doctor of laws at Prague, was an excellent amateur singer, guitarist, and composer of vocal music. His first work was published in 1796. It is called "*Röschen, von Pfeffel, in Musik*," Prague. Another of his publications is "6 *Lieder mit Klavier*," Leipsic, 1803.

HELDERUS, BARTHOLOMÆUS, a church composer in the seventeenth century, was born at Gotha. His compositions bear date from 1615 to 1621.

HELE, G. DE LA, chapel-master at the cathedral of Dornick, in Flanders, lived in the latter half of the sixteenth century, and published some masses and other sacred music at Antwerp.

HELFER, CHARLES D', canon and choir master of the cathedral of Soissons, composed several masses and vespers, bearing date from 1653 to 1678.

HELIA, CAMILLO DI. A contrapuntist of the fifteenth century. Several of his compositions were published by De Antiquis at Venice, in 1585, in which work may be found, also, some pieces by Vittorio di Helia.

HELICON. The name of a curious ancient instrument constructed for demonstrating the consonances. It is said to have been originally suggested by Ptolemy; however, Zarlino and Salinas made such important improvements in it, as to entitle themselves to a considerable share of the honor of its invention.

HELLER lived, probably, about the year 1797, as an instrumental performer at Paris, where, in the above year, Pleyel published two of his quatuors for wind instruments.

HELLER, JONATHAN, a doctor in theology, published, in the first half of the last century, several works on music; among others, "*De Saltationibus religiosis*," Leipsic, 1737.

HELLER, STEPHEN, one of the most graceful and original of the modern piano-forte composers, was born at Pesth, in Hungary, on the 15th of May, 1815.

HELLMUTH, FREDERIC, musician to the Elector of Mentz, was born in 1744. He evinced great talents for music from his earliest infancy, and had a fine tenor voice. Three sonatas for the harpsichord, with accompaniments for violin and violoncello, of his composition, were published at Offenbach in 1774.

HELLMUTH, CARL, younger brother of the preceding, was a musician at Mentz, and husband to Josepha Hellmuth, a celebrated singer in Germany.

HEMBERGER, F. A German pianist and good composer, resident in France. He published at Lyons and Paris several operas of instrumental and vocal music, between the years 1787 and 1790.

HEMI. A Greek word, used in music, signifying half; as *hemitone*, half a tone.

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HEMIDIAPENTE. (From the Greek.) A false or imperfect fifth. See FALSE FIFTH.

HEMIDITONE. *Gr.* A term used in the ancient music, signifying the interval of a major third diminished by half a tone: that is, reduced to a minor third. In the formation of this compound term, the first two of its component syllables are not used in their literal sense, as *half*, but as less, or lesser: as, hemiditone, a *less*, or *lesser* third.

HEMIOPE, or HEMIOPEUS. (*Gr.*) A wind instrument used by the ancients, consisting of a tube with three holes. A kind of fistula, or flute.

HEMMERLEIN, J. C., director of the concerts at Fulda, was considered, in the year 1800, an excellent violoncellist. He was a pupil of Schlick for that instrument, and of Uhlmann for composition. He published a concerto for the violoncello (his Op. 1) in 1801.

HEMMERLEIN, J., a German composer, published, chiefly at Offenbach and Paris, twenty operas of instrumental music, between the years 1783 and 1795.

HEMMERLIN, J. N., chamber musician to the Prince of Bamberg, published there, in 1748, a collection of six masses, entitled "*Chorus Musarum.*" The third of the collection is of his own composition.

HEMMIS, F., chapel-master and organist at Osnabruck, published at Cassel, in 1781, a book of Catholic hymns, in octavo, and in 1792 and 1800, some music for the piano-forte.

HEMPEL, GEORGE CHRISTOPHER, chamber musician and violinist to the Duke of Saxe-Gotha, is known by his publications, since the year 1764, of different concertos and symphonies, and by twelve solos for the violin. He died at Gotha in 1801, in the eighty-sixth year of his age.

HEMPEL, CHARLES WILLIAM, was born at Chelsea, near London, in the year 1777. He showed very early indications for musical talent, and was placed under the tuition of his relation, the celebrated A. F. C. Kollman. With such advantages he could not fail making rapid progress; and at the age of eight, he performed during the service at the King's German Chapel, in St. James's. Some years after this, he was placed at a boarding school in Surrey, where those hours which others devoted to sport and idleness, were by him dedicated to music and drawing. In the years 1793–1794, he went on the continent, principally to Leipsic and Dresden, where he had the most enviable opportunities of cultivating the chief pleasure of his life, music. On his return to London, he became acquainted with some of the most eminent professors, and lost no opportunity of the improvement which such acquisitions afforded him. He had at this time the honor of being introduced to the immortal Haydn. Various circumstances, some years after this period, induced him to have recourse to music as a profession, (which hitherto had not been the case;) and a prospect of succeeding to the organ at Truro being held out to him, he was induced, in 1803, to quit the metropolis. In May, 1804, he was elected organist of St. Mary's, Truro, which post he filled for many years. Sacred music now became his chief delight, and he spared no pains in producing a choir, the performance of which was rarely to be equalled out of a cathedral. It was long ere he turned his thoughts to composition; but after having composed a few psalms, which were much admired, he was induced to proceed farther. The principal work he published is a volume of "Church Services, Anthems, and Psalms," dedicated to the Bishop of Lincoln. This was received with the most flattering applause, and passed to a second edition. He has also published an "Introduction to the Piano-forte," and a second edition of "Twenty Sacred Melodies," dedicated to the Earl of Falmouth. Hempel acquired the whole of his knowledge of counterpoint from the works of Kollmann, which alone he studied. Hempel also published a poem, and painted many landscapes in oil.

HEMPSEN. Denys A. Hampsy, or Hempsen, the celebrated Irish harper, was born in the year 1695. He had been in Carolan's company when a youth, but never took pleasure in playing his compositions. Hempsen was the only one of the harpers at the Belfast meeting, in 1792, who literally played the harp with long crooked nails, as described by the old writers. In playing he caught the string between the flesh and the nail; not like the other harpers of his day, who pulled it by the fleshy part of the finger alone. He learned to play that way. Hempsen's harp is preserved at Doonhill as a relic of its interesting owner. The following lines are sculptured on it: —

"In the days of Noah I was green;
After his flood I've not been seen,
Until 1792 I was found,
By Cormac Kelly, under ground;
He raised me up to that degree,
Queen of Music they call me."

The harp was made by Cormac O'Kelly, about 1700, at Ballynascreen, in the county of Derry; a district famous for the construction of such instruments, and for the preservation of ancient Irish melodies in their original purity. Hempsen died in 1807, at the great age of 112 years. It will be satisfactory to such as take an interest in the simple annals of the harpers, to learn that the close of Hempsen's long life was rendered comfortable by the humanity of the Rev. Sir H. H. Bruce, from whose hand he was often literally fed. The day before his death, upon hearing that this gentleman had come to his cabin, he desired to be raised up in his bed, and the harp placed in his hands. Having struck some notes of a favorite strain, he sank back unable to proceed, taking his last adieu of an instrument which had been a companion, even in his sleeping hours, and was his hourly solace through a life protracted to the longest span.

HENFLING, CONRAD, of Anspach, a celebrated mathematician, published, in 1708, an epistle to the president of the Academy of Sciences at Berlin, in which he very learnedly treats on the theory of music. This paper is republished in the "*Miscellan. Berolin.*" T. 1, P. 3. pp. 265 to 294, of the year 1710, under the title of "*Specimen de novo suo Systemate Musico.*"

HENKEL, MICHAEL, conductor of the music and organist at the Dome Church in Fulda, was born there in 1780. He was a pupil of Vierling, and has composed and arranged much music for the organ. He has also published some pieces for the guitar and flute.

HENNEBERG, JOHANN BAPTISTE, organist of one of the churches of Vienna, composed several dramatic pieces for one of the thea-

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tres of that city, and has also published "*Notturni à quatre Voci e Piano-forte,*" and some military music. These compositions bear date from the year 1793 to 1802.

HENNET, FREYHERR VON. A noble amateur of music, resident at Prague in 1796. The musical meetings in his house were very celebrated, where he not only took the first violin himself, but composed much of the music which was performed, namely, symphonies, quartets, &c.

HENNIG, C. F., chapel-master at Sorau, published at Berlin, in 1775, a trio for the harpsichord, and in 1781, at Leipsic, a "*Quodlibet,*" for young musicians, in two volumes. The latter work is a collection of different pieces for the voice and piano-forte. In 1782 he brought out another collection of songs. Besides these vocal compositions, twelve symphonies, six violin quatuors, and six divertimentos for twelve instruments, have been published by him at various periods.

HENNIG, J. C. A flutist and composer for his instrument. His works have been published at Offenbach, Berlin, and Paris, and from Op. 1 to 19, bear date from the year 1796 to 1800.

HENRY, B., a violinist at Paris, has published, since the year 1780, "*Concerto pour Violon, à neuf, No. 1.*" "*Etudes pour le Violon, en deux Parties.*" "*Gammes et Caprices en double Corde.*" "*Thèmes variés dans les vingt-deux Tons les plus usités.*" These themes were adopted by Kreutzer, of the Conservatory, for the practice of his pupils.

HENRY VIII. was a composer and player upon instruments. He composed two masses, which were often sung in his chapel. He sang and played upon the recorder, flute, virginals, and set songs and ballads. An anthem of his composition, in E minor, has been printed in England. When he was journeying, six of the boys and six gentlemen of the choir attended him, who sang every day "Masse of our Ladie before noon, and on Sondaies and holidaies, Masse of the daie, besides our Lady Masse, and an Anthempne in the afternoon."

HENSEL, JOHANN DANIEL. Born at Goldberg, in Silesia, in 1757. He wrote the words and music of an oratorio, called "Jesus," in 1798. He also published some dramatic and other music, and a didactic work on the piano-forte.

HENSELT, ADOLPH, chamber virtuoso to the Empress of Russia, was born at Swabach on the 12th of May, 1814. Henselt's piano-forte compositions are full of sound, deep feeling, and imagination, and perfectly clear and well rounded in their form, even when they are elaborate and richly ornamented. Played by the composer himself, they are said to stream forth with a fulness of melodic and harmonic euphony, and some of them are deeply affecting. His excellence as a player resides in a remarkably energetic fulness of tone. In those left-hand passages peculiar to the *Etudes* of Chopin he is unsurpassed by any of his contemporaries. He is highly esteemed in Germany as a sincere, genuine artist, full of fire and generous enthusiasm, and belonging somewhat to that select class of pianists and composers, of whom Chopin, Stephen Heller, &c., may be considered types. Two of his exquisite little romances for piano, viz., the "*Poême d'Amour,*" and "If I were a bird, I'd fly to thee," have been favorites in chamber concerts in New York and Boston.

HENSTRIDGE, DANIEL, organist of the cathedral at Canterbury, about the year 1710, composed many anthems. The words of some of them are in the collection entitled "Divine Harmony," published by Dr. Croft, in 1712.

HEPP, SIXTUS, an organist at Strasburg, was born in 1732. He was a pupil of Jomelli. Two sonatas of his for the harpsichord were published at the above town, and much more of his music is known in manuscript.

HEPTACHORD. A term which, with the ancients, implied two conjunct tetrachords, or a system of seven sounds. It was also the name given to a lyre, or cithara, with seven chords. In the ancient poetry the word *heptachord* signified certain verses that were sung to the sound of seven chords; that is, to seven different notes, or tones. The interval of the heptachord was equivalent to our seventh.

HEPTAMERIS. (Gr.) In the ancient music, the seventh part of a *moria*, or forty-third part of an octave.

HEPTAPHONOS. (Gr.) The name given to each of the ten musical notes used in the middle ages.

HERALDS, or DES HERAUTS. This appellation the French formerly applied to the minstrels, because, on account of the strength and clearness of their voices, they were qualified, not only for animating the soldiers in battle, but for making proclamations at tournaments and public ceremonies.

HERBERTH, ROBERT. Born in Franconia in 1770. He published some cantatas and piano-forte music. Several of his masses (manuscript) have been much admired.

HERBING, A. B. V., assistant organist to the cathedral at Magdeburg, died in the prime of life in 1767. He published much vocal music of a comic cast, which was very popular in Germany.

HERBST, JOHN ANDREAS, was born at Nuremberg, in the year 1588. At the age of forty he was appointed chapel-master at Frankfort on the Maine. He continued in that station about thirteen years, when he was called to the same office at Nuremberg. In 1650, at the solicitation of his friends, he returned to Frankfort, and kept his former place until the time of his death, in 1660. He was deeply read in the theory of music, and in composition he had few equals. Like most of the Germans, he was a sound and judicious organist. In the year 1643 he published, in the German language, a work entitled "*Musica Poetica;*" and ten years afterwards, a translation into the same language of the "*Arte Prattica e Poetica*" of Giovanni Chiodino. He was also the author of a tract entitled "*Musica Moderna Prattica, overo Maniere del buon Canto,*" printed at Frankfort in 1658, in which he strongly recommends the Italian manner of singing. His other works are, "A small Tract on Thorough Bass," and "A Discourse on Counterpoint." Of his musical compositions there are only extant "*Meletemata sacra Davidis,*" and "*Suspiria S. Gregorii ad Christum,*" for three voices. These were printed in the year 1619, at the same time with another of his compositions for six voices.

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HERDER, JOHANN GOTTFRIED VON. First preacher at the court of Weimar. He died about 1804. He published many works relating to music; among others, one "On the Spirit of Hebrew Poetry," the second volume of which contains dissertations on the music of the Psalms, and on the union of music and dancing.

HERING, CARL GOTTLIEB, organist of a town near Leipsic, published eleven operas of piano-forte and vocal music, between the years 1789 and 1812. Among them are several didactic works of merit. They are all published at Leipsic.

HERMANN, J. D., a German musician and celebrated pianist and composer for his instrument, resided from the year 1786 at Paris, where he published many works up to the year 1802.

HERMES, HERMANN DANIEL, a clergyman of Breslau, born in 1731, composed some vocal music in a printed collection of music at Breslau, in 1790.

HERMANNUS, CONTRACTUS. A Benedictine monk, born in 1013. He received the name of Contractus from being paralytic in his lower extremities from infancy. He was equally celebrated as historian and composer, of which Walther in his lexicon, and the Abbé Gerbert in his collection of composers, have given sufficient proof; the latter having collected together the rare works of Hermannus, and inserted them in the second volume of his collection, under the title "*Opuscula Musica.*" In the same place he has given specimens of the method of notation at that period. Hermannus died in 1054.

HEROLD, LOUIS JOSEPH FERDINAND, was born at Paris, of German parents, in 1791. He studied composition with Mehul, and the piano with Adam; when more advanced, he received lessons from Cherubini. In 1810 he obtained the first prize for piano playing at the Conservatory. Two years later he won the first prize in composition, which gave him the means of a visit to Italy, where he spent some time in Milan, Florence, Rome, and finally Naples. There, in 1815, he composed his first opera, "The youth of Henry V.," which had no great success. Returning to Paris he produced many works for the Opera Comique. The first, "Charles of France," an operetta in two acts, he composed in company with Boildieu. This pleased, and his operatic way was open. He composed, in 1817, "*Les Rosières,*" and "*La Clochette;*" in 1818, "*Le Premier venu;*" in 1819, "*Les Troqueurs,*" and "*L'Amour Platonique;*" in 1820, "*L'Auteur mort et vivant;*" in 1823, "*La Muletier,*" "*Lasthénie,*" and "*Le Vendôme en Espagne,*" the latter with M. Auber; in 1824, "*Le Roi René;*" in 1825, "*Le Lupin Blanc;*" in 1826, "*Marie;*" in 1827, several ballets; and in 1829, "*Emmeline.*" These works were of various success; but in 1831 he rose into the first rank of French composers by his "*Zampa,*" in three acts. Soon after this his health began to decline; but he would not change his laborious Paris life. The new administration of the Opera Comique wanted new pieces, and Herold composed the "*Pré aux Clercs,*" and "*La Médecine sans Médecin.*" The former was the last produced, and was his swan song. He died on the 18th of January, 1833, at Thermes, near Paris, and was buried at Père Lachaise, not far from the tomb of Mehul. He left an unfinished opera, called "*Ludovic,*" which was completed by Halevy, and successfully brought out in 1834. The list of Herold's piano-forte works is considerable, including sonatas, caprices, rondos, fantasias, variations, &c.

HERSCHEL, JACOB, brother of the celebrated astronomer, was born about the year 1734. He was master of the king's band at Hanover, and an excellent composer of music for instruments, somewhat in the style of Abel and other musicians of his day. One set of his "Sonatas for Two Violins and a Bass" have been reprinted in England. He died in 1792.

HERSCHEL, DR. FREDERIC WILLIAM, younger brother of the preceding, was born at Hanover in 1738, where his father was a musician, and by whom he was educated both in the theory and practice of music. In the course of his theoretical studies, he turned his mind to the higher branches of the mathematics, still, however, considering music as his profession. In the year 1757 he procured the situation of organist in Yorkshire, which he held till 1766, when he accepted a place of the same nature at Bath. It was here that he renewed with ardor his astronomical studies, and, with the aid of a telescope of an immense size, at length discovered the planet which is still known by his name. After this discovery, his majesty George III. desired Herschel to bring his telescope for his inspection to Greenwich, and subsequently to the neighborhood of Windsor, where the king allowed Herschel a pension, on the condition of his giving up music as a profession, and devoting himself entirely to astronomy. We have never heard of any compositions by Dr. Herschel, but understand there are some in manuscript.

HERSTELL, CONRAD, court organist at Cassel, was born in 1770. He is considered in Germany as an excellent pianist and organist, and has published some works for his instrument.

HERSTRICH, or HERABSTRICH. (G.) A down bow.

HERTEL, JOHANN CHRISTIAN, director of the concerts of the Duke of Mecklenburg-Strelitz, and performer on the viol da gamba, was born in Suabia in 1699. He was very celebrated in Germany, as a composer of instrumental music. He died in 1754.

HERTEL, JOHANN WILHELM, son of the preceding, was born in 1727. He was also director of the concerts of the Duke of Mecklenburg-Strelitz, and subsequently of the Duke of Mecklenburg-Schwerin. In his youth he was considered one of the best violinists of the school of Benda; but the weakness of his eyes having obliged him to give up that instrument, he attached himself to the piano-forte, on which, in a short period, he arrived at the highest degree of perfection. His practical works are, 1. "Two Sets of Songs," 1757–1760. 2. "Two Romances," 1762. 3. "Six Sonatas for the Harpsichord." 4. "A Concerto for the Harpsichord, with Accompaniments," Nuremberg, 1767. 5. "Six Symphonies," 1767. 6. "Six Symphonies." He also composed many vocal pieces for the court, among which two Passions are very highly spoken of, the first of which appeared in 1762, and the latter in 1783. Others of his sacred pieces are, "*Jesus in Banden,*" 1782. "*Jesus*

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vor Gericht," 1782. "*Jesus in Purpur*," 1783. "*Die Gabe des heiligen Geistes*," 1787. "*Der Ruf zur Busse*," 1787. "*Die Himmelfahrt Christi*," 1787, and "*Die Geburt Jesu-Christi*," 1787. He further published some critical observations on the Italian and French operas. He died in 1789.

HERZ, HENRI, the distinguished pianist, was born at Vienna, in 1806, and commenced his studies at Coblentz, under his father's direction. At the age of eight he played Hummel's variations (Op. 8) in a concert with applause. To obviate a weakness of the left hand, his father had him taught the violin. The organist Hunten gave him some ideas of writing, and at the age of eight years and a half he composed his first sonatina for the piano. In 1816 he entered the Conservatory at Paris, where he studied under M. Pradher, and obtained the first prize in the execution of a concerto of Dussek, and an *étude* of Clementi. From this time his reputation grew rapidly. He studied harmony and composition under Dourlen and Reicha. His first two productions, published in 1818, were "*L'air Tyrolien varié*," and the "*Rondo alla Cosacca*." Moscheles' arrival in Paris had a great influence on his manner; his playing acquired more elegance, lightness, and brilliancy. His greatest successes date from this time; for about twelve years the success of his piano works surpassed that of all other works of the same kind, and publishers offered three or four times as much for his manuscripts as for those of the best composers for the piano. They were widely reprinted in Belgium, Germany, England, Italy, and afterwards in America. Herz has published over a hundred works. The most remarkable are his three concertos for piano with orchestra; a trio for piano, violin, and violoncello, (Op. 54;) grand polonaise, with orchestra, (Op. 30;) "*Rondo brillant*," dedicated to Moscheles; fantasia (for four hands) in "*Guillaume Tell*;" variations on "*Norma*," on "*Otello*," on "*Le Pré aux Clercs*," on "*Eurianthe*," &c., &c. He also prepared a piano-forte method. In 1831 Herz, with the violinist Lafont, gave concerts with brilliant success in Germany. In 1834 he visited England, where, as well as in Dublin and Edinburgh, he gave many concerts, and produced great enthusiasm. He passed some months of each year after this in England. In 1824 Herz, who had been associated with Klepfer in the making of pianos, established a manufactory himself, which is still in activity. As a teacher of the piano, he is one of the most renowned in Paris. In 1837 he received the decoration of the Legion of Honor. In 1846–7 Herz passed a year or more in giving concerts in this country, and he was one of the first of the virtuosos to reap the new field of public wonder in California, before his return to Paris. The music of Herz is distinguished for its brilliant, polished, elegant, drawing-room manner, but is without much depth or originality of ideas.

HESELTINE, JAMES, a pupil of the celebrated Dr. Blow, was, during nearly half a century, organist of the cathedral of Durham, and was considered one of the finest extemporary performers and church composers of his day. He composed many beautiful anthems for the use of the choir; but on some misunderstanding taking place between him and the dean and chapter, he destroyed the whole of them.

HESSE, ADOLPH FREDERIC, one of the most celebrated organists of this day, was born at Breslau in 1809. He is son of the organ builder, Frederic Hesse. Among his compositions are three symphonies; "Tobias," an oratorio; several overtures; cantatas; a psalm for chorus and orchestra; a sonata for piano, (four hands;) a piano concerto; a string quintet, and two quartets; motets; a choral book, and thirty-two organ compositions of all kinds. In 1828 and '29, he gave organ concerts in the German cities, and became the intimate friend of Spohr and Rink.

HESSE, ERNEST CHRISTIAN, counsellor of war to the Landgrave of Hesse-Darmstadt, was born in 1676. He was a celebrated performer on the viol da gamba. In 1698 he went to Paris to perfect himself on his favorite instrument. There he remained three years, and took lessons at the same time from the two celebrated masters, Marais and Forqueray. These two professors being bitter enemies, Hesse was obliged to change his name and call himself Sachs to one of them, whilst to the other he was known by his right name. Both the masters were so satisfied with the extraordinary progress and talents of their pupil, that they boasted of him throughout Paris, and finished by challenging each other to a public trial of their pupil's skill, which was decided on, and a concert fixed for that purpose. Their astonishment may easily be conceived, when they both recognized their pupil in Hesse, on the appointed day. That the public might not, however, be disappointed, Hesse performed at the concert, in the style of each of his masters, and was considered to do equal honor to them both. In 1705, he undertook a journey to Holland, England, and Italy. On his return, he visited Vienna, and performed before the emperor, who presented him with a chain of gold. About the year 1713, he accepted the situation of court chapel-master to the Prince of Hesse-Darmstadt. He died in 1767. Besides his compositions for the church, he left much music for the viol da gamba.

HESSE, JOHANN GEORG CHRISTIAN, a celebrated performer on the bassoon, was born in Germany in 1760. He resided for some time in England.

HESSE, JOHANN HENRICH. Author of "*Kurze Anweisung zum General Basse*," published in Germany in 1776. He was previously known as the author of some sacred songs.

HEUDIER, ANTOINE FRANÇOIS, born at Paris in 1782, published some violin music, and composed the music of several melodramas.

HEUGEL, JOHANN, author of several pieces published in Salblinger's "*Concentus* 4, 5, 6, *et* 8 *voces*," Augsburg, 1545. He was chapel-master to the Marquis and Landgrave of Hesse-Cassel.

HEUSCHKEL, JOHANN PETER, a chamber musician to the Duke of Hildburghausen, was born in 1773. He was a celebrated performer both on the hautboy and on the organ, and has published some instrumental music.

HEWITT, D. C., is by birth a Scotsman, and went to London about the year 1819. He has written a work entitled "New Principles and Theory of Musical Harmony," which is highly spoken of by musical critics.

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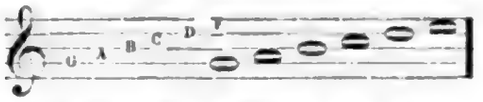
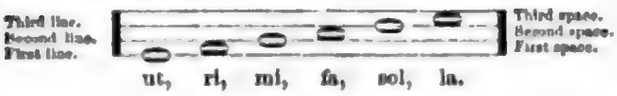
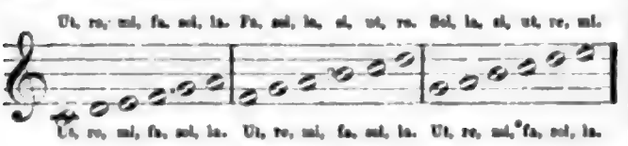
HEXACHORD. A series of notes consisting of four tones and one semitone, thus: —



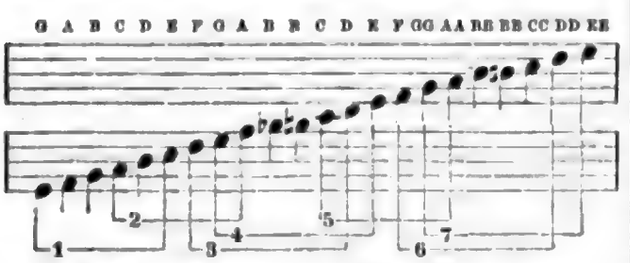
The hexachord was invented by Guido. He supposed four parallel lines to be placed one above the other, and the lowest line to represent *ut*, the first space *ri*, the second line *mi*, the second space *fa*, the third line *sol*, and the third space *la*, thus: —



But finding that the human voice extended to a greater compass, he supposed a second hexachord to commence at *fa*, and rise by degrees through *sol*, *la*, *si* flat, and *ut*, to *re*; and a third to commence at *sol*, and run through *la*, *si* natural, *ut*, and *re*, to *mi*, thus: —



That which begins with *ut*, or C, is the natural hexachord; that which begins with *fa*, or F, is the soft hexachord; and that which begins with *sol*, or G, is the harsh hexachord. The representation of these chords, as given by Hawkins, will be found to contain twenty notes naturally, and six generations of hexachords. The following diagram is copied from Hawkins: —



1 Durum	Hexachord.	5 Natural	Hexachord.
2 Natural	do.	6 Molle	do.
3 Molle	do.	7 Durum	do.
4 Durum	do.		

Such was the improvement of this ancient writer; and his contemporaries speak of it in terms of highest praise. They say that it enabled one to learn in twelve months more than he could have learned for ten years previous to that time. So enthusiastic were many of Guido's disciples, that they believed and asserted that he received this knowledge by divine inspiration.

HEYDEN, J. B. VON. A German composer of vocal music, published at Berlin and Hamburg, since the year 1797.

HEYNE, FRIEDRICH. Chamber musician to the Duke of Mecklenburg-Schwerin, and second husband to Madame Benda, the celebrated German singer. He has published "*Trois Duos pour deux Flutes*," Op. 1, Berlin, 1792, and a collection of songs, with piano-forte accompaniment, in 1800.

HEYSE, A. G., a harpist and composer at Halle, has published several works for his instrument, and for the flute, since the year 1792.

HEYTHER, WILLIAM. This gentleman was made a doctor of music on the following occasion. William Camden, the justly celebrated antiquary, having, a few years previously to his decease, determined to found a history lecture in Oxford university, his friend Mr. Heyther was commissioned to wait on the vice chancellor with the deed of endowment. Heyther, having been very assiduous in the study of music, expressed a desire to be honored with a musical degree; and accordingly that of doctor was conferred upon him in 1622, at the same time with his friend Orlando Gibbons. It is supposed that he then examined into the nature of musical instruction at Oxford, and found that although there was a professorship of music founded by King Alfred, yet the stipend was not sufficient to induce any skilful man to become a candidate for the office; and the reading of an old lecture over and over again had long been considered a matter of form. He therefore proposed, in a convocation held in 1626, to found a new and more useful lecture; and having gained the permission of the university, gave to them by deed, dated the 26th of February, 1627–8, an annual rent charge of sixteen pounds, sixteen shillings and eight pence, to found the above lectureship. Of this, thirteen pounds, six shillings and eight pence were to constitute the wages of the music master, and the remaining three pounds were to be given to the reader of a lecture on the theory of music, once every term, and of an English lecture on music at the time of keeping the acts. Dr. Heyther's endowment was increased by the addition of the ancient stipend, and was afterwards further augmented by Nathaniel, Lord Crew, Bishop of Durham. Dr. Heyther, for some time previously to his taking his degree, was a member of the choir of Westminster, and a gentleman of the Chapel Royal. Camden and he were on so intimate a footing as to reside together in the same house. He was appointed executor in Camden's will, and upon his death, came in for a considerable life estate in his property. Dr. Heyther's knowledge of music does not appear to have been very extensive. Wood informs us that the musical exercise performed as the act for his degree was composed by Orlando Gibbons. He died in 1627.

HEYWOOD. An English musician and poet, born in London. It is said that Queen Mary was so fond of his performance, that she wished to hear him on her death bed. After the decease of that princess, he was obliged to quit England on account of his religion, and terminated his life at Mechlin, in 1577.

HEY-TROLY-LOLY. An old Scotch burden. See BURDEN.

HIEN, L. C. Chamber musician to the Duchess of Wurtemburg, in 1771.

HIGH. An epithet given to any note or tone considerably acute in respect of some other. A word arbitrarily used, and of various meanings, as applied to bass, tenor, or treble voices, or instruments.

HIGH TREBLE. In old French music, the

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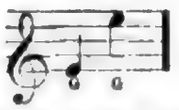
G clef is placed on the first line, and called the *high treble*, thus: —



HIDDEN. This term is applied to those passages of harmony in which a third or a sixth moves to a fifth; i. e., in which two consecutive fifths may be imagined, though they do not really exist.

HILARD. An eminent harpist. He received from Edmund, the son of Ethelred, a magnificent villa as a present, which, in his declining years, he presented to the church at Canterbury, England, when setting out on a pilgrimage to Rome.

HILARODI. (Greek pl.) Certain itinerant poet musicians among the ancient Greeks, who went about singing little diverting poems or songs. They were dressed in white, and crowned with gold, and originally wore shoes, but afterwards assumed the *crepida*, or sole braced to the foot with straps. The *hilarodi* did not sing alone, but were accompanied on some instrument by a boy or girl, who always attended them in their excursions. From the streets they were introduced into tragedy, as the *magodi* were into comedy.

HILARODIA. (Gr.) The name given by the ancients to those songs, or short lyric poems, sung by the *hilarodi*.

HILARY, ST., Bishop of Poitiers in the fourth century, and born in the same town, was the great adversary of the Arians, who drove him from his native place, and obliged him to seek refuge in Phrygia. After some time he was recalled, and died at Poitiers in the year 367. He composed, in 355, the first hymns in Latin verse, which St. Ignatius ordered to be sung in the churches.

HILDEBRAND, WILHELM, a musician in Germany, published, about the year 1811, at Leipsic, "9 *Lieder mit Begl. d. Guitar*," and "4 *Weinlieder mit kleinen Choren mit Begl. d. Guitarre*."

HILL, FREDERIC, of the city of York, a professor of distinguished eminence, was born at Louth, in Lincolnshire, about 1760, where his father filled the office of organist with respectability for many years. At an early age he was invited to the new organ at Loughborough in Leicestershire. Afterwards he returned to London, and, at the solicitation of some of the leading musical characters in York, ultimately settled in that city. As a performer on the piano-forte and violin, he exhibited considerable ability, and as a teacher probably still more, having been employed in the family of the archbishop and the surrounding nobility for many years. The following list of his works bear evident marks of taste and genius: "Grand March," "Caledonian Melody," "Divertimento," "Lady of the Lake," "Six Military Pieces for a full Band," "Canzonet," dedicated to Kalkbrenner, "Six Airs," "Six single Songs."

HILL, THOMAS, brother to the preceding, was organist at Pontefract, and a professor of eminence on the organ, piano-forte, flute, and violoncello.

HILL, JOSEPH, younger brother of the preceding, was organist of Stockton. He was a performer of great ability upon the organ, piano-forte, and harp. His principal compositions are, "Prelude and Fugue, Organ or Piano-forte;" song, "Blow, blow, thou vernal gale;" glee, three voices, "When Aurora's soft blushes;" "The Dawn, or the Shepherd's Call;" "An Introduction, Air, and Rondo;" "Two Numbers of Progressive Lessons for the Piano-forte;" "An Introduction, March, and Finale;" also several productions for the harp.

HILLER, properly HÜLLER, JOHANN ADAM, chapel-master of the Duke of Courland, and conductor of the music at the church of St. Thomas, at Leipsic, was born in 1728. In his childhood he learned to play on the violin, flute, hautboy, and trumpet. He next took lessons on the harpsichord of the celebrated Homilius, then organist of Notre Dame Church at Dresden, where Hiller had been sent to school. Singing, however, was his principal occupation in music; and what most contributed to form his talents in this respect were fourteen operas by Hasse, which he had the opportunity of hearing during nine years that he remained at Dresden, and of which he studied the scores with assiduity. An idea may be formed of his zeal in this pursuit, from the circumstance of his having in three months copied the scores of seven operas by the above master. In 1758 he went to the University of Leipsic to study jurisprudence. There he still continued, however, to cultivate music, and composed six symphonies, besides some sacred cantatas. He next began to occupy himself with the theory of music, and published a dissertation on music, or the imitation of nature by musical sounds. In 1766 he commenced editing a periodical work, entitled "*Wochentliche Nachrichten und Anmerkungen die Musik betreffend*," (Weekly Reports and Observations concerning Music.) This was the first periodical musical work in Germany. In 1762 he established a concert at Leipsic, which is cited by Gerber as a model for that species of entertainment. In 1771 he opened a singing school for young ladies, and, four years afterwards, founded a sacred amateur concert, in which his pupils sang. In 1786 he joined the Duke of Courland at Berlin, and had the honor of executing, in the cathedral of that city, the "Messiah" of Handel, with an orchestra of three hundred musicians. Besides his periodical work, he wrote "Instructions for Singing correctly, with Examples," also "Instructions for ornamental Singing, with Examples." He translated a French work on music; wrote also the biography of celebrated modern musicians; an account of his performance of the "Messiah" at Berlin; and three small dissertations respecting the same oratorio, on the occasion of its performance at Leipsic. He composed his cantatas for the church in 1753, 1759, and 1761; a new melody to the hundredth psalm, in 1785. He produced the "*Stabat Mater*" of Pergolese, with the parody of Klopstock, in 1774, the same full choir as in 1786; a collection of motets for the use of the schools, in six volumes, from 1776 to 1787; the "*Te Deum*" of Handel for the peace of Utrecht, with the Latin text, in 1780; the "*Stabat Mater*" of Haydn, with the German translation of Hiller, for the harpsichord, in 1782;

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"The Pilgrims in Golgotha," an oratorio of Hasse, translated into German, and published for the harpsichord in 1784; and, lastly, the "*Tod Jesu*," an oratorio by Graun, arranged for the harpsichord, in 1785. He composed also some operas and chamber music. He died in 1804.

HILLER, FREDERIC ADAM, son of the preceding, was born at Leipsic in 1768, and easily, as may be imagined, obtained a musical education from his eminent father. Early in life, he appeared on the theatrical boards as a tragedian, and made his *début* in the character of Romeo. He soon, however, quitted the stage, and was appointed, in 1796, *chef-d'orchestre* to the national theatre at Altona. He published much vocal and instrumental music, and some light dramatic pieces.

HILLER, FERDINAND, one of the most promising of the modern composers, was born at Frankfort on the Maine, in 1812, of a Jewish family. He gave himself to the study of music while very young, and received lessons from Rink, the famous organist, and from the pianist and composer Hummel. He went to Paris in 1818, and entered Choron's institution for sacred music as an accompanist; but he did not remain there long: placed by his family in an independent position, he occupied himself entirely with the development of his talent as a pianist and composer. In 1830 he gave his first concert at the Conservatory, to make known some large works of his own. A symphony, part of a piano concerto, and a "Prayer of the Levites," justified the high opinion of him already formed by the connoisseurs upon the hearing of his two string quartets. As a pianist he was distinguished by the pure and elegant manner of Hummel's school. At a second concert, in December, 1831, he brought out a second symphony, an overture to "Faust," and a piano concerto. Since then he has frequently had new compositions performed and admired in Paris, and as a pianist has played in four-hand pieces with Liszt, Kalkbrenner, and others. But it was by his classical piano and violin *soirées*, with Baillot, in 1835, that he most approved his mastery. After that he left Paris for a time, and retired to Frankfort. As late as 1852 he was conductor at the Italian Opera in Paris.

HILLMER, GOTTLOB FRIEDRICH, counsellor to the Duke of Wurtemburg, was born in 1756. He published at Frankfort, in 1781, a collection of odes and songs, and another volume of the same at Breslau, in 1785.

HILTON, JOHN, bachelor of music of the University of Cambridge, was organist to the Church of St. Margaret, Westminster, and also clerk of that parish. He died during the time of the usurpation, and was buried in the cloisters of Westminster Abbey. He was the author of a madrigal in five parts, printed in "The Triumphs of Oriana." In 1627, he published a set of fa-las for three voices, which are remarkable for the excellence of their melodies; and, in 1652, a valuable collection of catches, rounds, and canons, for three or four voices, under the title of "Catch that catch can," containing some of the best compositions of this kind any where to be found. Many of them were written by himself, and others by the most eminent of his contemporaries. In the books of some of the cathedrals there are preserved a morning and evening service of his composition, which were never printed.

HIMMEL, FREDERIC HENRY, chapel-master to the King of Prussia, was born in 1765, at Treuenbrietzen, a small town in the district of Brandenburg; which same place also gave birth to the venerable Nichelmann, who was not only a great piano-forte player, but also a profound composer. Himmel was intended for the church, and went to the university at Halle, to study theology. After remaining there two years, chance afforded him an opportunity of surprising the King of Prussia (Frederic William II.) by his skill on the piano-forte, which prepossessed the king so much in his favor, that his majesty settled on him an annual stipend, to assist him in cultivating the talent which he evinced for composition. In pursuit of this object, Himmel went to Dresden, where he selected for his master in counterpoint the celebrated Naumann, under whose careful and able tuition he advanced rapidly in the science of composition; so much so, that after two or three years he returned, in 1792, to Berlin, and presented to the king a part of the fruit of his studies at Dresden, namely, the oratorio of "*Isaaco*," the words by Metastasio. This composition was, by his majesty's orders, immediately performed at his private chapel, by the principal musicians of the court, and met with such applause, that the king appointed Himmel his chamber composer, and presented him also with about five hundred pounds: his majesty further gave him permission to visit Italy for two years, supplying him with an ample stipend to defray all his expenses. Before he left Berlin for Italy, his cantata "*La Danza*" was performed with much *éclat*: this was also one of his Dresden compositions. It is probably at Venice that Himmel first resided in Italy, as we find, in the year 1794, his pastoral, "*Il primo Navigatore*," composed for the theatre of that city. At Naples the king requested him to undertake the music for a serious opera, to be called "*Il Semiramide*," and to have it ready for his majesty's birthday, on the 12th of January, 1795. Whilst occupied with this work, the place of chapel-master becoming vacant through the dismissal of Reichardt, the king appointed Himmel to the office before his return from Italy. On his arrival in Prussia, at the end of the same year, a great fire broke out in Potsdam, when he very honorably performed his professional duties, by giving a series of concerts of sacred music for the benefit of the unfortunate sufferers. In the year 1797, some splendid *fêtes* were given by the king in honor of the princess's marriage with the hereditary Prince of Hesse-Cassel. This afforded Himmel an opportunity of showing the fertility of his talents in the highest perfection. His "*Semiramide*" was got up in the most magnificent style at the great Opera House; besides which, he composed, for the occasion of the wedding, two cantatas, entitled "The Hessian Sons," and "The Prussian Daughters;" also a grand cantata, called "Confidence in God." Many of his airs, duets, choruses, fugues, hymns, &c., were also performed on that occasion in concerts. A biographer, who was present at the performance of "*Semiramide*," says, that "the music contains such stores of rich thoughts and inventive gen-

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ius, that an Italian might easily carve out ten works from Himmel's one, and still be interesting." Himmel himself presided at the piano-forte. Some critics have remarked, that many of the vocal compositions of Himmel, especially his early ones, are overburdened with instrumental accompaniments. This seems to have arisen from his superabundance of ideas, which age corrected. Woe to that juvenile talent which has no shoots that will bear pruning! Very shortly after the above-named festival, Himmel's cheerful music was changed into notes of woe, by the death of his munificent patron, Frederic William II. On this occasion he composed a "*Requiem*," which was performed in the Dome Church, at the king's funeral, in 1797, by an orchestra of one hundred and fifty performers. For the coronation of Frederic William III., in 1798, Himmel composed a "*Te Deum*." He then requested leave of the king to take a journey to Stockholm and Petersburg. After having performed before the Russian court, the emperor gave him a ring set with brilliants; his majesty also commanded him to compose a new opera for the following winter; in consequence of which order, and with the permission of the King of Prussia, he remained during that winter in Petersburg, and produced the opera of "*Alessandro*;" the first representation of which was for his benefit, and brought him the large sum of six thousand rubles, besides many valuable presents. About the year 1801, Himmel visited France, England, and Vienna. In December, 1802, he resumed his functions at Berlin, where he died in 1814. The following list contains his principal published works: "*Vingt Variations pour le Clavécin*," 1790. "*Der Leyermann*," 1796. "*Blumenstraus, meinen Gönnern und Freunden gewidmet bey meinem Abschiede aus Berlin im J.*" 1797. "*Der Bergmann*," 1796. "*Deutsche Lieder am Klavier, ein Neujahrs-Geschenk*," 1798. "*Musique Champêtre exécutée à Pyrmont le* 14 *Juillet*, 1797, *à l'Occasion d'un Fête donnée à S. M. le Roi de Prusse, Fr. Guil. II., par la Société des Eaux à Pyrmont*," 1798. "*Matrosenlied aus Roberts Eiland*." "*Deutsches Lied zur Geburtsfeyer R. Friedrich Wilhelm III.*," 1798. "*Douze Variations sur l'Air, Marlborough s'en va t'en guerre*," 1798. "*Frauer cantate zur Begräbnissfeyer Fr. Wilh. II. von Herklots*," 1799. "6 *Deutsche Lieder, mit Begleitung einer Flöte, eines Violoncello, und des Piano-forte*." "*Six Romances de Florian, avec Piano-forte ou Harpe*." "*Six Romances Françaises, Œuvres de Florian, avec Accompagnement du Piano-forte, Cah.* 2." "*Sonate pour le Piano-forte, avec la Flute*." "*Grande Sonate, pour deux Piano-fortes*," 1801. "*Grande Sestette, pour le Piano-forte, avec Accompagnement de deux A., deux Cors, et Violoncello*," 1802. "*Quatuor pour le Piano-forte, avec Flute, Violon, et Violoncello*," 1803. "*Fanchon; das Leyermadchen*," an operetta often printed. "*Trois Sonates pour le Piano-forte, avec Violon et Violoncello, dediés à S. M. la Reine de Prusse, Nos.* 1, 2, 3." "*Trois Sonates, pour le Piano-forte, avec Violon et Violoncello*," Op. 16. "12 *Deutsche Lieder, mit Klavierbegl.*" "*Gesänge aus Tiedge's Urania*."

All the following works are published by Kuhnel, at Leipsic: "*Air des Matelots, varié pour le Piano-forte, et Violoncello, ou Violon*." "*Musica Vocale Let. E. Terzetto p.* 2 *sopr. e Tenore coll' Armonica*." "*Ecossaise pour deux Piano-fortes, ou à quatre m.*" "*Fanchon, arr. en Quatuors, pour deux, Violons, A. B. Livre*, 1, 2." *Polonoise favorite, pour le Piano-forte*." "*Marche Militaire, pour le Piano-forte, Nos.* 1, 2, 3." "6 *Gedichte aus dem Kullenion, mit P. F. oder Guit.*" "6 *Lieder v. Göthe, m. P. F. oder Guit.*" "*Die unsichtbare Welt v. Elisa v. d. Recke, m. P. F.*" "*Ouvert. de l'Op. Die Sylphen, à gr. Orch. O.* 22." "*Klopstock's Auferstehungsgesang für* 2 *sopr. auch Tenor und Bass, (ad lib.) m. P. F.* 23 *Op.*" "*Gesellschaftslied: Es kann schon, mit P. F. oder Guit.*" "3 *Gedichte von Friederike Brun, mit P. F.*" "*Zum Jahreschluss, ein Lied, m. P. F.*" "*Concert. p. P. F. Oe.* 25 *(in D.)*" "*Souvenir de Pyrmont, Musique de Gluck, avec P. F.*" "*Romance: Assise au bord, avec P. F. ou Guit.*" "12 *Alte Deutsche Lieder des Knaben Wunderhorn, m. P. F. oder Guit.*" "*Freude, Friede, Hoffnung, m. P. F.*" "*Glaube, Liebe, Hoffnung, v. Hufeland, mit P. F.* Op. 29." "6 *Grosse Walzer für Liebhaber des P. F.*" "6 *Gedichte von Tiedge, Mahlmann, m. P. F. oder Guit.*" "*Grösse im Ungluck, von Mahlmann, m. P. F. oder Guit.*" "*Bewusstseyn und* 5 *Gedichte v. Tiedge m. P. F.*" "*Lied von Fr. Schlegel, m. P. F.*" "*Vater Unser, von Mahlmann.*" "*Marches, p.* 2 *Clar.* 2 *Fag. &c.*" "3 *Lieder, der Abend auf d. Wasser, u. s. w. mit P. F.*" "*Ossian und die untergehende Sonne, nach Herders Uebersetzung und mit Engl. Text, mit P. F. und V.*" "*Trost in Thränen, v. Göthe, fur Sopr. und Tenor, m. P. F.*" "*Die Blumen und der Schmetterling*, 10 *Lieder v. Muchler, mit* 10 *nach der Natur illuminirten Kupfern, m. P. F. und Vc.*" "*Die Unschuld, Gedicht v. Müchler, m. P. F.*" "*Romancen aus Göthe's Faust, f. e. manml. Stimme, m. P. F.*" "*Wiegenlied, dreystimmig zu singen, m. P. F.*"

HINDLE. An English counter tenor singer and vocal composer towards the close of the last century. He performed in the years 1791–2 at the Vocal Concerts, and was chiefly eminent as a singer of part songs. He published several sets of canzonets and other vocal music in a pleasing style. His glee, "Queen of the silver bow," is much admired.

HINDMARSH, an English violinist, was considered an excellent performer on the tenor. He was a pupil of Salomon, and performed at his concerts. He died in 1796.

HINGSTON, JOHN, a pupil of Orlando Gibbons, was organist to Oliver Cromwell, who, notwithstanding the rage of the Puritans in general against it, was himself a great admirer of music. Hingston had been retained in the service of the king, but, being tempted by the offer of one hundred pounds a year, he went over to the party of the Protector, and instructed his daughter in music.

HINNER, chamber musician to the Queen of France, was a celebrated harpist. He was in London in 1781, and very much admired for his performance of adagios. He published much music for his instrument at Paris, and four sonatas (his Op. 7) in London. He also wrote the music of an opera called "*La fausse Délicatesse*."

HINRICHS, JOHANN CHRISTIAN, a professor of statistics at St. Petersburg, was born at Hamburg. He published in the former city a work on the origin, progress, and actual state of the music of the chase in Russia. Suard states

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that this work is extremely curious. The author was a friend of Maresch, who invented the style of music for the hunting horns, which has been since brought to such perfection in Russia as to produce effects of which no other music can give an idea.

HINSTRICH. (G.) An up bow.

HINZE, AUGUSTUS HIMBERT, doctor of medicine in Schleswic, composed some operettas about the year 1797.

HIRE, PHILIPPE DE LA, a mathematician and professor of architecture at Paris, died in 1718. In a work written by him, entitled "*Mémoires de Mathematiques et de Physique, &c.,*" Paris, 1694, is to be found the following essay: "*Explicatio diversorum illorum sonorum, quos chorda super instrumentum musicum buccinæ sonitum æmulans tensa edit, laudatâ expositione P. de Chales, et suppletis particularibus non nullis ad quæ dictus pater non attendit.*" Hire also wrote in the "*Mémoires de l'Académie des Sciences,*" for the year 1716, a dissertation entitled "*Expériences sur le Son.*"

HIRSCH, LEOPOLD. An excellent violinist in the chapel of Prince Esterhazy, when under the direction of the celebrated Haydn. The following of his works are published at Vienna: "*Trois Duos pour deux Violons,*" Op. 2, 1801, and "*Trois Duos pour deux Violons,*" Op. 3, 1803.

HIS. (G.) B sharp.

HISTORY OF MUSIC. The following summary is from the French of Alexandre Choron: It is not the intention of the author of the following sketch to comprise in it strictures on every department of the musical art, a labor which would lead far beyond the limits assigned to this article, but simply to give an abstract of the modern European system of music, considered in its essential and constituent parts, which comprehend the laws of sounds or of notes; rhythm; *séméiotechnie*, or the system of musical characters; and, lastly, composition, which is so closely allied to the former subjects, that it would be difficult to divide them without a diminution of perspicuity and interest. I shall treat, then, in the most summary manner, of all these compartments together; and this union will be the more easy, as the progress of these different subjects is simultaneous, and is often comprised in the writings of the same author. Although no great improvement is effected in any art suddenly, and without much previous thought and consideration, and though every such discovery is introduced in so gradual a manner as to be hardly perceptible, yet there are periods when accumulated observations, and wants generally felt, lead men who are happily organized, or placed in favorable circumstances, to seize on more extensive views of a subject, and to create more powerful methods of arriving at a knowledge of it, the superiority of which soon becomes generally experienced, and eventually leads the habits and ideas of the whole mass of mankind in a new direction. These rare moments, which are, however, renewed at intervals, form what is called *periods*. They are more or less remarkable, according as the object attained is more or less important. Whenever they have occurred, and whatever may have been the system of ideas that has occasioned them, they may always be traced to and classed under one of those periods which are regarded as *principal*, and are therefore designated by the term *age*. Five of these *principal periods* may be distinguished, namely, that of formation, development, progress towards perfection, permanence and decline. In the subject I am now about to treat, the first three *principal periods* of the musical art, namely, its formation, development, and progress towards perfection, are those I shall have occasion to consider. The existing state of things appears to *me* to belong to the fourth or permanent period; but I do not feel authorized to speak on that subject, lest I should be taxed with establishing myself as arbiter, and with undertaking to appreciate immaturely the merits of those of whom posterity alone will have the right to judge.

First Era. *Origin and Formation of the Modern System of Music.* — Music, as well as all other arts, is chiefly derived from the ancients; and, as it is remarked of the French language, that it is merely a corruption or derivation from that of the Greeks and Romans, so it may equally be observed of modern music, that it is only a corruption or derivation from that of the same people, who probably owed *their* knowledge of the art to other nations still more ancient. I do not wish to intimate, by this remark, that, had the Greeks and Romans never existed, language, arts, or music had never been known, as some persons appear to imagine. Nature bestows on all the human race the same faculties; but, supposing the whole race of mankind were endowed in the same proportion with these faculties, which is certainly very doubtful, all are not placed in equally favorable circumstances for the development of their talents; thus, if a backward race of people unite or associate with a more enlightened race, mixed systems are naturally formed in every branch of knowledge. This is precisely what occurred in Europe in the early centuries of the Christian era, when whole nations of barbarians invaded and overspread the Roman empire. How this amalgamation was accomplished is indeed a question worthy the pen of the most able writer, and the discussion of which would probably require an extent of detail that the limits of this sketch will not permit. In tracing the origin and formation of the modern system, I find four principal periods, of which I must, successively, take a short survey: 1. Antiquity; 2. The introduction of chanting in the Christian churches; 3. The Ambrosian and Gregorian constitution; and 4. The invasion of the barbarians.

1. *Of Antiquity.* — Although there remain to us many works on the music of the ancients, still the obscurity which prevails in them, their contradictory assertions, and, above all, the want of models, have precluded the possibility of our having any very distinct and decided ideas on the subject. According to Aristides Quintilianus, who has certainly left us the most complete treatise that now exists on the music of the ancients, some authors of his time defined music to be the art of singing, and all that relates to it; others, the contemplative and active art of perfect and organic singing; others, the art of the beautiful in sounds and movements. As to Quintilianus himself, he looks upon the following exposition of music as the most correct, namely, that it is the art of the beautiful in bodies and movements, (γνωσις του τερπνοῦ εν σωμασι και κινησεσιν.) This is a very

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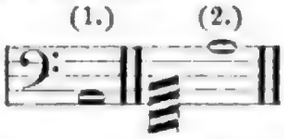
general definition, though little so in comparison to some authors, who affirm music to be the universal science. Quintilianus, however, afterwards designs to reduce his definition of music to the study of the voice and accompanying action. To give a further idea of his doctrine, I shall here demonstrate some of the principal divisions of it, from which I have formed the following table, adding a few observations of my own.

TABLE OF THE PRINCIPAL DIVISIONS OF MUSIC, ACCORDING TO ARISTIDES QUINTILIANUS.

- Music.
  - Contemplative.
    - Natural.
      - General.
      - Arithmetical.
    - Artificial.
      - Harmonic.
        - Sounds.
        - Intervals.
        - System.
        - Genera.
        - Tones.
        - Mutations.
        - Melopœia.
      - Rhythmic.
      - Metric.
  - Active or Eruditive.
    - Usual.
      - Melopœia.
      - Rhythmopœia.
      - Poetry.
    - Enunciative.
      - Organic.
      - Odic.
      - Hypercritic.

The author divides music into contemplative and active. The former lays down the principles, and searches the causes; the latter applies and employs them. In the foregoing table we are alone interested in that subdivision of contemplative music which the author has designated artificial; this treats of harmony, of rhythm, and of metre, to which subjects he devotes the first book of his treatise. By the word "harmony," in the meaning of which all modern authors agree, the ancients understood what the French call intonation, or arrangement of the sounds of the system. Keeping in view this distinction in the ancient signification of the word "harmony," we may proceed to observe, that Quintilianus understood the division of the three genera with which we are acquainted; that is to say, the diatonic genus, the chromatic, and the enharmonic. The diatonic genus, in a space of two octaves and a half, comprised the interval between the *la*, below our bass clef, (example 1,) and the *re* on the fifth line, above our soprano clef, (example 2,) being the full extent of a man's voice: it contained eighteen strings or notes, which had separate names.

(1.) (2.)



The following example shows how these notes, beginning at the second, were divided into tetrachords, that is to say, assemblages of four notes succeeding each other by a progression of one semitone and two tones.

It may easily be conceived that either of these notes might be the final one of an air, which would give so many modes, i. e., keys, each mode being superior or inferior, according as the air either extended *above* the key note, or as the key note occupied the centre. Every note was represented by a particular mark, according to the mode and genus. I should here observe, that each genus introduced a number of new notes, which notes were represented by different marks, varying with each mode, thus forming an almost endless vocabulary; and as, in the formation of these marks or signs, analogy was in no way attended to, nothing could possibly be more confused, and the study of music became, of course, extremely difficult. As to rhythm and metre, music was entirely subservient, in these respects, to poetry. Musical composition, it seems nearly certain, was, at the time we are speaking of, exclusively confined to vocal pieces; for the ancient authors never speak of composition, unless in treating of the *vocal* part of that science; and it is impossible to discover in their productions one single precept relative to the use of intervals as harmonics, nor a single passage clearly proving that they were in the habit of using that style of composition. We may therefore conclude that the ancients were unacquainted with *our* harmony; whilst another decisive argument, in favor of this statement, is derivable from our positive knowledge of the origin and progress of the modern harmonic art. This I shall endeavor to prove in a succeeding part of this article.

2. *First Centuries of the Christian Era.* — Music, very generally cultivated by the Greeks, was equally esteemed by the Romans, in the reigns of some of their first emperors; some of whom, particularly Caligula and Nero, piqued themselves upon excelling in this art, and on obtaining the public prizes for it. "What a pity to kill so good a musician!" exclaimed Nero, when about to stab himself, that he might escape the ignominious death with which he was menaced. It is well known that he kept five thousand musicians at his own expense. After his death they were all expelled the city; and music, which under his reign had enjoyed the greatest encouragement, from that moment sensibly declined. But what it particularly concerns us to remark is, the influence that music received from its admission into the religious ceremonies of the first Christians, who alone have transmitted to us *all* the ancient practical music with which we are acquainted. It is well known that, in their assemblies, every person present joined in chanting the different parts of the liturgy, that is to say, the hymns and psalms, &c. This chanting must, of necessity, have been of the most simple and easy description, being sung in chorus, without any preparation, by people who, generally speaking, had not the least idea of music, and who professed also, in every thing, to observe the greatest simplicity. Another cause which, no doubt, contributed to denaturalize the ancient music, was the manner in which it was first set, in Christian churches, to a semi-barbarous *prose*, or to still more barbarous poetry. The result was, that the rhythm of their music being derived solely from the words, it retained but a slight impression of any sort of measure, and was generally drawled out in slow and unequal time, to a language without harmony. Nevertheless, even in this state of degradation, it still retained some constituent rules, and a certain variety in its changes and character, which rendered it capable of being applied to other kinds of performances.

3. *St. Ambrose's and St. Gregory's Institution of the*

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Ecclesiastical Chant. — During the first four centuries of the Christian church, the state of music is not known with precision. The principles were, at the expiration of that time, probably still the same as from the beginning, at least if we may judge from a treatise of St. Augustine; but it appears that the practice of ecclesiastical chanting was then falling into great confusion, which induced St. Ambrose, who was consecrated Archbishop of Milan in 374, to undertake to give a fixed constitution to church music.' These two holy fathers were, as their works prove, great amateurs of the art; and there still exist, in the Latin church, both the music and words of a piece of their composition, which is admired even to the present time, and has met with a success equalling that of the *chef-d'œuvres* of more modern masters; I allude to the celebrated canticle of the "*Te Deum.*" We have no other specimen of St. Ambrose's peculiar constitution of the chant; and, indeed, on examining the chants of the Milanese church, we find no obvious difference from that of other churches. It appears, however, that St. Ambrose actually left some degree of musical rhythm, in which, however, Pope Gregory, who flourished two hundred years after, far surpassed him. (See the article GREGORY in this Encyclopædia.) We need not repeat what we have there stated, and shall only observe, that with the intention of simplifying music, St. Gregory substituted the Roman letters in place of the more complicated Greek notes. By A, B, C, D, E, F, G, he designated the seven notes of the lower octave, (*octave grave,*) which begins at *la;* and by a, b, c, d, e, f, g, those of the higher octave, (*l'octave supérieur;*) and by the same letters doubled, the third octave. He applied himself likewise to the completion of the ritual, which he made up of select pieces, chosen from the best remains of antiquity. As the result of these various labors, he formed the system known by the name of the *Roman* or *Gregorian Chant*, which is used to this day, precisely in the form in which it was then established. Not satisfied with having formed this code of musical doctrine, he maintained and propagated it by the establishment of a school for young orphans, who were brought up as singers for the different Christian churches.

4. *The Invasion of the Barbarians.* — To enable us to continue the history of music with some regularity, it is requisite to notice those nations who will soon be found to act a principal part in the history. Long previous to the period of which we have been speaking, that is to say, in the time of the Roman republic, and during the whole duration of the Roman empire, that nation was disturbed by the irruptions of swarms of barbarians. Whilst the government continued wise and vigorous, these attempts were easily repelled; but when, with the children of Theodosius, cowardice and imbecility mounted the throne, the barbarians found but few obstacles to oppose them, and, inundating whole provinces of the empire, soon reduced them to submission. At the commencement of the fifth century, the Goths ravaged Italy; Rome was taken and sacked by Alaric. The Vandals, traversing Gaul and Spain, penetrated into Africa, the Huns into Italy, and the Franks, under Pharamond, made themselves masters, in 493, of the northern part of Gaul, which entire country his successors soon afterwards got possession of. In 476, Odoacer, King of the Herules, overturned the western empire, soon after which he was taken prisoner and killed in Ravenna, by order of Theodoric, who founded, in 493, the kingdom of the Goths in Italy. It may easily be imagined that, in the midst of such revolutions, the arts were entirely neglected, amongst which music suffered greatly; so that, at the commencement of the sixth century, when the whole western empire was become barbarous, its music was entirely reduced to the chants of the church and the national songs of these barbarians. But the Goths who settled in Italy cultivated the arts, and soon began to imitate the enlightened manners of the people whom they had subdued. From that time the Roman school of music shone with renewed lustre; and about the same time we find Clovis, King of France, requesting Theodoric to send him a musician. Theodoric, wishing to please the king, sent him the singer Aicorède, who had been selected as the best by the learned Boëthius, whom Theodoric afterwards caused to be beheaded. "On the arrival of this musician and instrumental performer," observes William du Peyrat, in his researches on the King of France's chapel, "Clovis's priests and singers formed themselves after his style, and sang with greater gentleness and sweetness; having, also, learned to perform on various instruments, this great monarch used them ever after at divine service; which practice was continued under all his successors to the end of that generation: thus, it appears, music was much in use at the courts of our first sovereigns." The Roman chant was first introduced into England by the monk St. Augustine, (whom St. Gregory had commissioned to preach the Christian religion in his country, about the year 590,) and some few years later was propagated in Germany by St. Boniface of Mentz, who is considered as the apostle of that country. Amongst so many different nations, the national taste tended, of course, sooner or later, to corrupt and denaturalize the primitive purity of the Roman chant. With regard to France, we have a positive confirmation of this fact by an ancient anecdote, inserted in the annals of the Franks, and which occurred under the reign of Charlemagne. This prince being at Rome in 787, to celebrate the festival of Easter, a quarrel arose, whilst he was there, between the Roman and French singers; the latter affirming their singing to be superior to that of the former, who in their turn accused the French of having corrupted the Gregorian chant. The dispute was carried before the emperor, who decided it by the following question: "Declare to us," said that prince to his singers, "which is most pure, water drawn from its source, or that which is taken from a distant stream." "Water from the source," replied the singers. "Well, then," said the emperor, "return to the original source of St. Gregory, of whom you have evidently corrupted the chant." The prince then requested the pope to give him some singers, who would correct the defects of the French singers. The pope immediately deputed two very learned singers, named Theodore and Benoit, to undertake this office, and gave them antiphonaries noted by St. Gregory himself. One of these singers the emperor placed at Soissons, and the other at Metz, commanding all the French singers to correct their books from theirs, and to learn singing as well as instrumental accompaniment of them.

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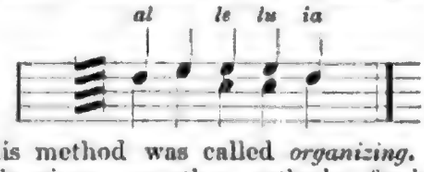
Though this command met with some obstacles from the obstinacy or incapacity of the various singers, yet the Roman chant which Charlemagne thus established in France continued generally in use till the commencement of the eighteenth century; about which time the French bishops took it into their heads to reform the liturgy, and consequently the church music. This attempt succeeded, though, with regard to chanting, its effects were deplorable; for being now left almost entirely to the management of ignorant people, devoid of taste, and even, at times, to illiterate schoolmasters, they substituted for the Roman chant, — which, notwithstanding its extreme simplicity, had always retained some sort of rhythm, — they substituted, I repeat, a slovenly and insipid style of church music, which indeed had little more of singing than the name. I must here avow the wish that at the next reformation of the French liturgy, which it appears is to take place sooner or later, the Roman plain chant may be substituted for these miserable compositions, and reëstablished in those rights of which it should never have been deprived. It was about the same period, that is to say, in the reign of Pepin, father of Charlemagne, that organs were first introduced in the west. In 757, the emperor of the east (Constantine Copronymus) sent one to that prince, who presented it to the church of St. Corneille, at Compiegne. They soon became universally used in the churches of France, Italy, and England. The organ was at that time very little understood, and was exclusively confined to the performance of the *regal*, which is now no longer known; though its introduction is not the less remarkable, from the influence which this instrument has at all times possessed over the progress of the art, as we shall presently perceive.

Second Era. *Development of the Modern System.* — We have now noticed in what manner the *mélange* of the musical ideas of barbarous nations with the remains of Grecian music gave birth to the modern system, and shall next proceed to observe the gradual development of this system. This development may be traced to three principal periods: first, the creation of the gamut or scale, and of modern notation; secondly, the invention of modern rhythm; and thirdly, the determining of the value of notes, and of the rules of counterpoint. To these same periods may be traced the origin and progress of composition: we shall therefore discuss them simultaneously, as we originally intended.

Invention of the Gamut and Origin of Counterpoint. The invention of the gamut presupposes a certain degree of progress in the musical system, in the same manner that the alphabet conveys the preliminary idea of the existence of a language. I make this remark that the scale of music may not be confounded with the *system*, which might otherwise easily be the case. It was in the commencement of the eleventh century, in the year 1022, that the musical scale first took the form which it now retains. This reformation was chiefly owing to Guido, a Benedictine monk of the monastery of Pomposa, born about 990, at Arezzo, a little town of Tuscany; for which reason he is commonly called in France Guy d'Arezze, but elsewhere he is known as Guido. Duly to appreciate the talents of this celebrated man, we should recall to mind what we have already said in regard to the tetrachords of the Greeks, and the reform of St. Gregory; and we should know that, in the intervening time between the death of that great pontiff and the period of which we are now speaking, many attempts were made to improve musical notation. Indeed, it may easily be conceived, that letters placed on syllables, to indicate sounds, could not be quickly understood; it was therefore found necessary to seek some more intelligible method. That which most naturally occurred was, to place the letters at different degrees of height from each other, analogous to the elevation or depression of the voice, and to mark these degrees in a more accurate manner by means of parallel lines. This was the method employed before Guy, and he only simplified and regulated it. Instead of repeating the letter, Guy merely wrote it at the commencement of the line, and, whenever it afterwards occurred, simply put a dot in its place. Shortly after, he rendered this still plainer, by placing dots in the intervals of the lines; using these intervals to denote degrees, by which he reduced the distances from one note to another, and made the scale much easier to perform at sight. Guy likewise added to the ancient system a bass note answering to *sol*, on the first line of the clef Fa: he designated this note by the *gamma* of the Greeks, (Γ,) and it is from this sign that the series of sounds in the system take their name of *gamut*. To these inventions he added another — that of counting by hexachords instead of tetrachords, and of designating by the syllables *ut, re, mi, fa, sol, la*, the *major* hexachord, upon whatever degree of the system it was placed: this was the foundation of his method of solmization, which, however, it would be tedious to explain here. The invention of counterpoint is likewise attributed to him, though without any foundation. It is true he was one of the first who wrote on the subject, but he was not the inventor; for though this art had made little progress, still it was known before Guy's time, and the following was its real origin: —

We just now observed that the organ was introduced into France in the year 757, and soon became universal in the churches of the west. It was directly used as an accompaniment to the voice. This accompaniment was at first entirely in unison; but the facility with which several sounds could be distinguished at once, occasioned the remark, that, among the various unions of sounds, many were agreeable to the ear. The minor third was one of the first remarked for its pleasing harmony, and was therefore generally used, though only at the close of an air, as we shall perceive from the following example: —



and this method was called *organizing*. There were likewise many other methods; for instance, holding on the sound of the organ on some note below the chant, or singing part, or playing the air a fourth below or a fifth above, and frequently both together, which last was called *double organization*. Soon after, this method was adopted in singing without the organ; and from thence the terms *descant*, meaning double chant, *triple, quadruple, medius, motet, quintet, quartet*, &c., all of which preceded the term *counterpoint*. An unin-

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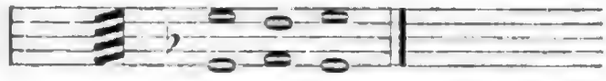
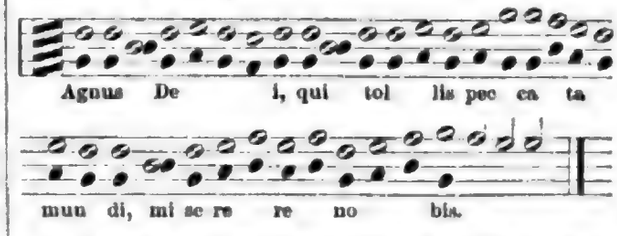
terrupted series of authors anterior to Guy, as Notker, Remi, of Auxerre, Hucbald, and Odon de Cluny, testify the origin and progress of this art, and historically demonstrate its being a modern invention, totally unknown to the ancients. Their writings, as well as those of Guy and of J. Coton, (his commentator,) are to be found in the valuable collection which the Prince Abbé Gerbert published under the title of "*Scriptores Ecclesiastici de Musicâ Sacrâ potissimum*," &c.

2. *The Invention of Modern Rhythm.* — As the plain chant consisted of notes of equal value, and as, up to the period of which we have been speaking, it was the only music studied by the learned, rhythm was never mentioned, for being almost entirely null, it could not be considered an object of speculation. From that time, either from the circumstance of profane music, which contained a more distinct rhythm, having risen to a greater degree of importance, or from musicians having begun to feel the necessity of stricter time when the organ and voice moved together, it is certain that this branch of the art began more fully to be considered. The first author who wrote on the subject was Franco, called by some Franco of Cologne, and by others Franco of Paris. This author, whose birthplace, it appears, was uncertain, was supposed to have been a scholar of the cathedral of Liege in 1066; that is to say, in the year in which William, Duke of Normandy, conquered England, and introduced into that country, which was still in a state of barbarism, the germ of manners and civilization. Before Franco, many attempts at the improvement of this part of the musical art had been made, as he himself affirms; but it appears he was decidedly the first who reduced into a system the rules respecting rhythm, which had been established before his time, also extending and correcting them: this entitles him, at least, to be considered as the first classical author on the subject, if not the inventor, and as the source from whence, for some time, all subsequent authors resorted for information. The whole of Franco's work, entitled "*Franconis Musica et Cantus Mensurabilis*," is inserted in the collection of M. Gerbert. It contains an introduction and thirteen chapters; the ten first, with the exception of the second, are on rhythm; the second and three last relate to descant. Without entering into the details of the work, I shall endeavor to give an adequate conception of his doctrine. Measured music, which he considers far superior to plain music, he describes as a chant measured by long and short intervals of time; these intervals of time being expressed either by the voice or by rests. The subsequent details clearly prove that the organ and organization were the origin of musical rhythm. He distinguishes three degrees of time — the long, the breve, and the semibreve. The long may be divided into the perfect, imperfect, or double. It is perfect when in the time of three, or triple; for, says the pious doctor, three is the most perfect number, being the emblem of the Holy Trinity, and it is imperfect when in the time of two; the double it is unnecessary to explain. There are also two kinds of breves, which, however, he does not describe. The semibreve is major or minor. The forms of the notes are as follows: the long ; the double long, ; the breve, ; and the semibreve, . Besides their own proper value, they have many accidental properties, which, for the sake of brevity, must here remain unnoticed. He indicates, also, the mark of relative rests or pauses. He then proceeds to distinguish five modes, or elements of rhythm: the first mode contains longs, or a long followed by a breve; the second, a long preceded by a breve; the third, a long and two breves; the fourth, two breves and a long; and, finally, the fifth, composed of two semibreves and two breves. These are the elements of his rhythmopœia. With regard to descant, he defines it to be the union of several melodies, concordant with each other, and composed of different figures: he distinguishes four species of descant, namely, simple, prolate, (*prolatus,*) troncate, (*troncatus,*) and copulate. To these four species belong consonances and dissonances. There are three kinds of consonances, the perfect, imperfect, and middling. The first kind consists of those of which the sounds can hardly be separately distinguished, as in the octave and unison; the second, where the sounds are perfectly distinct, as in the major and minor third; the middling consonance includes the fifth and fourth. Dissonances are of two kinds, perfect and imperfect: the perfect are the semitone, the tritone, and the major or minor third with the fifth; the imperfect are the major and minor third. He speaks afterwards of the use of consonances, and points out some rules, which, however, are difficult to understand, on account of the imperfection of the examples. An obvious progress is nevertheless visible in these examples, in which we particularly remark the use of the major or minor sixth between two octaves: this is the first example of the kind to be found in the records of the art.



After Franco, music remained in the same state, particularly with regard to harmony, for more than a century; which may be attributed to the crusades taking place about that time, and so completely occupying the attention of all Europe. I shall therefore merely mention, in a cursory manner, Walter Odington, a Benedictine monk of Eversham, in England, who flourished in 1240, and whose work, "*De Speculatione Musicæ*," is only a commentary on the doctrine of Franco, enriched with a few developments relative to time. As much may be said with regard to the work of another English author, Robert of Handlo, entitled "*Regulæ cum maximis Magistri Franconis, cum Additionibus aliorum Musicorum, compilatæ per R. de H.*," dated 1326. To give, however, some idea of the composition of that time, I shall here cite a specimen taken from a manuscript of the thirteenth century.



This descant was composed on the following rule: "Those who chant should remark if the chant ascends or descends. If it ascends, the

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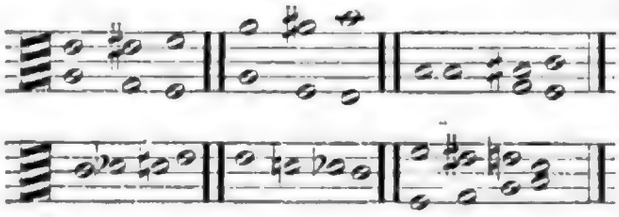
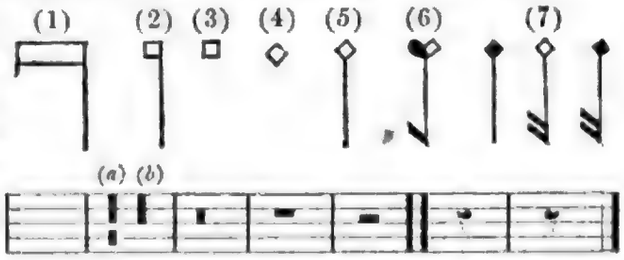
double note is sung; if it descends, the fifth note." Towards the close of the thirteenth century, we find another commentator on Franco, far more interesting than the before mentioned, and who, in some respects, may be styled an inventor. This was Marchetti, of Padua, author of several works, particularly one on plain chant, bearing date Verona, 1274. He must have written this work when very young, for we have another of his, on measured music, dedicated to Robert, King of Naples; and this prince reigned from 1309 to 1344. We find by these writings, that, at this period, they had admitted a new degree of subdivision of time, by adding a fourth to the three before-mentioned times or values, namely, the *minim*. Descant had also advanced a little; and about this time, chromatic passages were first used. The following are specimens: —



The author gives the theory of them, and treats of chromatic and enharmonic genera at some length. In short, it is evident the art had then sensibly advanced. This remark is confirmed by the writings of John de Muris, doctor of the Sorbonne, who, some say, was an Englishman, others, a Parisian, and others, again, a Norman — the latter of which is most probable. He was long looked upon as the author of all the inventions we have been mentioning, particularly of rhythm and the form of notes, and would most probably still have been considered so, if the researches of M. Gerbert and Dr. Burney had not proved the contrary. It even appears he did not considerably aid the advancement of musical notation; in regard to harmony, however, we are much indebted to him. The impropriety of making two consecutive perfect consonances by similar movement was first suggested in his writings; as were many other precepts relating to the succession of intervals, which are observed to this day. We also find in his works, for the first time, the term *counterpoint* used instead of *descant*. It would appear that, about this time, there was a great variety of opinions respecting the rules of counterpoint, for the doctor complains of the continual changes in the art of music; and about the same period, that is to say, in the year 1322, Pope John XXII. issued a bull forbidding the use of the descant in churches, it having degenerated into abuses, and having no longer any fixed principles. It is believed that John of Muris was still living in the year 1345. He, as well as Franco, had many commentators; amongst whom were Philip de Vitry, of whom little more is known than the name, and Prodoscimo de Beldomando, of Padua, who was a professor of music in that town in the year 1422, but whose writings are now lost. From the thirteenth century to the close of the fifteenth, there is a complete vacancy in the history of counterpoint. It is generally supposed that no vestige now remains of the compositions of that period; but Mr. Perne, of Paris, has discovered, amongst the manuscripts of the royal library of France, some sufficiently important materials to authorize the hope that this interval may yet be filled up.

3. *Fixation of the System of the Values of Notes, and of the Principles of Counterpoint.* — Towards the close of the fourteenth century, the rhythmical feet, as determined by Franco, began to be abandoned, and as many sounds were introduced into the measure or metre as the subdivision of the different orders of notes at that time would permit. New forms or figures now became necessary to represent new values of time; these were formed towards the close of the fourteenth and beginning of the fifteenth century. Not that we discover any traces of their origin in the writings of that period; nor does Prodoscimo, who wrote in 1412, mention them; but we find them not only instituted, but fixed and regulated, in authors of rather a later date, particularly in the writings of John Tinctor, who was first chapel-master to Ferdinand, King of Naples, and subsequently canon and doctor at Nivelle, in Brabant; he must, therefore, have lived in the second half of the fifteenth century. This author left many musical works; amongst which is his dictionary of music, the first ever formed. He published it under the title "*Definitorium terminorum Musicæ*," the best possible title for a dictionary; as works of this sort should be simply collections of definitions, and not alphabetical treatises. The doctrine we find in John Tinctor is much better developed in the works of Franchino Gafforio. This writer forms, in truth, a memorable epoch in the history of music, as well by the extent as the stability of his doctrine. He was born at Lodi in 1451, and was named, in 1484, chapel-master of the cathedral at Milan, and professor at the public school of music founded in that town by L. Sforce. Of the works he left, or rather with which we are now acquainted, the most valuable is that entitled "*Pratica Musica*," printed at Milan in 1496, and one of the first musical treatises ever published by means of the press. It is divided into four books. The first treats of harmony, that is to say, intonation, for at that time the word *harmony* possessed the same signification as with the ancients; the second treats of measured chant; the third of counterpoint; and the fourth of musical proportions. The second and third are the only books interesting to us, the first containing nothing new. As to the value of notes, Gafforio considers five as essential, which are the five principal notes and their corresponding rests, namely, the maxim, (1;) the long, (2;) the breve, (3;) the semibreve, (4;) and the minim, (5.) There are likewise lesser figures, as the semi-minim, of which there are two kinds, the major semi-minim, (6,) and the minor semi-minim, (7.) Each of these have also a corresponding rest; the long has two rests, one denoting perfection, (*a*,) the other imperfection, (*b*.)



The relation these notes bear, one to the other, is denoted by different terms. The relation of

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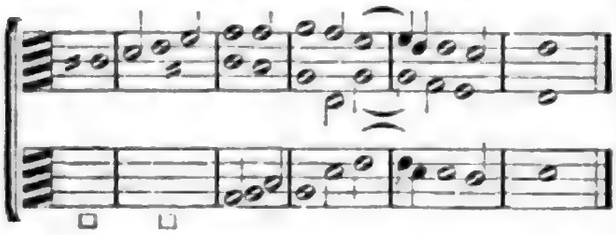
the maxim with the long is called the *major mode*; that of the long with the breve, *minor mode*; that of the breve with the semibreve is called *time*; lastly, that of the semibreve with the minim, *prolation*. At rather a more remote period, this prolation was styled minor prolation, and the relation of the minim to the semi-minim, major prolation. Each of these relations may be perfect or imperfect, that is to say, triple or double; and that *quoties* is designated by different signs. Besides this, these relations are perfectly independent of each other, which occasions innumerable combinations. The most generally used, as we find from Glareanus, were, first, those in which all the relations are double; secondly, that in which all are doubled, except time: these correspond, the first to our common time of two, and the second to our measure in triple time, using figures of double value; the remainder are included in our compound measures, with a similar modification. Here then the system of values is fixed, if we except some slight modifications, of which we shall presently have to speak. The third book of Gafforio is divided into fifteen chapters. The first two treating, in a general manner, of counterpoint and its different kinds; the third containing eight rules on the succession of consonances, which rules are much the same as those in use at the present day; the fourth chapter is on dissonances, and plainly proves that they employed those intervals in the time of the writer,



but with much circumspection, not longer than for the value of a minim, in passages and by syncope, and even this very rarely. Upon this point he cites various composers who made use of them without any scruple, as Dunstable, Binchois, Dufay, Brasart, &c.; and concludes by agreeing that many of these intervals may be used with propriety. The fifth and sixth chapters are on fourths, and show how they were at that time used; the seventh treats of sixths and thirds; the remaining chapters relate to the arrangement of the different parts. The last but one is remarkable for a singular specimen of a piece, entirely composed of discords; it used to be chanted on the eve of the festival *des Morts*, in the church of Milan, and was called "*Litaniæ Mortuorum Discordantes*." The following is a verse of it:

Gafforio remarks, with great truth, that it is totally in opposition to good sense, and to every description of good taste. Satisfied with laying down general precepts, Gafforio avoids all details with regard to the form of musical pieces, or to the composers of his time. We find, however, from J. Tinctor, that, at that time, canons were used, and were termed fugues; even enigmatical canons were known. We also observe the division of music into spiritual and profane; the former called *motet*, the latter *cantilena*. The collections of that period, and others of rather a later date, offer a choice of compositions, and display the talents of some composers still worthy of our investigation. We shall now, therefore, turn our attention to this point, resuming events from an earlier period. We have previously seen, that when the invasions of northern nations had completed the final destruction and dismemberment of the western empire, music was reduced to the ecclesiastical chant and the national songs of the barbarians; to which may be added those of the nation whom they had conquered. The first distinction between the severe and ideal style is here easily perceived. A collection of popular songs of the middle age, mostly composed by the troubadours, successors of the ancient bards, or by priests and musicians of the same period, such as Raoul de Concy, Thibaut, Count of Champagne, and others, will give a correct notion of the ideal style; whilst as to the severe style, it was confined to plain chant and the counterpoints composed on it. At the period, however, to which we now allude, counterpoint rapidly advanced; the invention of canons soon leading to that of fugues, and many other artificial compositions: the revolution was indeed so sudden and complete, that the art of composition appeared entirely new. According to the testimony of ancient writers, the composers who appear to have acted the principal part in this revolution were, first, J. Dunstable, an Englishman, who died in 1453 or 1458, and who, from the resemblance of the name, has been often mistaken for St. Dunstan, who flourished in the eleventh century; and next, his contemporaries in France, Dufay and Binchois. These were immediately succeeded by Ockenheim, Busnois, Regis, and Caron. This is Tinctor's account, who also wrongly attributes the invention of measured chant to J. Dunstable; in which mistake he has been followed by Seb. Heyden, who wrote in 1537, and subsequently by J. Nucius, who joins to Ockenheim, Busnois, &c., many other composers, as Josquin de Pres, H. Isaac, L. Senfel, B. Ducis, &c.: these last, however, are of posterior date. It is believed that the compositions of Dufay and Busnois are now extinct, as well as those of Regis, Caron, and Binchois, who flourished at the commencement and middle of the fifteenth century. Of that period we have but one canon, in six parts, which is rather a good composition, and may be found in Dr. Burney's "History of Music," vol ii. p. 405; many works, however, still remain of the ancient masters of the Flemish and French schools, who flourished about 1480, and subsequently. These two schools were at that time highly renowned. According to Guichardin and others, the Flemish was the more ancient of the two, and furnished all Europe with singers and composers. Amongst the most celebrated of the Flemish masters were James Obrecht, or Hobrecht, J. Ockenheim, and, above all, Josquin de Pres. The earliest of these three was Obrecht, music-master to the celebrated Erasmus; he was born in 1467, and, it is said, had such facility in composition, that in one night he composed a beautiful mass. This appears an amazing effort of genius, when we reflect on the extraordinary difficulty of his compositions. He lived towards the close of the fifteenth century. John Ockenheim was a composer of rather later date; he

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composed a mass for nine choirs and thirty-six parts, replete with artificial passages. The celebrated Josquin de Pres was his pupil, who was unanimously regarded by his contemporaries as the best composer of his time. Of this celebrated man we have still various pieces which evince the most profound knowledge of his art. He was a singer at Rome, and subsequently chapel-master to Louis XII. of France; he died about the year 1520. After him, we may place Pierre de la Rue, B. Ducis, and other composers, who, up to Orlando de Lassus, maintained the glory of the Flemish school. The ancient French school was likewise very celebrated; its principal composer was Ant. Bromel, a pupil of Ockenheim and contemporary of Josquin. We remark, likewise, Fevim, of Orleans; J. Mouton, chapel-master to Francis I.; Arcadelt, Verdelot, L'Heritier, Goudimel, and others that I cannot here enumerate. In Germany, about the same period, we find H. Finck, H. Isaac, L. Senfel, and others. The collections of Peutinger, Bodenschaft, and several more, make known the names and works of above two hundred composers who flourished between the years 1450 and 1580, or thereabouts, and to whom fugues and the most difficult compositions were mere diversions, which they wrote with the greatest ease and correctness. The "*Dodecachordon*" of Glareanus contains a collection of *chef-d'œuvres* of the ablest of these masters, sufficient to gratify the curiosity of any reader. I propose myself to devote one of the parts of my collection of classical music to these works, thus rendering due homage to the memory of these patriarchs of harmony.

Third Era. *Perfecting of the Modern System.*—The era which we have now attained is certainly the most important of all, being the goal and result of the preceding. It appears to offer to our notice the permanency of various parts of the art, as well of those which regard the foundation of the system as of those that relate to the different kinds of musical composition. In fact, when we see doctrines, established without any variation for nearly three centuries, being considered as fundamental principles, — when we see *chefs-d'œuvres* admired for an equal length of time, and regarded as impossible, I will not say to be eclipsed, but even to be equalled, — it may with reason be supposed, that, in many points, the art has attained the utmost limits of perfection, and that, if it does not now remain stationary at the same point, it can only recede, unless, indeed, the whole system were to experience a complete revolution, equal to that which has already taken place with the music of the ancients. To proceed with regularity, I must divide this article into two parts. In the first I shall speak of the art itself, and its progress, without any express allusion to the individuals or nations who contributed to its advancement; in the second part I shall consider the question in an opposite point of view, and allude at some length to the schools and individuals.

First Part. *Of the Art itself.* — What we have to say with regard to the art itself, must be discussed under two principal heads, namely, the musical system, properly so called, and the different styles of composition: this will be the substance of the two following sections.

First Section. *Of the Musical System.* — Amongst the various combinations which resulted from the perfection or imperfection of the ancient modes, themes, and prolations, there is one which, according to Glareanus and other authors, was at all times the most prevalent; I mean that one in which all the values of the notes were imperfect, that is to say, in a double or sub-double ratio. After a time, this combination became so general, that it was in some sort exclusive, and was regarded as the foundation of all the musical relations. To this first simplification of the system of values, various modifications succeeded, which were brought about by the use of *bars*. As far as I can discover, bars were first introduced by composers who were desirous to render their calculation of corresponding values easier, and therefore hit on the idea of enclosing within the same fixed space as many notes of the score as would agree with one note of great duration, such as a maxim or a long; thus, in the origin of bar writing, they only drew a bar at every eighth or every fourth measure. The works published in 1600 are printed in this manner, and are the first known with any kind of bars, which were not very generally adopted till about one hundred years after. The distance between the bars was in time diminished, till they enclosed but one measure, as in the present day; the only exception now being the *à capella* time, namely, in two semibreves, with a quick movement, when the bars are still marked only every second measure, to avoid their too frequent repetition: this time is, however, rarely used, except in Italy, the French and German composers having mostly submitted this measure also to the prevailing custom. The introduction of bars, with their gradual increase, has produced the natural result of bringing into disuse notes of great value, and at the present period the note of highest value is the semibreve, if we except the breve in *capella* time. As for the round and the maxim they are now no longer known, except by the learned. But in lieu of these the moderns have wonderfully multiplied the diminished notes, by forming crotchets, quavers, semiquavers, &c., which are now very common, though formerly they were scarcely known, except in instrumental music, and then but rarely. The form of these notes has likewise sustained an alteration, though scarcely worth noticing. Formerly, the head of the note was square; towards the middle of the seventeenth century they were formed round, or of an inclined oval; and in the course of one hundred years the round became universal, and is the form retained up to the present time. Rhythm, as we have previously seen, has sustained but slight variation; but it has been quite the reverse with sounds, and consequently with harmony and counterpoint. Till the close of the fifteenth century, the degenerated tones of the Greeks, as preserved in the chant of the Roman church, served not only as a foundation to ecclesiastical chanting, and to the works of composers who endeavored to harmonize those chants, or to compose according to that system, but various profane songs of that time, which we still possess, and some of which are to this day popular, appear to have partaken of the ecclesiastical modes. In the course of the sixteenth century, however, a movement appeared, which led the art to that state of perfection to which it has now attained. To dispel whatever may appear vague or obscure in this remark, it is neces-

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sary to give a clear idea of what is meant in music by tone or mode, and subsequently to demonstrate the relations subsisting between the modern and ecclesiastical modes. No one endowed with the most ordinary musical organization, or capable of the slightest observation, can fail to have remarked the tendency that every musical piece has to terminate on some particular note or sound, for which, if another were substituted, the air would be rendered incomplete. This experiment may be tried on the most simple tunes known. You say of a piece of music, it is in the *key* of such a note, when it ends on that note or sound, and which note is called the tonic or principal; now, if you decompose a piece of music which is supposed to be, throughout, in the same key, you will find it is composed of a certain number of different keys, each having a direct affinity to the principal key note. The *ensemble* or system of these affinities constitutes the *musical mode;* and if, from the tonic to the octave, you place all the intermediate sounds in regular succession, you will form the scale of your mode. It is possible to imagine a great number of different modes, from which may be formed a variety of systems. Each of these systems of modes will constitute essentially the same number of idioms or musical languages, which will belong to various races of men. Thus the Eastern nations appear to have had a system of modes quite different from ours, and, indeed, we have not to this day any very distinct idea of them. We have already explained in what the tones of the Greeks consisted, from which were derived the ecclesiastical tones. At the present day the Europeans have but two modes, namely, the major mode, the scale of which is contained in *ut, re, mi, fa, sol, la, si, ut;* and the minor mode, in which the ascending scale is *la, si, ut, re, mi, fa♯, sol♯, la,* and in descending, *la, sol♮, fa♮, mi, re, ut, si, la:* this is, at least, according to the notions at present existing; though, according to my idea, there is still much want of precision and accuracy in the theory of this subject. However this may be, these modes are entirely modern, it being hardly more than one hundred or one hundred and fifty years (I cannot precisely state the period) since they have become prevalent, indeed exclusively so, and to the extent of rendering it a doubtful question, whether or not the modern nations of Europe can ever accustom their feelings to any other system of tones, and further whether all other such systems are not, for them, rather systems of modulation, that is to say, of concatenation of modes, than a *system* of modes, properly so called. I shall not stop to examine this question, but merely remark, *en passant*, that it was in the sixteenth century that this modern tonality first became universally known, and began to exercise its influence in composition. It was in the school of Naples, and particularly in that of Durante, that it was finally established, at least so far as concerns its practice; for, with regard to its theory, it is still imperfect, as I have already noticed. Modern tonality has not influenced melody alone, but likewise harmony and counterpoint. If the system of tones had experienced no variation, the science would have attained its utmost limits nearly three centuries past. The system remaining the same, there would have been nothing to add to the labors of Ockenheim, Josquin, Bromel, Larue, Mouton, Orlando, and other learned masters of the ancient French and Flemish schools; and this we find Zarlino, Artusi, and all didactic authors declaring, who wrote under the impression of the ancient opinions on the subject; but the alterations which subsequently took place in the tonal system necessarily led to changes in the other branches of composition. In the first place, harmony experienced, though slowly, a complete revolution. The ancient contrapuntists had an established and almost exclusive rule, to add the third and fifth to all the notes of the scale, with the exception of that which bears the minor fifth, to which they put the sixth: they looked upon all harmony as allowable which was exempt from a succession of fifths and octaves; but the doctrine of the new modes soon displayed the errors of this harmony, which formed an infinity of bad combinations, such as the sixth with the third, or frequently on many other degrees of the scale: it was on the above principle that Palestrina and all his school wrote. But the most important point had yet to be divulged. A schoolmaster in Lombardy, (Charles Monteverde,) who flourished about 1590, invented the harmony of the dominant; he was also the first who dared to use the seventh and even the ninth of the dominant, openly and without preparation; he likewise employed the minor fifth as a consonance, which had always before been used as a dissonance. Thus the tonal harmony became known; and his principle being once admitted, all its consequences were naturally deduced, and musicians arrived, almost insensibly, at the conclusion, that only three essential harmonies were to be acknowledged in the mode, namely, that of the tonic, of the dominant, and of the sub-dominant; which are all that should be placed, either direct or inverted, on these notes and on those comprised in their harmony. Charles Monteverde likewise introduced into composition double dissonances, which were soon succeeded by triple dissonances, and diminished and altered chords. It must naturally be supposed that counterpoint was in some degree affected by these innovations; it now became usual to employ intervals in melody, which had, till then, been totally interdicted, and the intervals in harmony soon succeeded each other in a way till then unknown. About this time L. Viadana de Lodi formed the idea of giving to the instrumental bass a different melody from that of the vocal, to which it had hitherto strictly adhered; he further proposed to make this new bass reign throughout the piece, to consider it as the basis of the whole composition, and to represent by figures the chord it was to carry. In these points alone can he be considered as the inventor of fundamental bass, for it does not appear he in any way added to harmony. All these innovations excited the indignation of the masters attached to the ancient rules; but at length sense and experience overcame their vague and abstract reasonings. At first, indeed, these new methods were merely applied to profane and modern music, and the ecclesiastical chants continued to be formed on the ancient rules, somewhat mitigated, however, according to the method of Palestrina and the Roman school; but, towards the close of the seventeenth century, they began, in practice, to consider the church tones merely as a form to enchain or keep within bounds the modern tones, and according to this

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principle they applied tonal harmony to their ecclesiastical compositions. It is thus that the school of Naples, particularly Durante, considered the subject, and the modern tones are now universally acknowledged in church music. Practice has ever, in all the arts, preceded theory, or rather doctrine; and indeed it should always be thus, for doctrine should merely observe the operations of genius and reduce them to principles; it should not advance too quickly, thereby exposing itself to be contradicted by experience. If we examine the successive doctrines of the period we have been surveying, we shall find an additional proof of the truth of these observations. P. Aaron, L. Fogliani, and all those who wrote during the first two generations of the sixteenth century, added little to the improvements of the fifteenth. Zarlino, who published in 1571 his "Harmonic Institutions," collected and developed all the theories and precepts established up to his time; and his work was then considered, and for long after, as the most eminently classical ever written on music. Far, however, was he from preceding in knowledge the composers of his day, for he appears not to have heard of Palestrina, who flourished about 1552. All Zarlino's doctrine was established on the practice of the masters of the Flemish school, of whom he himself was a pupil. In this he was followed by Artusi, Zacconi, and others, who wrote towards the close of the sixteenth century. D. P. Ceroni, who published at Naples, in 1613, his "*Melopeo y Maestro*," narrowed the boundaries of the doctrines of music. He modified his instructions according to those of Palestrina and other masters of the Roman school. Galeazzo Sabbatini, who, in 1644, gave rules for thorough bass, wrote on the same principles. But it was not until we possessed the treatises of Berardi, Buononcini, and Gasparini, towards the close of the seventeenth or commencement of the eighteenth century, that the practices in counterpoint, introduced at the close of the sixteenth century, were reduced into a theoretical system; from that time to this, these doctrines have remained nearly the same as they were established by the last-named authors. Hitherto I have cited neither French nor German authors; for this reason, that they have generally been behindhand with the Italian in precept, and I have merely wished to trace the progress of the art, and not the history of different schools. But towards the commencement of the eighteenth century, a French writer produced some sensation with regard to doctrine; I mean Rameau, who affirmed that all rules, up to his time, were merely blind traditions, without connection or foundation, and proposed reducing them to a few precepts, which he pretended to deduce from the laws of physics. As the opinions of this celebrated man have for some time been much in vogue in France, and have had a useful influence on certain points of musical doctrine, I cannot here dispense with giving some idea of them. If we examine the various chords used in accompaniment, we shall find they may all be traced to different combinations of certain groups of sounds. For example, the chords ut, mi, sol; mi, sol, ut; sol, ut, mi, are evidently but three combinations of the sounds ut, mi, sol; the chords sol, si, re, fa; si, re, fa, sol; re, fa, sol, si; fa, sol, si, re, are four combinations of the sounds sol, si, re, fa; in which each sound becomes successively the bass, the arrangement of the higher sounds being perfectly indifferent. Now, if we consider one of the chords which are composed of the same sounds as principal, the others may be viewed merely as dependents. With this idea the ancients were perfectly acquainted, and they considered that chord as principal in which all the sounds were placed at intervals of thirds, the remaining chords (composed of the same sounds) being inversions of the first. Some ignorant writers have attributed the origin of this idea to Rameau. In this they are mistaken, and to be convinced of their error, they have only to glance at the writings of Zarlino, Berardi, and others, when they will find that the above idea, which is indeed founded in truth, had long been familiar to the ancients. What may with truth, however, be attributed to Rameau is his having endeavored to include all the laws of harmony in those laws which govern the principal chords. To this end he names these chords *fundamental chords*; the note which acts as bass he calls the *fundamental note*; and finally he terms *fundamental bass* that hypothetical bass which is formed solely by the fundamental note. This being decided, he next proceeds to prescribe rules for the formation of this bass, or rather for the succession of fundamental chords; and, according to his doctrine, harmony will be regular whenever the chords of which it is formed, being brought back to their fundamental chords, offer successions in the bass correspondent to the rules which he has established. Unfortunately, nothing can be more erroneous than this doctrine: experience and a survey of those cases in which this method has been adopted, prove, first, that a fundamental succession of notes, according to the method of Rameau, may have very bad derived successions; secondly, that on the contrary, from excellent and generally admitted derived successions, frequently arise fundamental successions, which *he* rejects as faulty. We should add, that Rameau, likewise, takes no notice of many chords universally practised as good, nor can he explain their successions. For these different reasons, Rameau's system never obtained the approbation of any clever practitioner: for a short time it met with some success in France, but now it is entirely laid aside; indeed, it never was of any other use than to attract the attention of didactic writers to the theory of inversions, and to procure us some lists of chords more or less complete, considered under this point of view, as, for instance, they have been by Marpurg, De Knecht, De Sabbatini, &c. The habit thus acquired in France of considering harmony in a systematic point of view, at length produced a much more important advantage. When the Conservatory, established at Paris towards the close of the eighteenth century, determined, for the benefit of the pupils, to invent and adopt an elementary work, a professor of that establishment (Catel) proposed a treatise on harmony, which, of all those hitherto published, agrees best with the practice observed for nearly two centuries past. He considered as *natural* chords all such as are commonly termed consonances, also all dissonant chords used without preparation; he examines in a summary manner their principal successions, and demonstrates in what way, by means of the anticipations, retardations, and alterations of

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which they are susceptible, they produce all *artificial* chords or dissonances, properly so called. This doctrine had been previously taught by the school of Durante, as we find from the small treatise of Fenaroli, entitled "*Regole per li principiante,*" &c., and was likewise established in Germany, as we find by the history of Forkel, (Introd. art. 67;) but Catel produced it in a much clearer and more decided form, and it has been adopted in France by all able musicians; indeed, it must be considered a most important step in the doctrine of harmony. I imagine it is possible to effect still greater improvements in this point; but to do this, it would be necessary to dissipate some errors which still obscure the theory of tonality, and we cannot discuss that point here. If we now take a general survey of the past and present state of the science, we shall clearly perceive how our system has succeeded to that of the Greeks, from which it differs wholly with regard to modes, and over which it has sustained considerable improvement with regard to rhythm; we shall observe its progressive rise and attainment of its present state of perfection; we shall see how the theory of the art, originally established on the ancient system, and without any regard, at least but little, and that merely from condescension, to the developments of the new system, has continued in some degree up to the present day, and has diffused a universal influence; in the same manner as the generality of our grammars now in use are founded on those of ancient languages, notwithstanding the difference that exists in their genius and construction. From this conviction, acquired by analogy and close observation, we arrive at the conclusion that the didactic part of music is now in want of a master, who, with clearness and decision, shall be able to fix the limits of the different systems and different styles, and to determine the requisites for each. What we are now about to state concerning the various styles of composition may furnish some new ideas on this subject.

Second Section. *Of the Styles of Composition.*—If we have so long deferred alluding to the different styles of composition, it is not from an idea that the period we are now discussing is the first in which these various styles could be distinguished. For ages past they have existed; and though, in their developments, they have exercised a reciprocal influence, yet there have always existed constitutive and characteristic distinctions between them; but the fact is, it would have been by far too arduous a task, and would have led me into long details, to trace the origin and progress of each of these styles separately; I have therefore reserved till now the little I intend stating on the subject, being aware that I shall find it occasionally requisite to retrace events some way back. Four principal styles are admitted in music: church music, chamber music, dramatic music, and instrumental music: these will be the subject of the following articles.

Article First. *Church Music.*—It is well known that church music admits of four distinct species: the style *à capella*, the accompanied style, the concertante style, and lastly, the oratorio.

Of these kinds, that which most decidedly belongs to the church is the style *à capella*. This is a kind of composition generally written on the tones of the plain chant, in the time of two, and for voices, without any accompaniment. This species is subdivided into four sorts: the plain chant, the *faux bourdon*, the counterpoint on the plain chant, and the ecclesiastical fugued counterpoint. One of these sorts (the plain chant) we have already sufficiently mentioned; indeed, as it has undergone no variation since the time of St. Gregory, we have nothing further to relate concerning it.

With regard to the *faux bourdon*, we have already traced its origin; and from this style is derived composition with many parts. This is the most simple style of all, and consists of a counterpoint of note against note, in which the bass bears only perfect chords; it has not received any alteration since the period when the rules of simple composition were unalterably fixed, which may be traced to a more remote period than the Flemish school. This style exists to the present day, but is only used in psalmody and a few canticles.

Counterpoint on the plain chant is frequently mistaken for and confounded with the *faux bourdon;* it immediately succeeded the former, and we should certainly understand in this light the famous bull of Pope John XXII., which forbade the use of the *faux bourdon*, as tending to produce confusion and impiety in divine service. Counterpoint on the plain chant consists in forming on the plain chant, which is preserved unaltered in one of the parts, various other parts, and displaying in *them* all the ingenuity of counterpoint, as imitations, fugues, canons, &c. Its history is blended imperceptibly with that of composition itself. It was brought to great perfection by the masters of the Flemish school, who have left many fine productions in this style; but they have been eclipsed by those of the Italian school, which possess much more taste and elegance. The finest specimens of this style were produced in the sixteenth century. Since that period it has been little attended to in France, and instead of employing the riches they possessed, the clergy allowed the substitution of a sort of counterpoint, *alla mente*, which is sung at sight in chorus, and is called chant from the book, (*sur le livre.*) Padre Martini says he heard some excellent music in this style: we have never been so fortunate, as all we have yet known in this style has been most disgusting. The contrapuntists of the fifteenth and sixteenth centuries did not always confine themselves, in the basis of their compositions, to the chant of the church books; they frequently employed a plain chant, composed at the moment from their own idea; and not unfrequently introduced vulgar airs, sometimes French songs, and many of them very popular at the time. Among these we may particularly notice the famous air of "*L'Homme Armé,*" supposed to be the ancient song of Roland, upon which the most celebrated composers of those two centuries made a point of composing difficult and scientific masses. They soon after this deviated from the rule of confining the leading chant to one particular part, and derived their successive subjects from the principal traits in the song or plain chant, introducing in the parts various kinds of imitations; this was the origin of the fugue style. In this sort of composition the sense of the words was completely overlooked, and their music tended solely to the display of the talents of the composer or powers of the singers; in fact, it was so much abused, that the

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Council of Trent deliberated on the means of suppressing music in churches, and the decree would certainly have passed, had not some particular and local considerations prevented it. In the time of Pope Marcellus II., who reigned in 1552, the impiety of this style of church music had reached its utmost height, and he had resolved to reduce it to the simple Gregorian chant, when a young composer, till then hardly known, named Palestrina, presented to the pontiff a mass, in a style entirely new. It was arranged in the same manner as that of which we have been speaking; but instead of tumult and noise, this composition offered a religious and noble style, pure harmony, and sweet and majestic expression. These are the distinguishing features that characterize the style of Palestrina, and by which he differs from the fugue style of his predecessors; add to this that he points in a more distinct manner to the principles of the modern tones, without discarding those of the ancients. This author may therefore be justly considered as the inventor of these united properties, though in fact he only improved them, and by that means fixed them, which, in reality, is a much greater advantage. Palestrina was considered by his successors as a model that could not be equalled; and this conviction, joined to the continual changes in the foundation of the system, soon induced all composers to renounce a style in which they could acquire but little glory or advantage. Thus, although it is much admired, this style is now so little in use, that it would be difficult, perhaps, to find throughout Europe three composers who would agree in the manner of using it.

The decline of the style *à capella*, all the varieties of which, in the course of the sixteenth century, had risen to a degree of perfection since unparalleled, was useful to the other kinds of ecclesiastical music, and particularly to the accompanied and concerted styles. I mean by accompanied style, that in which the voices are accompanied by the organ alone, or, at most, with some other low instruments to sustain the basses; and by the concerted style, I mean that in which the voices are accompanied by all sorts of instruments, as well those of a high as of a low pitch. It is not easy to determine the precise origin of these styles, nor to trace their progress, there being nothing very decided with regard to them. It appears, however, that the organ or other instruments, or both together, have at all times been employed to accompany the voice in church singing; but this has varied considerably, according to the time or place; neither of them having had any peculiarity of progress or development. The first has been much influenced by the progress of the madrigal style, and the second by that of the theatre, of which we shall presently speak; simply observing for the present, that inasmuch as we consider the first of these styles, that is to say, the one accompanied by the organ or any other bass instrument, to be properly adapted to the church, in so much do we consider the second style, or that accompanied with various instruments, as misplaced in a church, and only adapted to produce confusion and impiety, as well from its connection with the dramatic style of composition, as from the circumstances necessarily attendant on its execution.

The preceding reflections are entirely applicable to that kind of composition styled oratorio. This is a sort of drama, the subject of which is an action selected from the Scriptures, frequently a pious allegorical piece, meant to be performed in a church by singers representing the different persons of the drama. We may observe from this in what respect the oratorio differs from the sacred drama; the subject of both may be the same, but the sacred drama is intended for the theatre, the oratorio for a church. The invention of the oratorio is commonly ascribed to St. Philip of Neri, born in 1515, and who founded in 1540, at Rome, the Congregation of the Oratory. This pious ecclesiastic, wishing to turn towards religion the mania which the inhabitants of Rome displayed for the theatre, (a mania that frequently caused them to absent themselves from church, particularly in the time of the carnival,) formed the idea of having these sacred interludes written by good poets, set to music by the first composers, and performed by the most celebrated singers. The experiment succeeded to the utmost extent of his wishes. Crowds were attracted to these concerts, which took the name of oratorios, from the Church of the Oratory, where they were performed.

The first oratorios were very simple and short poems; after a time the words acquired more importance, and finally they have become genuine dramas, the pomp of scenic effect being alone wanting, from its being inapplicable to the place in which they are meant to be performed, at least in Catholic countries. The most celebrated poets and composers have exercised their talents on the oratorio. Giov. Animuccia, one of the companions of St. Philip of Neri, was the first composer of them. The style of the oratorio was at first a *melange* of the madrigal style, and of the cantata; but since the modern dramatic style has usurped the place of all others, the oratorio music differs little, or not at all, from that of the theatre: and this ought not to surprise, when we consider that the modern masses and other regular music for the Catholic church vary only from dramatic compositions, by being, if possible, still more affected and *maniéré*.

Chamber Music. — Didactic authors, such as Berardi and Padre Martini, commonly distinguish three styles of chamber music, namely, simple madrigals, accompanied madrigals, and cantatas. To these three I have ventured to add a fourth, which, under the title of fugitive pieces, contains an immense number of different sorts and varieties.

The madrigal is a species of composition much resembling the fugue, but the style of which, being less dry than that of the latter, is susceptible of every kind of expression. It was so called because it was usually set to a peculiar kind of little poem, known also by that name. Two kinds of madrigals may be distinguished: simple madrigals, i. e., those executed by voices alone, without the assistance of any instruments; and accompanied madrigals, i. e., those in which the voices are supported by the organ or piano-forte; for in this kind of composition no other instruments are used with the voices.

Simple madrigals appear to have been the first invented, but it is impossible to say by whom. Many authors have considered James Arcadelt, chapel-master to the Cardinal of Lorraine, who flourished towards the close of the sixteenth century, as the first who composed this species of music; but on reading P. Aaron, and other didac-

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tic authors of that time, and subsequent to it, it will be seen that this assertion is evidently erroneous, other madrigals of more ancient masters being there cited, and even some by the composers of the ancient Flemish school. We may thence conclude that simple madrigals are an invention of the commencement of the sixteenth century. This style was singularly cultivated during the whole of that and the following century; but it has been completely abandoned since the early part of the eighteenth century, as much on account of the recognized impossibility of equalling the early composers in this kind of music, as on account of the attention given exclusively to dramatic and instrumental music, which are in some respects completely the antipodes to this system. This style has likewise been greatly varied. If, as Berardi says, we examine the madrigals of the earliest composers of them, the style will be found to differ little from that of their sacred works; but, as we advance, we see this kind of composition assume a style and construction peculiar to itself: this improvement may be remarked more particularly in the madrigals of L. Marenzio, a composer a little posterior to Palestrina, and who acquired great celebrity in this kind of music; the same advancement may also be traced successively in the works of G. Gesualdo, Prince of Vernosa, in Monteverde, in Mazzochi; and lastly, it seems to have attained its utmost limit in the celebrated Alessandro Scarlatti, the last great composer cited for his compositions in the madrigal style.

Accompanied madrigals are, necessarily, a more modern invention; they can only have existed since the time when the custom was introduced of putting an instrumental bass, differing from the vocal one, below the voices. This plan, as we have seen, may be dated from the commencement of the seventeenth century. A great number of composers of this species of madrigal are known, but the most celebrated flourished between the middle of the seventeenth and of the eighteenth centuries. These are Frescobaldi, Carissimi, Lotti, Scarlatti, Clari, Marcello, and Durante; the three last of whom, in particular, have left some *chefs-d'œuvres* in this style of composition, which are known to most musicians. Since these great madrigalists, no one has attempted to excel in this kind of music, not only because the taste and direction of musical ideas have changed, but, we must not fear to add, because the studies in composition are, at the present period, generally defective or altogether bad; in fact, no sooner has a pupil learned to put harmony to a bass, often systematic and incorrect, and to place a badly-contrived bass under a vulgar, commonplace air, than he considers himself a composer, and hastens to push himself forward, especially in the theatrical line of composition, following the footsteps of his master, who perhaps knew no more about the matter than himself. The ancients were persuaded that to form a composer, and to merit the title of master, it was absolutely requisite that a pupil should devote many years to the study of the science, and exercise himself laboriously on each separate rule, meditating attentively on the character of different models, and thus gradually capacitating himself to treat with equal facility all kinds of music. The musician of the present time limits all his glory to the composition of an air or a song, and even does not blush to place at the head of such trifles the pompous titles of pupil, and even professor, of some school in reputation.

A cantata is a little poem, which, considered in a literary sense, has no very determinate character, though it is usually the recital of a simple and interesting fact, interspersed with reflections, or the expression of some particular sentiment. It may be in all styles and all characters, sacred, profane, heroic, comic, and even ludicrous, representing the action or feeling of either a single or several persons; it even sometimes assumes the character of the oratorio, as, for instance, in "The Passion" of Ramler, "The Creation" of Haydn, and others.

The cantata takes its origin from the lyric drama. The time of its invention is considered to be about the beginning of the seventeenth century, (about 1620.) Poliaschi, of Rome, Loteri Vittorii, of Spoleto, and B. Ferrari, of Reggio, (called Ferrari of the Theorbo.) are the first composers cited as having acquired any degree of celebrity in this style. After them are mentioned T. Merula, Graziani, Bassani, and especially Carissimi; about the middle of the same century, M. A. Cesti, a pupil of Carissimi, who perfected recitative; L. Rossi; Legrenzi; and lastly, the celebrated A. Scarlatti, who surpassed all his predecessors as well by the fecundity as the brilliancy of his talent. At the commencement of the eighteenth century, we may mention Fr. Gasparini; Giov. and Ant. Buononcini; the celebrated B. Marcello, who composed many much admired cantatas; Pergolese, whose "*Orpheus*" is cited as a *chef-d'œuvre*; Vivaldi, known by his works for the violin; and lastly, the Baron d'Astorga, and the celebrated N. Porpora, both of whom have left collections considered perfectly classical in this style. Unhappily we are under the necessity of making the same remark with regard to the cantata as we made respecting madrigals: it is a style of composition which has been generally abandoned and neglected for nearly two generations; so much so, that learned amateurs alone now deign to study the masterpieces in this style left us by preceding generations.

Fugitive pieces consist, as we have before said, of an immense number of styles, and an amazing variety of subjects. Every nation has its own peculiar style of music. Italy has the *canzonette*, the *villanelle*, the *flotole*, the *estrambotte*, &c.; Spain, the *bolero*, &c.; France, the *romance*, the *vaudeville*, &c. The history of this branch, though apparently of slight importance, is, however, as respects the art in general, of much greater interest than would be at first imagined; first, because the musical character of every nation is expressed in its songs; and secondly, because it is in this kind of music that is to be found, as we have already noticed, the foundation of the ideal style, and the elements of the modern system. This makes us regret that our limits in this essay will not permit us to enter into any details on national music. Laborde, in his voluminous essay, has made a collection of the vocal music of different nations and ages; but it is very incorrect; first, because many of the airs are altered, often, even, replaced by modern ones; and secondly, because they are overcharged with a harmony both ill imagined and incorrect. In short, that collection merits no consideration whatever.

Dramatic Music.—The invention of the lyric

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drama of the moderns is considered by many persons to be of very distant date; that is to say, if by the lyric drama we are to understand every representation accompanied by music. And, in fact, although these older representations differ widely from the lyric drama of our time, (as much by reason of the changes that have taken place in music in general, as on account of the variations that have been sustained in the particular kind of music which we are now treating,) still we cannot fail to remark in the former the foundation and principle of the latter.

Ancient writers speak of representations, both sacred and profane, as having been performed since the thirteenth century. An "*Orfeo*" of Angelus Politianus is cited, which was composed about the year 1475. A musical tragedy is spoken of as having been performed at Rome in 1480. It is said that in 1555, Alphonso della Viola set to music, for the court of France, "*Il Sagrifize*," a pastoral drama by Agostino Beccari; and that, in 1574, an opera was performed at Venice for the reception of Henry III., when, on his return from Poland, he passed through that town, in order to take possession of the crown of France, to which he succeeded on the death of his brother, Charles IX. But all these facts are too remote, and so very few vestiges of them remain, that it is impossible to deduce any thing positive as to the state of this branch of the musical art at that period, which, however, is not so very distant, being scarcely more than two hundred and fifty years. We may, however, venture to remark, that, up to that time, the lyric drama had no style of music peculiar to itself, but borrowed from the style then in use in the church, also from the madrigals and popular songs.

The real epoch to which the birth of dramatic music, properly so called, may be fixed, is that of the invention of the recitative or recited music, which gave to the lyric drama a peculiar language and construction. The following, it is said, was its origin.

Three Florentine gentlemen, J. Bardi, P. Strozzi, and J. Corsi, amateurs of the art, being little satisfied with the attempts made, up to their time, to bring dramatic poetry to perfection, conceived the idea of having a lyric drama written by their best lyric poet, and composed by the most eminent of their musicians. They consequently selected Ott. Rinuccini and Jacq. Peri, both of them Florentines: the former wrote a poem entitled "*Daphne*," to which the latter applied a sort of recitation, in notes, having all the sounds of music, without its regular support and marked time. This work, thus disposed, was performed in 1597, at the house of Corsi, and obtained the utmost success; so much so as to determine Rinuccini to write two other works of the same kind, namely, "*Euridice*" and "*Ariana*." In the same year in which "*Ariana*" was performed at Florence, an oratorio, with the same description of recitative, composed by Emilio del Cavaliere, and entitled "*Di Anima e di Corpo*," was performed at Rome. His work, together with that of Peri, was published in 1608; and in their prefaces the two authors claim the honor of the invention of recitative, which they both maintain to be the revival of the chanting declamation of the Greeks. Each of them, in support of his claim, cites different works written previously to the time of which we have just been speaking; and Emilio, especially, mentions a drama of his own, "*La Disperatione del Satiro*," composed and performed in private since the year 1590, and "*Il Gioco della Cieca*," represented in 1595. If we may credit J. B. Doni, the invention or revival of recitative belonged neither to one nor the other, but to Vincent Galileo, father of the celebrated Galileo, the astronomer, who, feeling, as well as Bardi and the other amateurs of Florence, the defects in the music of that age, and filled with the ardor of research, occupied himself in recovering the musical declamation of the Greeks, and having imagined the recitative, applied it to the episode of the Count Ugolino, of Dante. He composed also, in the same style, "The Lamentations of Jeremiah," and sang them himself, with a viol accompaniment, before a numerous assembly. Julius Caccini, of Rome, a young singer, who frequented, with many other musicians, the house of Bardi, was enthusiastic in his admiration of this new style, and himself composed several pieces, with recitative of a very improved description. J. Peri soon became his rival in improvements, and both, according to Doni, coöperated in setting to music the "*Daphne*" of Rinuccini. Peri afterwards composed "*Euridice*," and Caccini "*Cephalus*." These pieces were followed by "*Ariana*," which was put into recitative by Cl. Monteverde, of whom we have already spoken.

However the above inquiry may be decided, it is certain that, of all the above-named works, the "*Euridice*" of Peri was the first which was performed in public. This representation took place in 1600, at Florence, on the occasion of the marriage of Henry IV. of France with Mary de Medicis. In the preface to the poem, which was printed the same year, Rinuccini states that the music composed by Peri to his "*Daphne*" had made him cease fearing that he should never witness the revival of the musical declamation of the Greeks. In fact, nearly the whole of this work is in recitative; and it is difficult to discover any difference from the rest of the music, in those passages at the head of which is placed the word *aria*. The same observation applies to all the works composed up to the middle of the same century. It is only in the opera of "*Jason*," written by Cicognini, and set to music in 1649 by Cavalli, that we begin to perceive airs having a melody differing from that of the recitative; yet still these airs are usually insipid, and generally (to give some idea of them) a kind of minuet, written in the time of *two-three*, and varying repeatedly. A greater degree of progress is perceptible in the operas of Cesti, who, in his "*Doria*," composed in 1663, began to introduce airs in which the talent of the singer might be displayed to advantage. But what is particularly remarkable at this epoch is, that the opera began to degenerate into a *spectacle* calculated to please the sight alone; insomuch that, in the works represented about the end of the seventeenth century, no mention whatever is made either of the poet, the composer, or the singers, but only of the machinist and the decorator. This, however, did not discourage an immense number of composers from devoting themselves to this style. So great indeed is their number, that it would be impossible to enter into any details with regard to them, without the risk of being carried too far.

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Among these composers, there were many who had great knowledge and genius; to prove which, it is sufficient to name Fr. Gasparini, Perti, Colonna, Lotti, and, above all, the celebrated Alessandro Scarlatti, to whom the invention of the *obligato* recitative is generally attributed. The principal characteristic of these celebrated composers of operas is, however, their science; and perhaps this was all they could do at a period such as that in which they wrote.

In the midst of this confusion, some few among them, and particularly Scarlatti, felt the necessity of making the melody conformable to the expression of the words; and some attempts made to this effect were very successful. This great improvement was, however, left to be completed by the first generations of the eighteenth century; and it is to the illustrious pupils of Scarlatti, namely, to Leo, Vinci, Sarro, Hasse, Porpora, Feo, Abos, and especially Pergolese, that this approach to perfection is attributable. They were well seconded by the poets of their time, and particularly by Apostolo Zeno, and his pupil Metastasio, who presented them with poems, written with purity and elegance, and full of interesting situations. Three generations may be considered as having followed this same system, profiting by the successive embellishments of melody and of the orchestra. In the first generation are comprehended the men we have just named; the second presents to our notice names not less celebrated, such as Jomelli, Piccini, Sacchini, Guglielmi, Traetta, Anfossi, Terradellas, and others; and the third, formed from the pupils of these last, has been rendered famous by Paisiello and Cimarosa.

This period, however brilliant, as it certainly was, was not exempt from faults; for instance, though their poems present some interesting and dramatic situations, essential errors may be found in the general construction of them, and even in the form of the detailed parts, where dramatic consistency is frequently sacrificed to the music; added to which, the singers, who then began to display abilities before unknown, exacted generally of the poet and composer such situations as would best suit their talents; the result of which was, that though dramatic music was indeed invented, the true lyric drama did not as yet exist. These abuses, deeply felt, and exposed by the best lyric poets, (by B. Marcello and by Metastasio himself,) induced men of the greatest talent to make some efforts to create, at length, a perfect lyric drama, that is to say, a drama composed according to all the dramatic rules, and in which the music should be entirely subservient to the action. The first essays towards this were made by B. Marcello, who soon, however, disgusted with the vexations he met with at the theatre on this account, contented himself with laying open his principles in his writings, and giving examples of them in his sublime collection of psalms, an incomparable masterpiece of melody, harmony, and truth. The application of these principles to the stage, with all the fulness of truth, was left to the celebrated Gluck, who, without possessing, as a composer, either the profound science or elegance of the great Italian and German masters, had sufficient talent and genius to complete, about the middle of the last century, (in 1764,) this important revolution. He was considerably aided by the poet Calzabigi, who was the first that wrote an essentially dramatic lyric poem, his "*Orpheus.*" Gluck thus became a model to his contemporaries, several of whom, such as Piccini, Sacchini, and others, followed in the same track.

After such successful endeavors, the art seemed to be forever fixed on a firm basis, with the exception of the changes that the variations of melody would probably occasion in it; and, indeed, up to the present time, revolutions have taken place in this respect, of which it appears impossible to foresee the term. However, towards the close of the last century, the advancement of instrumental music caused a sensible movement in that of the drama; some composers having endeavored to introduce into operatic accompaniment the richness of the symphony. It is on this plan that Haydn, Mozart, Cherubini, and all of their school worked. This very brilliant system has great advantages, but a difficulty naturally results from it not easily to be overcome, which is, that the most essential part, the *vocal*, supposing it even to have all its requisite qualities, is apt to be eclipsed, and even sometimes to appear less important than the accessory part.

On recapitulating the preceding observations, it will be found that at least six distinct epochs may be traced in the history of dramatic music within the space of two centuries. The first, which we shall name that of the recitative, under Peri, Monteverde, and their imitators; the second, that of the birth of dramatic melody, under Cavalli, Cesti, &c.; the third, that of science, under Perti, Colonna, and Scarlatti; the fourth, that of expression, under Vinci, Porpora, Pergolese, and the other pupils of Scarlatti; the fifth, that of the *lyric drama*, properly so called, under Gluck and his followers; and the sixth and last, that of dramatic symphony, under Haydn, Mozart, and Cherubini; besides the delays, deviations, and modifications of each kind, which we shall consider in treating of the different schools, and even of individuals.

In all that we have as yet said, we have principally had in view the tragic drama, or rather lyric tragedy. It will be easily conceived that in what concerns melodic language, the comic drama, otherwise called lyric comedy, comic opera, opera buffa, interludes, &c., must have experienced the same revolutions; we shall therefore speak of them here in a very summary manner, and this with the view of pointing out those variations that have taken place in the proper construction of comedy, and of recalling to the memory those persons who have most distinguished themselves in it. The invention of lyric comedy is considered to be as remote as that of lyric tragedy. The origin both of one and the other is, however, lost in the obscurity of the middle age; probably we ought to seek it in the farces, moralities, and mysteries with which our ancestors were amused in the fourteenth and fifteenth centuries.

The most ancient lyric comedies expressly mentioned seem to be of the sixteenth century: of this kind are cited the "*Sacrificio*" of Beccari, set to music in 1555 by Alphonso della Viola; "*I Pazzi Amanti*," in 1569; "*La Poesia rappresentativa*," in 1574; "*La Tragedia di Frangipani*," the music by Cl. Merula; "*La Poesia representata*," &c., 1678; "*Il Re Salomone*," 1579; "*Pace e Vittoria*," 1580; "*Pallade*," 1581; "*L'Anfi-Parnasso*" of O. Vecchi, 1597; all of which

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were represented at Venice. The music of these works was completely in the madrigal style; and if it had its beauties, it had also its absurdities, which were still more apparent on the stage, where every thing should appear true. Amongst these inconveniences, we shall name, as one of the most remarkable, the use of *monologues*, sung by *several voices*, on account of the want of instruments for accompaniment. It is not precisely ascertained when the recitative was introduced into lyric comedy. Several comic operas are known, written in the course of the seventeenth century; but without resting on objects, of the details of which we are ignorant, let us hasten to reach the period when Scarlatti and his pupils introduced expression in dramatic music. Among these masters we find Pergolese, who distinguished himself by his talent in introducing declamatory modulation into dramatic music. Logroscino is likewise remarkable, as having, by the invention of finales, given to dramatic melody a new kind of development; and although, in the two generations which we have indicated as succeeding this, the greater part of the composers and poets, who rendered themselves illustrious, cultivated lyric comedy equally with tragedy, still many peculiarly distinguished themselves in comedy; such as N. Piccini, for instance, whose "*Buona Figliola*," a masterpiece of grace and truth, announced the composer who was to surpass his model. In this same generation flourished the illustrious Gretry, who made Pergolese his especial model, also the composers who, following his steps, have given to France the true lyric comedy. In fine, comic music, after having been embellished by the genius of Guglielmi, Paisiello, Cimarosa, and other pupils of Piccini and their contemporaries, could not escape from the inroads of symphony: it supported the yoke under the reigns of Mozart and his imitators. Let us not, however, exclaim against an innovation which has produced masterpieces of an entirely new character, but rather let us endeavor to convince all those who would be tempted to take Mozart as a model, that, to give effect to such a school of writing, the genius of a Mozart is indispensable.

Instrumental Music. — The subject of musical instruments should be considered under two heads: first, as to the sonorous principle which forms the basis of each one separately; secondly, as to the mechanism of execution. First, in respect to the sonorous principle, instruments are divided into stringed, wind, and vocal instruments, (*à timbre*,) &c.; as relates to their mechanism, they may be divided into six classes, namely, first, bowed instruments; secondly, wind instruments; thirdly, keyed instruments; fourthly, stringed instruments, (*pincés*;) fifthly, instruments of percussion; sixthly and lastly, mechanical instruments, (*instrumens-machines*.) At the head of these six divisions must be placed the human voice, the first, the most beautiful of all instruments, and which serves as a type to all others.

All instruments have not always been in use, even amongst different nations, and less amongst the same people; every nation and every age have had their own. Without entering here into details which would lead me too far, I shall confine myself to remarking which are the instruments now most in use amongst the nations whose musical system resembles our own. These are, first, amongst bowed instruments, the violin, the viola or tenor, the violoncello or bass, and the double bass; secondly, amongst wind instruments, the German flute, the clarinet, the hautboy, the bassoon, the horn, the trumpet, the trombone, the serpent, the fife, and the flageolet; thirdly, amongst keyed instruments, the harpsichord, the spinet, the piano-forte, and the organ; fourthly, amongst stringed instruments, (*pincés*,) the harp, the guitar, the lyre, and the mandolin; fifthly, amongst instruments of percussion, drums of different kinds, and cymbals; sixthly and lastly, amongst mechanical instruments, the bird-organ, and the bulafo or organ of Barbary.

To abridge this article, already too long, we shall not here speak of the history of instruments, but proceed to consider instrumental music, which is nothing more than a melody, or a system of melodies, appropriated either to a single instrument or to several together. This leads us to consider it in two points of view; first, as single music; secondly, as concerted music.

Single music is that which is composed or adapted peculiarly for a single instrument, whether it be in fact produced by that one instrument, or, in order to increase the effect, be accompanied by one or more additional instruments they being entirely subservient to the principal This music is the solo, properly so called, and the accompanied solo, of which the concerto is the most brilliant style. There are as many styles of solos as there are of instruments; but as it is impossible that we should enter into all the details which this variety presents, we shall confine our notice to the solo of the violin, which is regarded, and justly, as the first of all instruments.

Solos, whether simple or accompanied, comprehend, under the names of *studies*, *fantasias*, *capricci*, *sonatas*, *concertos*, &c., &c., an infinite number of pieces in various forms and styles. We cannot here trace their histories, but shall simply point out some historical marks, relative to their construction, performance, and style of composition.

The construction of solos, whether simple or accompanied, comprehends their melodic form, and the choice of instruments, both which objects have varied repeatedly, previously to attaining their present degree of perfection. The melodic form, indeed, is still constantly changing, so much so that there appears to be no fixed rule on this head. With regard to the selection of instruments, a subject that concerns the whole series of accompanied solos, from the sonata (which is the simplest of all) to the concerto, there have also been a great number of changes. The sonata, first imagined in the course of the seventeenth century, has been fixed, in many respects, by Corelli; the concerto, invented by Torelli, his contemporary, under the name of *concerto grosso*, employed at first only five instruments, namely, the quartet (*quatuor*) and the leading part. Fr. Benda and J. Stamitz made the addition of wind instruments, forming it, thus, into a kind of symphony. In every thing relating to the execution of instrumental music, it is of the utmost importance to dispel a very common error, which consists in believing that music was formerly very simple, and easily performed. This error arises from the circumstance of the old writers having made use of notes of very great value; and its not being remembered, at the same time,

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that these notes were executed with great rapidity, so that they had, in fact, no greater value than those in use with us at the present time. Besides which, if we cast our eyes upon the collections of pieces remaining to us from the preceding centuries, for example, upon the "Virginal Book" of Queen Elizabeth, published in 1578, difficulties will be found which would puzzle the most able of our modern performers.

There have been the same revolutions, as to taste and style, in instrumental music as in singing; it has, indeed, always been influenced by the existing style of vocal composition. Without referring to the periods anterior to the seventeenth century, concerning which we have little or no information, we know that, during the first two generations of that century, music was entirely in the madrigal style. When dramatic music began to prevail under Corelli, the contemporary of Perti, Colonna, and Scarlatti, it was scientific, and rather dry; Geminiani first enriched it by expression; but it was under Tartini, contemporary of Leo and of Jomelli, that it attained the highest degree of expression, both as to composition and execution. Soon after this period, the concerto, in particular, was greatly improved in the hands of the elegant Jarnowick and of the graceful Mestrino; both of whom were still surpassed by Viotti, who gave to this style the character which seems so peculiarly its own, and brought it to a degree of perfection which it seems incapable of exceeding.

All we have said concerning solos applies equally to concerted music; by which term we understand instrumental music with different parts, in which all the instruments are equally *obligato*, either because each of them has its appropriate part, or because each takes up the strain successively, the others alternately becoming accompaniments. These two methods are practised alike, in the duet, the trio, the quartet, the quintet, and other pieces where each instrument has its separate part, and in the symphony, where all the parts are doubled for effect, according to justly determined proportions. Boccherini was the first who, in 1768, gave to the trio a fixed character; after him came (Fred.) Fiorillo, Cramer, Giardini, Pugnani, and lastly Viotti. It is also Boccherini who, at the same period, first fixed the *quartet;* he was followed by Giardini, Cambini, Pugnani, and, in another school, by Pleyel, Haydn, Mozart, and Beethoven. Boccherini likewise about this time fixed the *quintet*, in which he has no rival but Mozart.

The symphony, improved since the middle of the same century, by Gossec, Toeski, Wanhall, and Emmanuel Bach, was perfected by Haydn, who, following the steps of Bach, brought this branch of music to a degree of superiority till then unknown, and which has since become, for his followers, a model scarcely to be equalled.

On a recapitulation of the contents of the preceding pages, we shall find that, within the space of three centuries, (since 1550,) all the parts of the musical system, namely, melody, the principles of musical construction and design, and every kind of composition, have attained a stability, and arrived successively at a degree of excellence, which, it would seem, cannot be surpassed; and this during the same period in which our languages, our literary character, in a word, all the various parts of modern science, (founded for the most part, as well as our music, on the system of the barbarians from whom we are descended, and combined with the remains of Greek and Roman art,) have attained a similar appearance of perfection and stability. Far, however, from allowing this consideration to discourage us, or indulging an idea that nothing more remains to be done, we should, on the contrary, only rejoice at living in an âge in which we enjoy the advantage of possessing an infinite variety of *chefs-d'œuvres* of every kind and every style, for models to improve upon, where improvement is possible.

Second Division. *Of the Schools.* — Although all the nations of Europe, to whom our musical system is common, have different tastes, customs, and principles peculiar to themselves, and in this sense each one may be said to have a particular school of music, we still, as regards the art in general, can only consider those nations as having a school, which have contributed, in a sensible manner, to the progress of the art, either by the suggestion of universally adopted principles or methods, or by the production of works universally regarded as classical. In this sense, there are, in fact, in Europe, but three schools, the Italian, the German, and the French, with those springing from them; and we would here have it understood, that we circumscribe the limits of each school to those countries where the language is spoken from which each one derives its name.

This being premised, I purpose, in this last division of my summary, to examine briefly the rights of each school, and to point out, in a summary manner, the part that each has had in the common fund of musical knowledge during the period, with the sketch of which we are about to conclude. In order to proceed regularly, I shall confine all I have to observe on this subject to a few principal points, namely, their general history; the most remarkable traits by which they are characterized; and how far they have been serviceable relatively to the different branches of the art, reduced to four heads, namely: first, the system itself, and its general principles; secondly, the four styles of composition already developed; thirdly, vocal and instrumental execution; fourthly, the culture of music; including under this last head the state of musical instruction, and the literature of the art.

The Italian School. — According to Padre Martini, in his "*Saggio di Contrapunti*," five great schools may now be reckoned in Italy, which are subdivided into a number of others, namely: first, the Roman school, which comprehends those of Palestrina, of J. M. and J. Bern, Nanini, of O. Benevoli, and of F. Foggia; secondly, the school of Venice, divided into those of Ad. Willaert, of Zarlini, of Lotti, of Gasparini, and his pupil B. Marcello; thirdly, that of Naples, the principal masters of which are Rocco Radio, D. C. Gesualdo, Prince of Venosa, Leonardo Leo, and Fr. Durante; fourthly, the school of Lombardy, which comprehends those of P. Const. Porta, of Cl. Monteverde, both of Cremona, of P. Pontio Parmigiano, of O. Vecchi, of Modena; fifthly, and lastly, the school of Bologna, the masters of which are And. Rota, D. Gir. Giacobbi, Giov. P. Colonna, and And. Perti; to which may be added Sarti, and the Pardre Martini himself. This learned historian of music does not mention that of Florence, although cited by various masters,

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doubtless because those who rendered it illustrious by the invention of recitative, were only amateurs, and because the great men which it has since produced were most of them pupils of the schools of Rome and Bologna.

However this may be, all these schools are commonly considered as belonging to three regions, namely, Upper, Middle, and Lower Italy. The first comprehends the schools of Venice and Lombardy; the second, those of Rome and Bologna; the third, that of Naples.

The traits which principally characterize all the schools of Italy, are a nice feeling, and profound knowledge of the essential and constitutive principles of the art, united to grace and expression. But independently of these general traits, each of the schools has features peculiar to itself: that of Lower Italy has, more particularly, vivacity and truth of expression; those of Middle Italy, science, purity of design and grandeur; and those of Upper Italy, energy and force of coloring.

There have always been schools in Italy, but they have not always been equally celebrated. In this respect, they have, indeed, frequently varied. We have seen that, from the time of St. Gregory and Guy d' Arezzo, Italy was the source of music; but it appears that the horrible wars of which that country was the theatre during the middle age, extinguished the arts there, and particularly music. We have likewise seen that, from the thirteenth up to the sixteenth century, the most important improvements in the art were due either to the French or to the Flemish. These last people merit peculiar consideration, as having formed, during the last half of the fifteenth and early part of the sixteenth century, a school which was destroyed during the wars, towards the close of the latter century, but which was the source of all those now subsisting in Europe. The French were the first who, by reason of their proximity to, and habitual intercourse with, the Flemish, participated in the impulse they had given. At this period, the chapels of the pope and princes of Italy were filled with singers from Flanders and Picardy, and throughout Italy, even at Rome itself, the music of French and Flemish composers was sung; some of the professors of those countries were invited to Naples and Milan, and so great a uniformity then existed between all the nations of Europe, that they seemed to form but one school. The Italians followed the same doctrine, but it must have been with little success, since not one of their compositions of that period are cited, whilst a considerable number of those of the Flemish, French, and German composers are on record. But, towards the middle of the sixteenth century, the schools of Italy began to appear on the scene. The most ancient is that of Rome, of which Palestrina is considered to be the head; he was pupil of Gondimel, under whose care he went to France to study composition. Adrian Willaert, pupil of Josquin and of J. Mouton, was the founder of that of Venice; C. Porta, his pupil, founded that of Lombardy; and that of Naples, equally ancient with the preceding, was celebrated in the sixteenth century under Gesualdo; but its principal fame is due to Scarlatti. The school of Bologna is only an emanation from that of Rome. What is, however, particularly remarkable, is, that since their origin or revival, these schools have attained a superiority in almost every kind of music, and which they will probably always retain. This opinion is the result of a close examination and study of all their works, in every branch of the art.

In the first place, with regard to the foundation of the system, and its general principles, the Italians have ever excelled other nations. Having received the old ecclesiastical counterpoint from the Flemish and French, they were the first who gave to it the sentiment of modern sounds. They have, in short, determined and fixed these sounds; they have made phrases and melodic periods, and have created tonal harmony; indeed, so superior have they always been considered to all other nations in this respect, that the chord formed by the second and the *sensible* or leading note of the mixed mode, has long been called the *Italian sixth*, it being generally allowed that they were the inventors of it. The Italians have likewise perfected counterpoint or musical design; fugue and intricate counterpoint also owe to them their greatest beauties. All the schools of Italy have concurred simultaneously in these improvements; but, in this latter point, those of Rome and Naples appear entitled to particular merit.

With regard to the various branches of sacred music, from the plain chant to the most highly ornamented styles, it is in Italy that they have been successively developed. In fact, on taking a survey of them in succession, we shall find that, in the style *à capella*, plain chant itself comes to us from the Italians, and that the best *faux bourdons* known are those which, from time immemorial, have been chanted in the Sixtine Chapel. The finest counterpoint now extant on the plain chant is that of P. Constanzo Porta, of the school of Lombardy. The fugued style, by preserving the name of Palestrina, announces, at the same time, the master and the school which perfected it. The accompanied style is indebted to the Roman school for its finest models: and, with regard to the concerted style, although very beautiful works of that kind have been produced by all the schools of Italy, yet, as it approaches nearer than any other kind of music to the dramatic style, models of it must be sought for more particularly in the school of Naples.

Chamber music, in its principal kinds, is so peculiar to Italy, that it may be considered as belonging exclusively to that country. Madrigals, whether simple or accompanied, are to be found in Italy alone. In the former, or simple madrigals, it is the Roman school that bears away the palm; those of Venice and Lombardy may claim the best works amongst the latter. The school of Naples has produced the most beautiful cantatas, namely, those by Scarlatti, Porpora, and Astorga. Of the fugitive kind of chamber music, the *canzoni* in various styles, and always full of grace and beauties, are possessed by every people of Italy.

The theatrical style belongs almost entirely to Italy; it was invented at Florence, and perfected at Naples, after having been attempted by all the other schools.

That the Italians have perfected every sort of vocal composition is generally agreed; but a fact which is apt to be overlooked is, that they have been the instructors of all Europe in instrumental composition, and that to them we are indebted for the first and most esteemed models in that department of the art. It is the Italians who

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invented all the different kinds of instrumental music which we have called single pieces or solos, from the sonata to the concerto. In violin music, Corelli, Tartini, and their pupils, preceded the composers of all the other nations of Europe, to whom they have served as models. The same may be said with regard to the harpsichord, from Frescobaldi to Clementi. All other single pieces have been constructed on the model of the compositions for the two last-named instruments.

In concerted pieces, the schools of Italy have furnished some *chefs-d'œuvres*, especially the quintet, which cannot be alluded to without recalling to mind the name of Boccherini. But to the symphony, properly so called, the Italians have little or no claim; in fact, they have no pretensions whatever on this head, but rest satisfied with remarking, that, as relates to concerted music, the symphony differs only from other pieces by *effects* added to forms and ideas, which are its essential objects, and in which their superiority cannot be disputed. Thus, in painting, they acknowledge themselves to be generally inferior, as to coloring, to the Flemish, whom they surpass in every other respect.

In musical execution, the schools of Italy have ever retained a marked superiority over the rest of Europe: and first in singing; the multitude of excellent performers of both sexes that they have produced can hardly be numbered: their superiority in this respect arises from three causes, the first two of which belong to them exclusively, and the third is a natural consequence of the others: these are the climate, the organization of the inhabitants, and the excellence of their rules. I cannot here speak of these causes at length, but shall simply mention the observation made on the first by the celebrated Haydn: he said that the climate of Germany was certainly injurious to the voice of Italian singers, and that he frequently sent those belonging to the chapel of Prince Esterhazy into Italy to improve their organ. Secondly, with regard to instruments, and particularly the violin and harpsichord, it is Corelli, Tartini, and Viotti who have instructed all Europe in the use of the former; and the same may be said of the school of Frescobaldi with regard to the harpsichord, and we may add, of that of the Besozzi with regard to the hautboy. The Italians were indeed the inventors of the harpsichord, the bassoon, and the trombone, as well as many other instruments, and taught the use of them.

We shall conclude this article by a few observations on the literature and culture of the art in Italy.

The preceding centuries had produced some much esteemed works in the different branches of the art, and which were, in fact, very estimable in many respects; although, as I have before said, they were constantly behindhand in the practical parts. I have already made known the best of these works. The eighteenth century has been less productive, and for the following reason: that, in these latter times, the improvements in the art have been much more rapid than they were formerly, and of a nature infinitely less susceptible of being analyzed and reduced to rules. Indeed, most of the treatises and other compositions which have existed in Italy are obsolete. But the conservatories of that country possess excellent collections of models, and the principles of music are there taught by oral instruction, the masters having found, that it is not by books, but by personal lessons, that able artists are formed. As to the culture of the art in Italy, it has always tended to the same end: first, in what concerns execution, the Italians devote themselves much to singing, which is, in fact, the essential object. The number of their amateurs and professors in this style is very great; instrumental execution is much less cultivated by them, and notwithstanding the excellence of their rules, they are in this respect little above mediocrity. In Italy, instruments are regarded only as the means of accompaniment, and the scores being always very clear, it is not requisite that the performers should be particularly expert; indeed, so far is this from being the case, that probably considerable difficulty would be found in having a symphony well performed in Italy; nor do I even think that such an attempt has ever been made either in Middle or Lower Italy. The number of their composers in every style of music is immense; the most indifferent of them have at least the merit of possessing a style, but the greater part are very well instructed in all the principles of composition. Musical theory is little cultivated by them; erudition rather more; but still only by a few learned amateurs, the generality of professional men being very ignorant.

It must also be confessed that, since the latter years of the last century, music has experienced a sensible decay in Italy, and that it is no longer what it was during the greater part of that and of the two preceding centuries, if not as to the number, at least as to the excellence, of its professors. Formerly, there were always twelve singers of the first order to be found in Italy, such as Farinelli, Pacchierotti, Guadagni, and Marchesi, and from sixty to eighty of the second order, such as Mandini, &c. Several masters, likewise, of the first order were always to be found, such as Scarlatti, Durante, and Leo; and a great number of the second rate, together with innumerable inferior composers; and so of the rest. But now, it would be difficult to find two singers of the first order, or five or six of the second; and the same with regard to composition and the other branches of the art. What is the cause of this decay? It arises, we imagine, from the preference universally given to dramatic music, to acquire considerable success in which a very superficial knowledge of the art is requisite. At this time, however, we must remark, notwithstanding this very sensible decay, Italy, in our opinion, still preserves her superiority in music over all the nations of Europe, which, we think, may be easily proved, both by the principles and by the number of professors whose talents do her honor at the present time. The Italian school, too, is still excellent; and, although public instruction is generally feeble, yet many scientific masters are still to be found, as well as all the models left by preceding generations: in a word, it is still in Italy that the best musical instruction may be obtained by those who know how to study.

The German School. — In Germany, as well as in Italy, numerous schools are recognized; in fact, properly speaking, there are as many schools as capitals. In a detailed account of music, it would be proper to give the history of each of these schools, but in this sketch we are obliged to

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confine ourselves to a general mention of them. The Germans are in many respects in music, what the Flemish are in painting, less scrupulous in the design than in the effect of the coloring; that is to say, they prefer those chords the effects of which are the most brilliant, and those instruments which are the most sonorous, such as wind instruments; and this makes them pass for excellent harmonists amongst those who confound the tumult of complicated sounds with harmony. This science, which consists in the simultaneous employment of sounds, is the same throughout Europe; it is perhaps that part of the art on the foundations of which all nations best agree, notwithstanding the diversity of language; but the choice of instruments, and consequently the effects, differ in every nation. Thus the Italians prefer pure harmony, the Germans brilliant harmony, and the French, who erroneously suppose they follow the example of the latter, are generally accused of being rather fond of noise.

The origin of the German schools is considered to be as ancient as that of the Flemish; several German masters are cited as having flourished at the same period with the French and Flemish; and under this point of view the German schools should claim priority to those of Italy. But the wars which devastated Germany during the latter part of the sixteenth and beginning of the seventeenth century, and particularly the terrible *thirty years'* war, during which five great armies overran that unhappy country, carrying desolation and havoc in every part of it—all these wars destroyed the arts, which can only flourish in the bosom of peace and happiness. It is certain that at this period the school of Germany was greatly inferior to that of Italy; it even appears that the French school, then much degenerated, began before the other to emerge from obscurity. It seems not to have been till about the end of the seventeenth century that Germany received a marked impulse from the works of Keyser, the first German composer who, after the renovation, evinced an original and superior talent. What follows will point out the progress that music has since made in that country; and, in order to render it more complete and more capable of comparison, we shall observe exactly the same order here as in the preceding article.

In all that relates to the foundation of the system, the Germans, like all other nations, have only followed the Italians: they have never equalled them in melody, and especially vocal melody; but with regard to instrumental music, the Germans can boast some masterpieces of the first class. In fugues, canons, and every kind of musical design, they have also been imitators; besides which, they have always chiefly considered counterpoint as it relates to instruments; from which it frequently results, that the voice parts harmonize badly in their compositions, because they affect passages and intervals contrary to the nature and character of the human voice.

As to the different kinds of style, and first with regard to that of the church, the Germans received the Gregorian chant from Italy, and they have composed some peculiar pieces, in several parts, for the church, which they call *chorals*: these are sung by all the congregation, and have an extremely fine effect. This kind of music is quite peculiar to themselves, and it is to be regretted that other nations do not imitate it. They have counterpoint, it is true, in the plain chant, also fugues, but they are not equal to those of Italy. In the other kinds of church music, that is to say, in the accompanied and concerted style, they have long possessed very fine works by their best masters, which are not inferior to the Italians; such, for instance, are the masses of Graun, Haydn, and Mozart; only, we should remark that these partake of the style of the symphonic drama. They possess also oratorios of the greatest beauty, such as "The Ascension" and "The Israelites" by Bach, "The Death of Jesus" by Graun, "The Messiah" by Handel, with many others.

With respect to the chamber or concert style: in madrigals they have nothing very remarkable; in the cantata, they have some extremely beautiful works, at the head of which we may name the cantatas of "The Creation" and "Seasons" by Haydn, which are by some erroneously called oratorios.

They do not appear to excel in fugitive pieces, that style requiring a simplicity and purity of melody little known amongst them. Such of their compositions in this style as we are acquainted with are for the most part uninteresting.

The German theatre is of very ancient origin, although not so early as that of Italy; but it had not attained any celebrity until about the close of the seventeenth century, when Keyser undertook to compose for the theatre at Hamburg, which was then very flourishing. As, however, few traces of the works of this master remain, we cannot speak of his style; but since the commencement and during the course of the eighteenth century, the composers of the school of Naples, or rather the German composers formed in that school, such as Hasse, &c., conveyed that style, into Germany: it became predominant, and served as a model to all others. The German style, thus improved, became that of Graun, Naumann, Gluck, and even of Haydn and Mozart, with the addition only of a few modifications, according to the impulse of their genius, and the latest improvements in instrumental music.

I have just named Gluck, by which it would appear that I class his works among those of Germany; but it will be seen that they belong rather to France; and although this master was much admired by a few Germans of merit in his time, yet his talent was not by any means duly appreciated by the nation in general. Indeed, it is only lately that his French works, translated into German, have been performed in their theatres, and have there operated the same revolution that they effected in France thirty years ago, to the great scandal of the partisans of the symphonic drama, who were indignant at seeing their countrymen abandon the brilliant Mozart for the dramatic Gluck.

The German school derives its greatest lustre from its instrumental music. With regard to music for single instruments, and first, as to that for the violin, although the composers for that instrument which Germany has produced have only followed the steps of Corelli, yet they have done so with so much success, that they merit particular notice. Thus, from the time of Corelli, whilst Locatelli and Geminiani, his two best pupils, spread his school, the one in Holland and the other in England, we remark in Germany Fr. Benda and J. Stamitz, formed on the same

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model. Their successors, still improving, created a school of their own, at the head of which stand Leop. Mozart, Fraenzl, and Cramer, who nearly approached Tartini, his contemporary. In harpsichord music they have produced, since Kerler and Froberger, who were formed in the Italian and French schools, a number of excellent composers, who require only to be named to make known the titles of the German school; these are J. S. Bach and his children, Haydn, Kozeluch, Mozart, Dussek, Cramer, and others whom I cannot name. It is the same with regard to their music for wind instruments, a species of composition which belongs almost exclusively to Germany, and in which she possesses an amazing number of good composers. In instrumental concerted music, the claim of the Germans is not inferior. We have already cited the quartets of Haydn, and the trios and quintets of Mozart; but Haydn, by bringing the grand symphony to a degree of perfection which it seems impossible should be surpassed, has raised his own glory and that of his nation to the greatest height.

Musical execution, in Germany, is a mixture of good and bad; singing is generally but moderate: we do not know one German singer enjoying high repute out of his own country. Execution upon stringed instruments, and particularly on the violin, is solid, but is generally thought wanting in grace and expression. That on wind instruments appears to be very superior. There are a great number of excellent German organists; indeed, with regard to that instrument, no nation can compare with Germany. The orchestras are good, but not so much so as they might be, especially as to their proportions.

The Germans are rich in musical literature, possessing a prodigious number of excellent works on all the branches of the art, most of which were published in the course of the eighteenth century; such are the writings of Fux, Mattheson, Marpurg, Kirnberger, E. Bach, Knecht, Vogler, Albrechtsberger, Forkel, M. Gerbert, Nickelman, Koch, and many more whom I cannot at the moment cite. In this respect, Germany is, without exception or comparison, the richest country in Europe.

The culture of music in Germany is astonishing; even down to the most insignificant *charity schools*, the art is publicly taught; no schoolmaster is allowed to exercise his profession unless he is capable of teaching at least the elements of music and some instruments. In the principal towns there are public and special schools, where any one is admitted unconditionally, and where all the parts of composition are taught. Besides this, the means of ordinary education being very numerous, and easily attained by every class, the artisan, and even a man of the lowest order in society, if he does not require the assistance of his son's industry to attain a livelihood, may give him a good education free of all expense. From these united causes it results, that in general the musicians of Germany are very numerous and well informed. Their methods of instruction are moreover the same as in Italy, with some modifications; they tend directly to the point. Such, in few words, is the history and present state of music in Germany, which country, as has been seen, possesses its full share of merit.

The French School. — If the Italians were the inventors of every part of the musical art, if they have brought them nearly all to perfection, and if the Germans have brought those parts to the same point, which the former had left imperfect, what then have the French done, will be asked, and what right have they to figure as a school with those nations which seem to have completed every thing? We answer briefly, that the French have been the inventors of some particular branches, and have, so far, exercised a real influence; in many other instances they have successfully imitated, and have introduced into their imitations a sentiment and style peculiarly their own, observing at the same time an order and respect for consistency which has frequently been neglected by other nations. Hence, in these respects, they are justly esteemed models, and are consequently considered, in many points of view, as possessing a school of their own.

The French, as we have already had occasion to observe several times, were, at the period of the revival of the arts, the first to follow the example of the Flemish. Several French composers, such as Regis, Du Fay, Caron, Binchois, and others, are even said to have preceded them; but we shall not here speak of these, as none of their compositions remain; others, such as Bromel, J. Mouton, Fevin, &c., are considered to have flourished at the same period with the Flemish; and N. Gombert, whose name is evidently French, is distinguished by H. Finck as having surpassed his master, the celebrated Josquin, and having much improved the art of fugue. We shall not repeat what we have already said, and shall only here remark, that the eminence of the French school at that time lasted during the whole of the reign of Francis I.; but the religious disturbances which began about the year 1550, and lasted till near the end of the reign of Henry IV., the bloody wars and the ravages they occasioned, the profanation of most of the churches, then the only repositories of music, gave a destructive blow to the art, as well by the death of a great number of artists, as by the loss of their employment. Henry IV. was indifferent about music; Louis XIII. liked it much; but the gloomy and tyrannical Richelieu, who reigned under his name, did not place it among the number of those arts which he thought proper to patronize. The disturbances that prevailed during the minority of Louis XIV. were still more fatal to the arts. Music, therefore, for more than a century, was not only generally neglected in France, but impeded in every possible way; and the French school remained all that time far behind that of Italy. It produced only a few musicians, the best of whom scarcely attained mediocrity. At length the reign of Louis XIV. commenced, when that prince, who was passionately fond of music, and sang and played well on the guitar, powerfully patronized the art which he himself cultivated. Lulli, a Florentine, introduced Italian music into France as it then existed in Italy; and it seemed, as it were, to receive a new existence. It was reestablished in the churches, the theatres, and concerts; and since that time it has been constantly cultivated with more or less success, as will be seen by the account we are about to give of the progress of the French in the different branches of the art.

As to the foundation of their system, the French have simply followed the steps of the Italians

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and they have done the same with regard to melody, though at a greater distance. Indeed, although the French, when left to their natural impulse, have a style of melody peculiar to themselves, and which interests by its freedom and simplicity, yet they gave way, at the period of which we are speaking, to a very extraordinary deviation from their natural taste, and which unfortunately carried them far out of the right path. Lulli, a man of taste and science, coming when young into France, introduced into French melody that of Cavalli and Cesti, and formed from the two a mixed style, estimable in many respects, and especially on account of its simplicity. The French soon became tired of this mixed melody, and the successors of Lulli, who possessed neither sufficient taste to perfect what he had begun, nor sufficient good sense and learning to follow the steps of the Italian school, which was advancing towards perfection under Scarlatti and his pupils, attempted, by the most affected embellishments, to conceal the poverty of their melody. The bad taste displayed at that time in painting, by Coypel, Lemoyne, De Troy, and others, successors of Lebrun, manifested itself in music. This corruption was carried to a still further extent under Rameau, who, in science and taste in music, was precisely what Boucher and Vanloo, his contemporaries, were in painting. Without hearing this music, it is impossible to form an idea of it; having, however, done so, we naturally ask how it could ever have reached such a degree of depravation, and we are tempted to admire the astonishing efforts that must have been made to produce any thing so absurd and monstrous. A violent struggle took place at the beginning of the seventeenth century, between French and Italian melody, which lasted nearly the whole of that century; and to the disgrace of the art be it known, that twice, French melody, supported by all the agents of ignorance and pedantry, — *twice*, we repeat, — the degenerated French melody, notwithstanding public clamor, triumphed at the opera and in the cathedrals of France. At length, after a musical war of sixty years, the national taste overcame the obstinacy of a few individuals interested in upholding a false system. The works of Duni, Philidor, Monsigny, Grétry, Gluck, Piccini, Sacchini, and some others, have since given to France a melody of a peculiar character, in which Italian grace is united, as much as possible, to French decorum. It is to be hoped that this order of things will be long maintained.

With regard to practical harmony, if by this term is understood not the art of stunning by a confused collection of sounds and a deafening noise, but that of determining the chords which agree the best, according to the nature of modulation, and of selecting and disposing the different sounds which compose these chords, so as to produce the purest and sweetest effect; in this respect the French have been for a long time far behind the Italians and Germans. Laborde himself, even whilst sustaining an opposite opinion, and likewise J. J. Rousseau, prove the truth of this assertion when they affirm, that none understand better than the great masters of Italy the choice of bass notes, and the selection of notes most proper, in the construction of the chords, to invest the harmony with its required effect. The French do not *in general* know so well how to write music as the Italians and Germans, which is to be accounted for from the difference of their methods: let us explain this.

In Germany, as well as in Italy, in teaching composition, they proceed directly to the point. They begin by showing the pupil some very simple, but good basses, properly modulated; they enumerate the various positions in which a bass may be placed; they show which chords are most appropriate to each of these different situations, and then exercise the pupil a long while in playing *partimenti* or figured basses on the pianoforte. After this first study, an air or melody is given him, and he is instructed which are the best basses to be placed under particular notes of the melody, according to their several situations, which are soon ascertained; having put the proper harmony to the bass, according to the given rules, he is next taught to write this harmony for two, three, four, or a greater number of parts, in every kind of simple counterpoint; in the same way he proceeds to more difficult counterpoint, fugue, and all other styles; the whole without any discussion or loss of time in useless arguments. This method has a double advantage; it unites all possible rapidity; and, whensoever the studies of the pupil may be interrupted, what he already knows will prove useful to him. The only fault that can be found with the Italian, and even German professors, is, that they do not sufficiently enforce the motives of their precepts, and do not give, as it would be easy for them to do, reasons deduced from practice itself. This renders the study laborious, and sometimes disgusting, and gives an appearance of routine to a method in itself excellent, both as respects its general order and the foundation of its principles. Still, when a pupil is industrious, this inconvenience does not arrest his progress, and he is richly repaid for his perseverance by the advantage he derives from this method of acquiring style and a great facility in writing.

In France, on the contrary, they generally pursue a plan completely opposite; for although the above method at one time was in use with the French, as well as with the Italians and Germans, the same errors which retarded their advancement in the art influenced their progress in the principles of instruction. When, after the reform effected by Lulli, the French were desirous of following the path he had traced out, the means were found to be reduced to a few scattered traditions, become perfectly inadequate, and which appeared still more so, when laid down in badly conceived and badly written works, such as those of Paron, Mignot, Madin and others. It was therefore deemed necessary to make some efforts to produce methods more appropriate to the state of the science; but instead of seeking them in the study of the *chefs-d'œuvres* of the great masters, and establishing a musical grammar drawn from the best results of experience, they had recourse to different sciences having little or nothing to do with music. Rameau, who flourished at a period when the taste for physics and mathematics began to prevail in France, having read or heard that the vibration of a sonorous body generated, besides its principal sound, its twelfth and seventeenth, endeavored to found upon this phenomenon the theory of the inversions of harmony which we have already described. We shall not here enter into further details upon this article, but content ourselves with saying that, for want

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of good didactic works, those of Rameau (expounded, simplified, and commented on by celebrated authors) became much in vogue; consequently there are, at the present time, a great number of professors, who, according to the method introduced by him, begin by setting forth to their pupils physical and geometrical propositions, of which they understand nothing, and which, besides, have not the slightest relation to the question. They, however, persist in it that all this nonsense is the foundation of the great, the sublime science of harmony. After having encumbered the mind with this useless trash, the pupil is instructed in the definition of harmony, which is the knowledge of the chords. The chords are then defined and explained to him, and he is made to learn a catalogue of them so large, that the best memory cannot possibly retain them all in less than a year. He is shown all the different ways in which they succeed each other; he is accustomed to see the whole of harmony in common chords, to find which alone he has regular rules, consequently he is obliged continually to have recourse to the inconvenient calculation of inversions; added to which, these rules are in themselves so vague, so imperfect, and so little capable of being applied in most cases, that if, after a year or two of study, the unhappy pupil is presented with the simplest bass, he is not able to place the same harmony to it that a pupil of Italy or Germany would do, without hesitation, at the expiration of a few weeks. What then is the result? The pupil becomes wearied and disgusted, renounces the study, and, if his profession or taste lead him again to attempt composition, he hastens to acquire, as he can, from bad principles, a certain *trading* knowledge of the art sufficient for his purpose, but ever remains ignorant of its fundamental principles.

Such is the certain result of the system of thorough bass, so cried up by people entirely ignorant of music, as facilitating the means of learning the art; *we* should rather say, of talking of it, without understanding any thing about it, as did Roussier, Béthisy, and so many more of Rameau's commentators. We have already named the only advantage arising from this system, relatively to the classification of the chords; we shall not say more here on this subject. Finally, there is no study of counterpoint, or, at most, that of the *veneering* (*placage*) of chords; no study of the styles; no knowledge of the models, even the names of whom are unknown. Such is a summary and unexaggerated account of the usual mode of studying musical composition throughout France.

It must, however, be confessed, that the plan of instruction adopted by the Conservatory of Paris, and that instituted by several professors, according to the Italian and German methods, are exempt from some of these defects; but it is easily to be perceived, that, withheld by local considerations, and by the fear of encountering prejudices, they have not yet done, in this respect, all that perhaps they would have wished to do.

This, then, is the actual state of the system in France, so far as regards its principles and foundation. Let us now see what she has done in the different kinds of composition. First, as to church music, we shall begin by the various species of the style *à capella*. After having received from St. Gregory the Roman chant, that valuable remnant of the Greek music, and having, by degrees, made great alterations in it, it was at length totally abandoned for absurd *plain chants*, composed at the period when the art was most depraved in France, and which, for the most part, discover great ignorance and bad taste. Their *faux-bourdons* are nearly the same as those used in Italy; but it is relatively to the counterpoint on the plain chant that the French school is greatly defective. They have no writings on the subject; which is not surprising, as the French chapel-masters understand so little of the plain chant, that we have seen the most experienced of them (*soi-disant*) mistake the tone of the chant. And besides, writing this kind of music is not taught in France, but they practise instead, in the cathedrals, extemporary counterpoint, which is called *chant sur le livre*. To give some idea of it, imagine fifteen or twenty singers of every description of voices, from the bass to the highest soprano, singing as loud as they can bawl, each according to his own fancy, without either rule or intention, and making every note in the system, both diatonic and chromatic, heard at the same time with the plain chant, which is performed by discordant and harsh voices: you will then begin to have some conception of the plain chant or counterpoint, called in France *chant sur le livre*. But what will be thought still more incredible is, that there are actually choral precentors and chapel-masters of sufficiently depraved taste to admire and encourage this horrid mockery of music in their churches. Such people do, indeed, *make the house of God a den of thieves*; it may be truly called *an abomination and desolation in the holy place*.

Church music with instrumental accompaniment has, in France, as every where else, undergone the same changes as dramatic music, with which it has always had great connection. The French long pretended to excel and surpass all other nations in this style; and although the falsity of such a pretension is now acknowledged by those who sustained it only a few years ago, yet it should be admitted, that in this kind of music the French have really considerable merit. Notwithstanding the variations that have taken place in the melody, there have, at all times, been French composers who have acquired a just reputation in church music; the most celebrated of whom, reckoning from Lulli, are that composer himself, Campra, La Sueur, of Rouen, La Lande, Blanchard, and Mondonville; and amongst the moderns, Gossec, D'Haudimont, Giroust Roze, and lastly, Le Sueur, director of the Emperor Napoleon's chamber music, who has produced some works in this style fraught with beauties of the first order.

As to chamber music, the French have no madrigals, except a few by some masters who were contemporaries with the Flemish, all of whose works are now forgotten. This style of music flourished in Italy at the period of the troubles in France, during which music was not at all cultivated in that country. In the cantata, the works of Clerembaut and De Bernier, pupil of Caldara, were formerly cited. Fugitive pieces are one of the styles in which the French succeed the best; they possess some very beautiful specimens in all styles and of every character, and

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perhaps no nation of Europe is superior to them in this respect.

But the greatest glory of the French school is in dramatic music. They were not precisely the inventors of it, but by borrowing the dramatic melody of the Italians, and combining it with that of their own nation, they have formed, as I have before said, a melody peculiar to themselves, and of an excellent character; and by applying this to well-imagined and well-written poems, they have given birth to the *lyric drama*, properly so called, which may be considered, therefore, in some degree, as exclusively belonging to France.

It was, however, only by following, at first, the example of the Italians, that France attained to this brilliant result. In fact, it is well known that when Mary de Médicis, wife of Henry IV., came to France, she brought with her the poet Rinuccini; from which time lyric representations took place at the court. None, however, are mentioned as having been performed during the reign of Louis XIII.; his minister, Richelieu, turned all his attention towards the French drama. The Italian Mazarin, who succeeded him, brought the taste of his country into France, and caused the first Italian opera that had ever been heard in that country to be performed at the Louvre, in 1646. In 1670, Perrin the poet, and Cambert the musician, brought out the first French opera, entitled "*Pomona*," at the Tennis Court in the Rue Mazarine. Two years afterwards, Lulli obtained their privilege, and enjoyed it till his death, which took place in 1687. We have already described the kind of music which he set to the French poems of Quinault; we have also shown in what respects his successors erred, amongst whom are distinguished Campra, Destouches, and Monteclair. Rameau, who made his *début* in 1733, by "*Hypolite*" and by "*Aricie*," substituted for the true recitative and airs, which were, doubtless, too simple, and for the most part obsolete, and for the paltry accompaniments of Lulli, an emphatic recitative, more brilliant airs, but often irregular and in bad taste, more ornamented accompaniments, but frequently badly written, although, with all this, there might generally be found in them features and parts which demonstrated both science and genius.

His successors flourished after him in the French lyric drama, till about 1775; but, since 1750, the comic opera had appeared in France on the model of the interludes and buffa operas then in vogue in Italy. It was in this style that the French melody began to regenerate under Dauvergne, La Borde, Floquet, J. J. Rousseau, Duni, and Philidor; to whom succeeded Monsigny, Gossec, and Grétry, who completed the improvements in French lyric comedy. Amongst their contemporaries and imitators were Martini, Dalayrac, Champein, and many others. The reform operated by them in comedy, and prepared in lyric tragedy, was consummated by Gluck, who, in 1774, gave at Paris his "*Iphigénie*," and soon afterwards enriched the French theatre by several other works. His rivals, Piccini and Sacchini, with the same object in view, endeavored, at the same time, to preserve the essential forms of melody more than Gluck had done. This diversity of pretension occasioned warm disputes, which are now, however, terminated. Vogel, Lemoyne, and others, followed the steps of these great masters. This generation of celebrated men was succeeded by French composers still worthy to touch the lyre; the principal of whom were, in tragedy, Berton, Catel, Le Sueur, Mehul; and in comedy, the same; to whom may be added Boildieu, Eler, Gaveaux, Kreutzer, Plautade, Persuis, and Solié. Many Italians and Germans, also, came into France about this time, and attempted composition in the French dramatic style with success; the most celebrated are Cherubini, Dellamaria, Nicolo, Steibelt, Spontini, Tarchi, and Winter. Some composers of the present generation have tried to introduce into the lyric drama the effects of the symphony; but they appear, at length, to have discovered the abuses of this style, and to have since renounced it entirely.

It is to the superiority of its national theatre, that France owes that of its lyric drama. The great resort of company to the Théâtre Francais, considered to be the best of all of them, has rendered the feeling of dramatic propriety so general that the French spectator cannot endure a work in which it is not duly observed, whatever may be its other merits. Penetrated with the same feeling, and imbued with the same principles, the French lyric poets and composers, whether natives or foreigners, directed by national taste, have, with one accord, constantly worked upon the same system. It would, certainly, be very *à propos*, in sketching the history of the French lyric theatre, to give some idea of the revolutions that have taken place in the French drama itself, and to make some mention of the poets who have contributed to its progress; but I must here limit myself to naming a few of the most celebrated, such as Quinault, Lamotte-Houdart, Fontenelle, Labruère, G. Bernard, Sedaine, Favart, Marmontel, Marsollier, Monvel, Duval, Guillard, Bouilly, Hoffman, Picard, Etienne, and Dupaty, and refer the reader to their names in this work.

The French have also some celebrated names in instrumental composition, although, in this style, they have only been imitators; and first in *music for single instruments*, Leclair, Guignon, Guillemain, Mondonville, Gaviniès, Leduc the elder, Bertheaume, and Lahoussaye are justly esteemed. In *concerted music*, the quartets of Davaux, and the symphonies of Gossec, are cited, which preceded, in France, those of Haydn, and some of which are still heard with delight. During a later period, some new attempts have been made in this style, but we must wait a future period to decide on them with impartiality.

The principal merit of the French school consists in the different branches of execution.

Beginning this part of our examination by singing, we distinguish three epochs: that of Lambert, in the time of Louis XIV.; that of Rebel and Francœur, in the time of Louis XV., who displayed all the ridiculous faults and affectation of that period; and lastly, the modern epoch, whose style has great analogy to that of melody, that is to say, is an Italian style modified, and rendered conformable to the French language, and the principles of which are developed in the excellent method of singing of the Conservatory. Each of these periods boasts celebrated singers; the first has Boutelon, the second, Jelyotte; the third, Garat, Chardini, Lays, and Mautin, to whom we must add Ellevion, for grace and elegance united to expression and dramatic truth.

But with respect to execution, the style in which the French have real and undisputed merit, and

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indeed, in many respects, have a marked superiority, is the instrumental in general, and especially that of the violin. On this point, the French have always had great pretensions, and often founded in justice. The excellence of the twenty-four *petits violins* of Louis XIV. formed by Lulli, and of other French violinists, was highly spoken of so far back as the seventeenth century. I do not, however, know how to reconcile these facts with the following remark of Corette in his preface to his "Method of Accompaniment," published at Paris about the year 1750: "At the commencement of this century," says that author, "music was very dull and slow, &c. . . . When Corelli's sonatas were first brought from Rome, (about 1715,) nobody in Paris could play them. The Duke of Orleans, then regent, being a great amateur of music, and wishing to hear them, was obliged to have them sung by three voices: the violinists then began to study them, and at the expiration of *some years, three* were found who could play them. Baptiste, one of these, went to Rome to study them under Corelli himself." Be this as it may; since that period, instrumental music has been studied with ardor by the French, and they have made astonishing progress in it. France has now an excellent school for the violin, founded upon that of Italy. We have already named its best masters in speaking of instrumental composition; to those names must be added Pagin, the celebrated pupil of Tartini, and Viotti, who, during his residence (of some years) in France, formed many excellent pupils, at the head of whom stands Rode. These, in their turn, have communicated their skill to a number of others, and the French violinists are now, both in number and in talent, unrivalled in Europe. The artists of greatest repute at this time, are Baillot, Grasset, Kreutzer, Lafont, and their pupils, Habeneck, Mazas, Fontaine, &c. The same may be said with regard to many other instruments, and particularly the piano-forte: amongst the principal masters and amateurs on which are Adam, Rigel, Jadin, Boildieu, Madame de Montgeroult, Pradher, her pupil, &c.; but for the organ, which was in its glory under Couperin, Marchand, Calvière, and Daquin, there is now scarcely any master worthy of citation, if we except Sejan, who has followed their steps. Lastly, to conclude this article by a panegyric as just as it is important: what cannot be too much admired in France is, the excellence of the orchestras in the execution of the symphony; in this respect they not only infinitely surpass, we will not say those of Italy, which are beneath consideration in this respect, but rival those of Germany, where instrumental music has attained the highest reputation. This fact is acknowledged to be true even by the most prejudiced of other countries.

The musical literature of France is of little value: among her works of this kind, some, compiled by artists who neither knew how to think nor how to write, are as vicious in their principles as in their plan; others, edited by learned men, or by literati ignorant of the art, teach only systems and errors. From this condemnation, however, we must except, first, some methods which concern execution, and particularly those published by the Conservatory of Paris: secondly, concerning composition, the little treatise of harmony by M. Catel, which is a good introduction to the study of accompaniment. We consider also *the principles of composition of the schools of Italy*, which we have formed from the union of what we have found best on the subject in the French and other languages, to be the only authentic and complete work for the student of this art, and, notwithstanding some just imputations, the least imperfect of any existing of the same kind.

Of the three nations of which we have spoken, it is in France that music is the least generally cultivated; it is also, of all the fine arts, the one least attended to in France, and the only one on which there are no public lectures, an advantage which it possesses in almost every other country of Europe. Before the French revolution, music was principally taught in the *maitrises*; but notwithstanding the number of four thousand pupils, who were constantly supported by these establishments, they so much felt the corruption and decay of the art in France, during the seventeenth and eighteenth centuries, that, in the whole course of that time, they produced at most but five or six singers, and as many composers worthy of mention. Their reëstablishment was on a still worse footing. The ancient chapel-masters were at all events composers; but lately, for want of better, it has been found necessary, with few exceptions, to employ any musicians that could be had. Here the chapel-master is a parish chanter; there a violinist; elsewhere even a trumpeter, or some such person; and these men are intrusted to form singers. It will readily be imagined that the *maitrises* thus organized would be even less productive than they were formerly; and up to the present time, it would be difficult to find, out of two or three hundred pupils which they contain, one who could sing the seven notes of the scale in tune. The Conservatory, established since the revolution, has certainly, however, produced a great number of instrumental performers, and many good singers.

Formerly, the plain chant, at least, was taught in many of the primary schools; now, neither plain chant nor any other kind of music is taught, and the bulk of the nation is totally ignorant of the art. Amongst the higher classes of society it is more cultivated; amateurs devote themselves chiefly to instrumental music. In general, singing is neglected; and nothing is so rare in France as good singers. Composition is but slightly cultivated; the studies for it being, as we have before explained, for the most part bad and very expensive. Besides, the profession of a composer leads to nothing advantageous in France; there is no employment for his talents, either in the chapel or the theatre, the latter of which is occupied in a great measure by foreigners. In such a state of things, composers are formed with difficulty, and, in fact, there are very few in France; the number of those who have met with success in the dramatic style, at present the most cultivated of any, is very inconsiderable. Many of these men are now old, and we find but few successors to their talents. Theory is little known in France, and musical erudition is still more rare; the French are, indeed, almost ignorant of the name.

From this examination of the French school, it nevertheless results, that it holds a much more distinguished rank amongst other schools than many, blinded by national prejudice, will allow, or than is believed by some Frenchmen themselves, who have been too easily led astray by presumptuous arguments; that it possesses a

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marked superiority in two essential branches, namely, lyric drama and instrumental execution; that, notwithstanding its deviations from the didactic, it has been very serviceable in this respect to the art; that its inferiority in many other points at the present moment arises from circumstances which have before produced the same effects in those very nations which now appear to excel France. History declares that, at different periods, the French school has held a superiority over these same nations, and proves likewise, that, by pursuing wise measures, it would be easy to replace it upon the same level.

On taking the trouble to compare successively the labors of the three schools, a sketch of which I have endeavored to draw with as much exactness and order as impartiality and truth, it will be found easy to judge of the merit of each of them; that spirit of party, those prejudices or national antipathies, which eagerly attribute every thing to the one side and nothing to the other, will thus be avoided. The good and the excellent will be sought for where it really exists, and will be duly appreciated wherever it may be found.

HISTRIO. (L.) In the ancient drama, this word signified a comedian, or a stage singer; but more particularly a mime who exhibited his part by gestures and dancing.

HINSTRICH. (G.) An up bow.

HITZELBERGER, SABRINA, born in 1755, was a celebrated German singer. She sang with great applause, in the year 1776, at the *concerts spirituels* and *des amateurs*, at Paris, and was afterwards engaged as chamber musician to the royal family. Shortly after this, she returned to Germany, and sang at Mentz, Frankfort, and other cities in her native country, retiring from the musical profession about the year 1795, and devoting her attention to the musical education of two of her daughters.

HITZELBERGER, JOHANNA, third daughter of the preceding, was, in the year 1807, a singer in the service of the King of Bavaria at Munich. Her younger sister, Regina, also held the same situation, and was likewise a principal singer at the theatre. Napoleon was so delighted with her performance, that he wished to engage her for his chamber music in Paris.

HITZENAUER, CHRISTOPH, published in 1585, in Germany, "*Ratio componendi Symphonias, Concentusve Musicos.*"

H MOLL. (G.) B minor.

HOBEIN, JOHANN FRIEDRICH, organist at Wolfenbuttel, died there in 1782. He published "Elysium," a German drama for the harpsichord, in 1781, Wolfenbuttel; "A Collection of Songs," Cassel, 1778; and "Six Sonatas for the Harpsichord," Cassel, 1780.

HOBOE, or OBOE, (I.) in French HAUTBOIS. See HAUTBOY.

HOBRECHT, JACOB, a Fleming, was the preceptor in music to Erasmus, and has the credit of having been an excellent musician. He is said to have had so great a celerity of invention, that he composed in one night a whole mass, to the admiration and astonishment of all who knew him. Glareanus asserts that the compositions of Hobrecht are grand and majestic.

HOCHBRUCKER, an inhabitant of Donawert in 1700, was an excellent performer on his father's newly-invented pedal harp. He played before the imperial court at Vienna in 1729.

HOCHBRUCKER, probably a descendant of the above-mentioned family, was a celebrated harpist at Paris, in the latter part of the seventeenth century. He published much music for his instrument.

HOCHREITER, JOS. BALTHASAR, organist at Lambach, in Austria, published "*Vesperæ Dominicales et Festivæ*," for four voices, Augsburg, 1706, and "*Vesperæ de B. V. Maria*," for four voices, two tenors, and bass, Augsburg, 1710.

HOCHZEITMARSCH. (G.) A nuptial march.

HOCKET. The name formerly given to a *rest*, or the cutting a note short, without accelerating the time. A manner of execution corresponding with that of our *staccato* passages.

HODERMANN, G. C., a pianist and excellent instrumental composer, resided at Amsterdam, where he published fourteen works for various instruments, between the years 1789 and 1795.

HOECKE, C., a celebrated violoncellist, resident in Russia, published a concerto for his instrument, with accompaniment for a full orchestra, at Moscow, in 1799.

HOECKH, CHARLES, was born at Ebersdorf, near Vienna, in 1707. His father began to teach him the violin at a very early age, and sent him at fifteen to Pruck, to learn his art thoroughly. At the termination of his apprenticeship, he entered the band of a regiment as a hauthoy player. He remained two years in Hungary, and two more in Transylvania. The time of his service having expired, he returned to Vienna, and there meeting with Francis Benda, who was just going into Poland, he accompanied him through Breslau to Warsaw, where the Staroste Sukascheffsky received them both into his service. In 1732, Hoeckh went to Zerbst, as concert master. He died in 1772, with the renown of having been one of the greatest violinists of his time.

HOEFFELMAYER, MARIA JOSEPH ANTON, born at Rastadt, was considered a good violoncellist and performer on the kettle drums. He was for some time in England, and afterwards at Hamburg, and finally, we believe, settled in Paris. He is the younger brother of Thaddeus.

HOEFFELMAYER, THADDEUS, born at Rastadt in 1750, was violinist to the Elector of Mentz.

HOFFER, MADAME, a celebrated female singer at Vienna, was the sister-in-law of the renowned Mozart, who composed, among other music for her, two airs, sung by the Queen of Night, in the *Zauberflöte*.

HOFFMANN, ERNST THEODOR AMADEUS, composer, painter, poet, and romancer, was born at Königsberg, in 1776. His "Fantasy Pieces," and his "Sufferings of the chapel-master Kreissler," contain some of the most genial, romantic, and appreciative things ever written about music. Among them may be noticed, as especially popular and influential, his papers on

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Mozart's "Don Juan," on the "Ritter Gluck," and on Beethoven's symphony in C minor. He also wrote several novels and composed some operas, the principal one of which was called "*Undine.*" He died in 1822.

HOFFMANN, HEINRICH ANTON, in the year 1810 violinist at Frankfort, was born at Mentz in 1770. He studied composition under the celebrated Kreutzer. The following are among his published works: "*Sechs Englische und Deutsche Tänze,*" Op. 1, Mentz; "*Concerto pour deux Violons princip.,*" Op. 2, Offenbach, 1795; "*Trois Violin quartettes,*" Op. 3, Offenbach, 1795; "*Six Duos Concert. pour deux Violons,*" Op. 4, Mentz and Paris; "*Gesänge beim Klavier,*" Offenbach, 1799; "*Sechs Deutsche Lieder mit Guitarre und Klavier,*" 1802.

HOFFMANN, H. R., a singer at the German theatre in Hamburg, in 1797, published there, about the same year, several pieces of vocal music.

HOFFMANN, GEORG, composed some instrumental music at Vienna previously to the year 1799.

HOFFMANN, JOHANN GEORG, organist at Breslau, was born in the year 1700. He published much sacred music, which was held in high estimation.

HOFFMANN, JOSEPH. Composer of a "*Notturno à deux Violons et Bass,*" published at Vienna before the year 1799, also of a "*Grand Trio pour le Violon, Tenor, et Violoncello, No.* 1," Vienna, 1803.

HOFFMANN, LEOPOLD, a celebrated composer at Vienna, died there in 1782, and was succeeded in several public situations by Albrechtsberger. He composed much sacred and instrumental music.

HOFFMANN, PHILIP CARL, musician to the court at Mentz, and afterwards chapel-master at Offenbach, was born in the former town in 1769. He published much piano-forte music at Mentz and Offenbach, between the years 1795 and 1805.

HOFFMEISTER, FRANZ ANTON, chapel-master at Vienna, and very celebrated as a composer, was the proprietor of a music warehouse in that city. He commenced publishing, in the year 1785, a monthly collection of instrumental music, which contains several of the compositions of Haydn, Mozart, and other celebrated masters, as well as of his own. He died in 1812.

HOFHAIMER, JOHN, organist to the Emperor Maximilian I., in the fifteenth century, is stated, by the musical historians of Germany, to have been a very skilful performer.

HOHLFELD, a mechanic of Berlin, in the middle of the eighteenth century, is worthy of mention in this work as the projector of two curious musical inventions. The first is a machine which writes down the notes as the performer plays them on the harpsichord. It is true that the Rev. Mr. Creed, an Englishman, had written a paper on the same subject in the Philosophical Transactions for the year 1747, and that Ungel, a German, had, in 1751, also written on the possibility of constructing such a machine; still Hohlfeld has the credit of being the first who put the idea in execution. The celebrated Euler having accurately explained to him the proposed mechanical problem, he succeeded quickly in manufacturing the machine, and soon presented it to the academy at Berlin. It consisted of two cylinders, applied to the piano-forte in such a manner that the one received the music paper, which was given out again by the other, the notes played during the time having been marked in small dots on the paper in such a way that they could subsequently be written in regular notes. This process, however, being still attended with difficulties, the academy gave its simple approbation of the ingenuity of the machine, and awarded a small sum to the constructor, who, a few years afterwards, took it to a country house near Berlin, where it was consumed by fire. The second invention of Hohlfeld was an instrument in the form of a piano-forte, presented to the King of Prussia in 1754. It is mounted with catgut strings, under which is a horse-hair bow, put in motion by a small wheel, small hooks being attached to the keys of the instrument to draw the strings towards this bow. This last invention has been since very much improved upon, as may be seen from one of the *Gazette di Milano* of the year 1823, where is announced a new instrument called the *violicembalo*, professedly invented by Abbate Gregorio Trentin, of Venice. It is described as a piano-forte, and played by a bow. It has been rewarded by the gold-prize medal, and is patronized by various amateurs and musicians, at the head of whom is Perotti, chapel-master of Santo Marco. The exterior form of the *violicembalo* of the Abbate Trentin is the same as that of a piano-forte of six octaves. The strings are of catgut of various dimensions, of which the lowest are covered with metal wire, and each string is appropriated to a single tone. At the extremity of each key is a horizontal lever, by means of which the string is raised upwards to meet the action of the bow. This bow consists of a piece of woollen stuff, inwrought with silk threads instead of hairs, which is drawn backwards and forwards by means of two cylinders affixed to the sides, and set in motion by means of a fly-wheel, worked by the right foot.

What appears new in this instrument is as follows: 1. That in the down pressure of the key, the string is compressed between a little piece of thick leather, and retained in the same manner as the violin string between the fingerboard and the finger of the performer. 2. That in the pressure upwards of the strings, by means of a quill affixed to the lever, the greater extension of the string, which without this would take place, is avoided, as well as the impurity of the after sound.

That the formation of this instrument may have been attended with great difficulties, of which an account is given in the description of it, and that in overcoming them, much perseverance was necessary, cannot be doubted; particularly as the arrangement itself, as described by the inventor, appears sufficiently complicated. The editor of the *Harmonicon* considers the *violicembalo* to be only a revival of the *Celestina stop*, invented and performed on, sixty or seventy years ago, by Mr. Adam Walker, the well-known lecturer on experimental philosophy.

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HOLCOMBE, HENRY, was a singer in the opera, at its first introduction into England, in the beginning of the eighteenth century. He did not, however, continue long upon the stage, but left it, and obtained a livelihood by teaching the harpsichord. "Happy hours all hours excelling," is a song of his composition, in the "Musical Miscellany." A few years before his death he published a collection of twelve songs, yet in print, set to music by himself; among which is that of "Arno's Vale," written by Charles, Earl of Middlesex. Holcombe died about the year 1750.

HOLDEN, JOHN. An English musician, and author of "An Essay towards a rational System of Music," Glasgow, 1770.

HOLDER, WILLIAM, doctor of divinity. Besides his eminence as a divine, and deep knowledge in music, he distinguished himself as a philosopher, mathematician, and philologist. He composed some anthems, of which three or four are preserved in Dr. Tudway's collection, in the British Museum. From the regularity and unembarrassed arrangement of the several parts in these specimens of his composition, it is easy to discover that he had not studied and practised counterpoint in the superficial manner of an idle *dilettante*, but with the application of a diligent professor. He published also "A Treatise on the natural Grounds of Harmony." Dr. Holder died in 1696, aged eighty-two.

HOLDER, JOSEPH WILLIAM, bachelor of music at Oxford, was born in the year 1765, in the parish of St. John's, Clerkenwell, London, of respectable parents, and was, by his father's side, a real descendant of Cardinal Wolsey. Having shown an early disposition for music, he was, at the age of seven years, and through the interest of a particular friend, (Mr. George Courtup), admitted as one of the singing boys at the Chapel Royal, St. James's, under the much-respected Dr. James Nares, with whom he remained seven years; his conduct and assiduity during that time rendering him a great favourite with his master, who did every thing in his power to promote his pupil's profound knowledge in music. Indeed, the pains that were taken by that worthy man to instil the principles of the science were very evident; for, on leaving the Chapel Royal, Dr. Nares would not, on any account, permit Holder to study under any other master, so great was his conviction of his pupil's knowledge of the theory of music. During the last two years he was in the Chapel Royal he was of considerable use to his master, both in the care of the junior boys, and in assisting him in playing the organ at the Chapel Royal. It was at this period that he experienced much kindness from Major John Lemon, of the Royal Horse Guards, who was well known as an amateur: this gentleman was extremely desirous of having Holder as a musical companion, but Dr. Nares strongly opposed it, and it was ultimately given up. On leaving the Chapel Royal, he remained with his father between two and three years, studying and practising regularly *twelve hours* a day, which his father compelled him to do. During this time, he became assistant to Mr. Reinhold, and played the organ at St. George the Martyr, Queen Square, London. He was then appointed organist of St. Mary's Church, Bungay, in Suffolk, where he remained seventeen or eighteen years. From that time, he removed into Essex, near Chelmsford. In the year 1792, he took his bachelor's degree in music at Oxford, under Dr. Philip Hayes; he was admitted an honorary member of the Royal Academy of Music, and was one of the examiners of the pupils for admission to that establishment; he was also unanimously elected an honorary associate of the Concentores society. These distinguished honors were particularly flattering, as they were conferred without his knowledge. Holder's works are numerous, both vocal and for the piano-forte: amongst them are, "A Collection of Glees and Canons, for three, four, and six voices." "O dear, what can the matter be, with variations;" this little work has long been a favorite. "A second Collection of Glees and Songs." "A third Collection of Glees." "A Grand Duet," Op. 18. "A Collection of Preludes," Op. 26. "A Military Divertimento," Op. 27. "Sonata," Op. 29. "Trio for three Performers on one Piano-forte," Op. 31. "Sonata," Op. 34. "Sonata," Op. 38. "Ariette, with Variations," Op. 40. "Le Retour de Ghent," Op. 53. "Sonata," Op. 56. "Trio for three Performers on one Piano-forte," Op. 60. Holder has arranged very many of Handel's celebrated *choruses* as *duets*, and the same *choruses* to *single pieces*; likewise a *mass* for three voices. Besides the above works, he has composed several canons, glees, *Te Deums*, and many anthems.

HOLDING-NOTE. A note that is sustained, or continued, whilst others are in motion.

HOLLAND, JOHANN DAVID, conductor of the music at the cathedral of Hamburg, was born in 1748. He composed, about the year 1780, the music of an oratorio called "The Resurrection of Jesus Christ;" he also published some instrumental music and songs. The last of his works is dated in 1790.

HOLLBUSCH, JOHANN SEBASTIAN. Author of a good didactic work, entitled "*Ton-system, abgefasst in einem Gespräche zweyer Freunde*," Mentz, 1792. He also composed some instrumental music, published at Manheim and Amsterdam.

HOLMES. A celebrated English performer on the bassoon. He performed at Salomon's concerts in 1793, and for many years afterwards at all the principal concerts and music meetings in England.

HOLMES, JOHN. An organist of Salisbury Cathedral, at the beginning of the seventeenth century. Some of his part-songs are to be found in a work called "The Triumphs of Oriana," published in London in 1601.

HOLZBAUER, IGNAZ, chapel-master to the elector palatine, was born at Vienna in 1711. He first studied counterpoint under the celebrated Fux, and afterwards made two journeys to Italy; in the second of which he resided nearly two years at Milan. On his second return to Vienna, in 1745, he was nominated *chef-d'orchestre* at the court theatre. He had, at the same time, the opportunity afforded him of applying his great talents to the composition of a great number of works for the church, as well as theatre. In 1751, he was invited by the Duke of Wurtemburg to Stuttgard, and appointed his first chapel-master,

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In 1753, he was charged with the composition of the music for the pastoral opera, "*Il Figlio delle Selve*," which was to be performed at the opening of a new theatre. This composition had such success, that the elector gave him, the same year, the places of chapel-master and composer at Manheim. There he commenced his career by setting several Italian operas. In 1756, he undertook a third voyage to Italy, principally with a view of becoming acquainted with the music performed at the pontifical chapel in Rome. He soon again returned to Germany. In 1757, he was charged with the composition of a new opera for the Theatre Royal at Turin, where he in consequence went, and gave his "*Nitetti*," which was very successful. The following year he brought out at Milan "*Alessandro nell Indie*," which was enthusiastically received, and was performed for thirty successive nights. In 1776, he composed his opera of "*Gunther von Schwarzburg*," for the theatre at Manheim, which met with the greatest success: it was the only German opera he wrote. He died in 1783. Others of his works, not named above, are "*Isaaco*," and "*La Betulia Liberata*," two oratorios, with many masses, motets, &c., for the church; also the three operas, "*La Clemenza di Tito*," "*Le Nozze d'Ariana e di Bacco*," and "*Tancredi*." He further wrote very numerous instrumental pieces, amounting, according to Gerber, to no less a number than two hundred and five.

HOLYOKE, SAMUEL, son of the venerable Dr. Holyoke, of Salem, Mass., was born at Boxford, in 1771, soon after which his father and family moved to Salem. In 1790, Mr. Holyoke prepared the copy of his first collection of Sacred Music, at Salem, and it made its appearance in January, 1791. This book is entitled "*Harmonia Americana*. Containing a concise Introduction to the Grounds of Music. With a variety of Airs, suitable for Divine Worship and the use of Musical Societies. Consisting of three and four parts. By Samuel Holyoke, A. B." It was "Printed at Boston, *Typographically*. By Isaiah Thomas and Ebenezer T. Andrews, at Faust's Statue, No. 45, Newbury street. — MDCCXCI. Sold at their Bookstore, by said Thomas at his Bookstore in Worcester, and by the Booksellers in Town and Country." This book was published by subscription; and at the time of its publication, the author had received subscribers for 260 copies. Holyoke was only about twenty when the *Harmonia Americana* was published, and must have commenced the study of music at a very early age. He was one of the reformers who undertook to do away with fugue in sacred music, and says in his preface, "Perhaps some may be disappointed that fuguing pieces are in general omitted. But the principal reason why few were inserted was the trifling effect produced by that sort of music; for the parts, falling in, one after another, each conveying a different idea, confound the sense, and render the performance a mere jargon of words. The numerous pieces of this kind, extant, must be a sufficient apology for omitting them here." In this collection we find *Arnheim*, written by Holyoke at the age of fourteen, the first piece of music he ever composed and the last piece he ever sang. This was at a social gathering of his musical friends, at the house of Jacob B. Moore, Esq., in the spring of 1816. Mr. Holyoke had been teaching at Concord, N. H., during the winter, and died of an attack of lung fever, at Lang's Tavern, East Concord, after a short illness of four days, aged forty-five. Five days previous to his death, at the gathering above spoken of, at the close of the musical exercises, he requested the choir present to sing "Arnheim," remarking that perhaps he would never meet with a choir on earth so well calculated to do justice to his first composition. It was sung twice, and Mr. Holyoke was affected to tears. He never sang again. Mr. Holyoke was extensively and favorably known as a teacher and composer of both vocal and instrumental music. In 1806, he published, at Exeter, N. H., vol. i. of the "Instrumental Assistant," a quarto of 80 pages, and in 1807, was published, at the same place, vol. ii. of the *Assistant*, containing 104 pages quarto. In these two volumes were given "rules for learning music, and complete scales for all the instruments used," and about 200 pieces of music for instruments arranged in parts from two to eight. In 1809, appeared "The Columbian Repository of Sacred Harmony." By Samuel Holyoke, A. M. This was the most extensive collection of sacred music ever published in this country; it contained 472 quarto pages, and about 750 pieces of music, including the whole of Dr. Watts's Psalms and Hymns, to each of which a tune is adapted, and some additional tunes suited to the particular metres in Tate and Brady's, and Dr. Belknap's collection of Psalms and Hymns. The book was "Published according to Act of Congress." "From the Music Press of Henry Ranlet, Exeter, New Hampshire." It is a very good specimen of printing, and from it have been selected a large number of tunes which help to make up the various collections of church music which have since appeared. This work was published by subscription, the price per copy being three dollars. Holyoke was concerned in the publication of the "Massachusetts Compiler," with Oliver Holden, of Charlestown, Mass., and at the time of his death was engaged in preparing for publication a third collection of instrumental music. He died poor, though highly respected and esteemed by those who knew him. In early life he possessed a remarkably good voice; but in latter years it had became so harsh that he was obliged to use a clarinet in his vocal schools.

HOMATI, TOMASO, an Italian composer, probably of the sixteenth or seventeenth century, published a collection of masses and psalms for eight voices.

HOME, GEORGE, was a doctor of divinity at Canterbury, and published, in 1784, a work entitled "The Antiquity, Use, and Excellence of Church Music."

HOMILIUS, GOTTFRIED AUGUST, chapel-master of the three principal churches, and singer at the school of the Holy Cross, at Dresden, was born at Rosenthal, on the frontiers of Bohemia, in 1714. He was one of the greatest organists of his time, and also highly celebrated for his sacred compositions. Among his numerous excellent works for the church, there have only been printed his cantata on the passion of our Savior, in 1775; the rejoicing of the shepherds on the birth of Jesus, in 1777; and some motets, in the collection published in six volumes by chapel-master Hiller.

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HOMMERT, a musician in the private band of his majesty George III., published, among other works, "Three Concertos for the Piano-forte," dedicated to the Duke of York, Op. 1, London, 1790, and "Six Sonatas for the Piano-forte," dedicated to the queen, Op. 2, London, 1790.

HOMOLOGOUS. An epithet applied by the ancients to certain correspondences in their tetrachords.
HOMOPHONOI. (Gr.) Unions: duplicates of the same sound.
HOMOPHONY. The word homophony was applied by the ancients to that kind of music which was performed in unison, and was used in opposition to *antiphony*, or music performed in octaves.

HONICKE, JOHANN FRIEDRICH, a musician, and *chef-d'orchestre* for twenty-five years of the theatre at Hamburg, composed, in 1784, the music of an opera entitled "*Le Mariage par Amour*," and some other vocal pieces. He also published a musical journal, consisting of a collection from the German and French operas, arranged for the piano-forte. He died in 1809.

HONORIO, ROMUALDO, a monk, and composer of masses, psalms, litanies, &c., about the year 1642.

HOOGH, DIRK VAN DER, a Dutch musician, and author of a didactic work entitled "*De Gronden van het Vocaal Muzyk.*" Amsterdam, 1769.

HOOK, JAMES, was born at Norwich, in the year 1746, and was instructed in the first principles of music by Garland, an organist in that city. His early attachment to the art, by which he rendered himself so popular in England, was not more remarkable than the immense number of his musical productions. These, which amount to more than a hundred and forty complete works, consist chiefly of musical entertainments for the theatres, concertos, sonatas, and duets for the piano-forte, an excellent instruction book for that instrument, entitled "*Guida di Musica*," an oratorio entitled "The Ascension," written in 1776, and more than two thousand songs. Shortly after Hook first went to London, he appears to have been engaged as organist to Mary-le-bone Gardens, and he was subsequently invited to accept of a similar situation at Vauxhall, which he held between forty and fifty years. He was also, for several years, organist of St. John's Church, Horsleydown. The principal of his operatic pieces are, "Cupid's Revenge," Arcadian pastoral, 1772; "Lady of the Manor," comic opera, 1778; "Too civil by half," farce, 1783; "Double Disguise," musical entertainment, 1784; "Fair Peruvian," comic opera, 1786; "Jack of Newbury," opera, 1795; "Wilmore Castle," comic opera, 1800; "Soldier's Return," comic opera, 1805; "Catch him who can," musical farce, 1806; "Tekeli," melodrama, 1807; "Music Mad," dramatic sketch, 1807; "Seige of St. Quintin," drama, 1808. Hook was still living in 1829.

HOOPER, EDMUND, organist of Westminster Abbey, and gentleman of the chapel royal, (where he also acted as organist,) was one of the composers of the psalms, in four parts, published in 1594, and some of the anthems in Barnard's collection. He died in 1621.

HOPKINS. The person engaged with Sternhold in introducing metrical psalmody.

HOPSWALZER. (G.) Quick waltzes.

HORMANN, J., a musician at Vienna, published there some music for the piano-forte in the year 1800.

HORN. A wind instrument chiefly used in hunting, to animate the chase, and call the dogs together. The hunting horn was formerly *compassed*, whence the old phrase to *wind a horn*.

HORN, CHARLES FREDERIC, a native of Germany, went to London in the year 1782, where he was kindly received by the Saxon ambassador, Count Brühl, and recommended by him to the Marquis of Stafford, to instruct in music the ladies Leveson Gower. He then dedicated his first work, "Six Sonatas for the Piano-forte," to Lady Charlotte. In the year 1789 he had the distinguished honor of being recommended by Lady Caroline Waldegrave, and his friend Mr. Clementi, to her majesty Queen Charlotte, to instruct the princesses in music, which he did till the year 1811; he was also commanded to attend twice a week on her majesty, from 1789 to 1793. Horn was very eminent as a teacher of the piano-forte and thorough bass, and composed for his instrument various sonatas, and also "Twelve Themes, with variations, with an Accompaniment for Flute or Violin."

HORN, CHARLES EDWARD, son of the preceding, was born in the year 1786, in the parish of St. Martin's, London. He was educated for the musical profession by his father, but, at the age of twenty-two, finding his voice much improved, he resolved to take singing lessons of the celebrated Rauzzini, then residing at Bath, to whom he accordingly went for that purpose; but, unfortunately, owing to Rauzzini's ill health, of which he soon after died, Horn had not more than five or six lessons. They, however, were of essential service to him, and he still purposed cultivating concert singing, but soon found it neither met his wishes, nor answered his expectations in a pecuniary point of view; upon which he at length resolved to appear before the public as a theatrical vocalist, on the opening of the English opera house, and to make his *début* in the opera of "Up all Night." Mr. Arnold (the proprietor) knowing Horn's talent for composition, presented him at the same time with a melodrama, opera, &c. &c., which latter was not so successful as his hopes had anticipated; soon after, however, he produced another piece, called "The Bee-hive," which amply repaid him for past disappointments by the flattering reception it met with. At the close of that season he quitted the stage, and did not return to it till 1814. He then appeared at the English opera house as the Seraskier, in the "Siege of Belgrade," in which part he was eminently successful, having greatly improved his voice by long practice, and the assistance of T. Welch. From that time he was ranked among the principal singers of the metropolis. Besides the before-mentioned works, Horn composed the whole or the greatest part of the music in the following operas: "Persian Hunters," "The Magic Bride," "Tricks upon Travellers," "Boarding House," "Godolphin, the Lion of the North," "Rich and Poor," "The Statue," "Charles the Bold," "The Woodman's Hut," "Dirce," "Annette," "Devil's Bridge," with Mr. Braham, "Elections," "Nourjahad," "M. P.," arranged for Mr. T. Moore, "Lalla Rookh,"

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brought out in Dublin, "The Wizard," and "Philandering." He has also published many songs and canzonets.

HORN, FRENCH. The French horn, or *Corne de Chasse*, is a wind instrument, consisting of a long tube twisted into several circular folds, and gradually increasing in diameter from the end at which it is blown, to that at which the sound issues. The intervals of the natural scale of the French horn are conformable to those of the trumpet, but its pitch is an octave lower. The under part of its scale only includes the third, fifth, and eighth of the key, but in the upper octave it takes all the natural notes, and even commands the sharp fourth. Its natural fourth is, however, seldom in tune, and therefore scrupulously avoided by those composers who are acquainted with the constitution of the instrument. The horn may have only the extent of the trumpet. There were various lessons anciently for the Horn; as the recheat, double recheat, royal recheat, running or farewell recheat — all having reference to hunting, and lessons which the huntsman winds on the horn, when the hounds have lost their game, to call them back from pursuing a counter-scent, &c. The Hebrews made use of horns formed of rams' horns, to proclaim the jubilee; whence the name jubilee.

On the Mouthpiece. — The mouthpiece is commonly made of brass, but silver is preferable. Mouthpieces of different diameters are used for the first and second horn, because the compass of the instrument is extensive. A person who practises on the first horn should not attempt to blow the second horn, neither should the person who blows the second blow the first horn, because it will in either case injure the embouchure.

On the manner of holding the Horn. — The common method of holding the horn is with the right hand nearly in the middle of the hoop, the bell hanging over the same arm; but it may sometimes be held in the left hand, the bell hanging over the same arm; and sometimes the bell perpendicular. When two horns are blown with equal strength, the two bells of the horns should be in one direction, that the tones may more equally unite. To make the chromatic tones, let the bell bear against your side, and let one hand be within the edge of the bell, ready to put into the pavilion or bell of the horn, as occasion may require. Practice in this case will give the best direction.

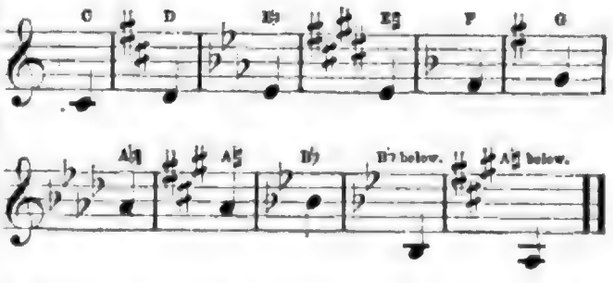
On fixing the Mouthpiece. — The most approved method for fixing the mouthpiece is to take the centre, but convenience will be found perhaps in different methods. In blowing the first horn, it may be best for the major part of the mouthpiece to rest upon the upper lip, though some performers find it answers the same purpose that the mouthpiece rest upon the lower lip in the same manner. In blowing the second horn, the mouthpiece should rather bear equally against both lips, the distance of the notes of the second horn being so great that a confined embouchure cannot execute them. A first horn generally makes use of two octaves, and sometimes more notes. A second horn must use three octaves, and sometimes more.

Of Blowing. — When you blow the horn let not your cheeks be puffed out, as that will deprive you of a just execution. When you attempt the scales, let the first notes be blown smooth and even. It will require a little more force of breath and contraction of the lips to make the notes in tune as they rise higher.

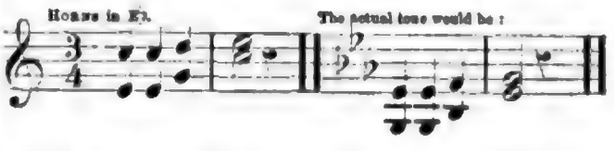
Horns, as if ordained by nature, generally go in *pairs*. Certain it is, that the tone, whether in thirds or fifths, produced from two French horns, by experienced performers, is truly mellifluous, particularly in the open air or on the water.

Very rapid and difficult passages may be executed on the horn with the assistance of the hand, which is pushed forward or drawn backward as the artificial notes are required; we say artificial, for the natural scale of the horn is very limited. When we compare the parts by Vanhall, Pleyel, nay, even Haydn and Mozart, with what Weber, Spohr, Rossini, &c., have written for the horns, we are ready to exclaim, "What a march of horn playing!" not that we approve of the rapid flights which are too often given; for the beauty of the horns lies in *sostenuto* movements, which sustain the harmony, while other instruments are roving about *ad lib.*

The French horn can be tuned by means of crooks and shanks, into the following keys:

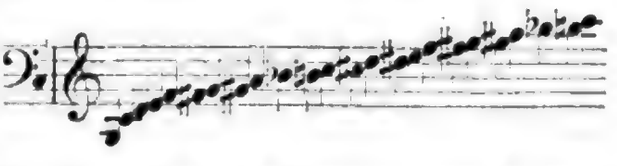


But the music is always written in the key of C; that is, suppose the horn parts to be in E flat, it will be noticed at the commencement of the piece thus: Horns in E♭; or E♭ Corni; and the tonic, or key note, will be written C; for example: —



The natural scale of the horn is as follows: —

But, by introducing the hand into the bell of the instrument, the following scale can be performed tolerably perfect: —



And even this scale has been improved by means of two valves or tubes, which Pace of Westminster, and Percival of St. James Street, London, have added to the horn, whereby the following

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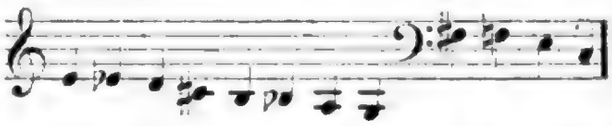
notes can be produced with ease, in addition to the above: —



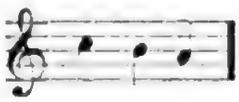
The valves are pressed by the first and second fingers of either the right or left hand, as the performer feels disposed; one valve by being pressed, will make a semitone, and the other a whole tone, *below* the natural one; for instance, this passage: —

The G is an open or natural note, the F♯ is produced by pressing the semitone valve, and the F♮ by pressing the whole tone valve. Before this invention the hand within the bell of the horn was employed, but it never could be done with that certainty with which it may now be performed.

Both the valves are occasionally used together, thus: —

The E♮ is an open note; E♭ is made by pressing the semitone valve; D♮ the whole tone; C♯ by pressing both valves at once; A♮ below is produced in the same way.

There is a peculiarity attending the following passage: —



The C is an open note, B is made by pressing the semitone valve, and A also, by the aid of the hand within the bell, and semitone valve, together with the assistance of the lip.

The part of the French horn best for quality of tone is from G on the second line to G above: the notes above are not good, and those below resemble the trombone. Composers should seldom write A above the lines, for it is always a bad note; and the effect produced by it after the fine tone of G, is not unlike a violent squeeze given by a Caledonian to his bagpipes when his bellows are nearly exhausted.

The horn and the trumpet, both introduced into the orchestra within less than a hundred years, have since our boyhood altered their simple appearance by a variety of added valves, tubes, or crooks; and their species have become so numerous under the names of post horn, Sax horn, valve trumpet, cornopeon, tuba, ophicleide, &c., that of the differences between them few have a distinct idea beyond the dealers and virtuosos themselves. The extensive addition of keys to all this class of wind instruments, — a peculiar feature of the last half century, — while it has enlarged greatly their capacity, has to a considerable extent modified, and at times impaired, the original tone; although imparting occasionally a brilliancy which did not formerly belong to them.

HORN, CHARLES E. A well-known vocalist and composer, by birth an Englishman, but for many years a resident in this country, the latter years of his life in Boston, where he died Oct. 21, 1849, aged 56. He was much respected, and there are many now living who can recall with pleasure his "Woodnotes Wild." In 1842 Mr. Horn was in England, and was employed as musical director at Covent Garden Theatre. He had published successful compositions, among which are songs, duets, and glees, an oratorio called "Daniel's Prediction," and a cantata on Shakspeare's "Seven Ages." He had also lectured before the Polytechnic Institution, on the history and use of music, and the condition of the art in all the principal nations of the globe. His wife was also known favorably as a vocalist in this country.

HORN, FRANZ, a doctor of philosophy at Brunswick, has written several musical papers in the *Leipz. Mus. Zeit.*, since the year 1801.

HORN, HENRY, an eminent performer on the harp, was born at Paris in the year 1789, of German parents. He received the rudiments of his education in that metropolis, and went to England at ten years of age, when he was placed under the tuition of Jean Baptiste Mayer, with whom he remained seven years. In the year 1805 he made his first appearance at the oratorios, and continued his public performances till the year 1808, after which period he received further instructions from Jean Elouis, (a harpist of the first celebrity,) during the space of four years. With Elouis, he also made a professional journey through Scotland and Ireland with great success. Horn returned to London in 1812, and was immediately engaged for the Bath concerts, where he had the honor of first introducing to the public Érard's double movement harp, the mechanism of which was the admiration of all the artists and amateurs. On his return to the metropolis, he had an opportunity of introducing this beautiful instrument before a London audience at the King's theatre, and was received with the most flattering applause; since which time he has continued his professional career, patronized by a numerous connection. Henry Horn's principal publications for the harp are, "Rudiments for the Single and Double Movement Harp;" "*Ouverture d'Albert et d'Adélaide;*" "The Storm Rondo;" "*La Chasse, Rondo;*" "*Le Prince Troubadour;*" "*La Surprise de Diane,*" and "Fifteen Airs and Preludes."

HORN, JOHANN CASPER. A doctor of laws, and scientific musical amateur, in the latter part of the seventeenth century. He wrote a work in four parts, called "*Parergon Musicum,*" consisting chiefly of music in the popular style of his time, also several other works, which bear date from the year 1664 to 1681.

HORNPIPE. An animated dance tune, supposed to have received its name from the instrument anciently played during its performance. That it was not unusual to give to certain airs the names of the instruments on which they were commonly played, appears from the word *Geig*, which, with a little variation, is made to signify both a *fiddle* and the air called a *gig*. The instru-

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ment called the *horn-pipe* is common in Wales. Its name in Welsh is the *pib-corn* (horn-pipe.) It consists of a wooden pipe, with holes at stated distances, and a horn at each end. Hornpipe music is supposed to be of English invention. Its measure is compound triple time of nine crotchets in a bar, six down and three up.

HORSLEY, WILLIAM, was born in London, in 1774. In his youth, he was remarkably unhealthy, and, owing to this circumstance, to family misfortunes, and to other causes, his general education was neglected, and he arrived at the age of sixteen before it was finally resolved that he should pursue music for a profession. At that period, he was articled for five years to Theodore Smith, who was esteemed to be a good piano-forte player, and who claimed to be the first who introduced duets for that instrument into England. Smith's theoretical knowledge was very limited. He was, besides, passionate and indolent to an extreme degree, and entirely neglected the instruction of his pupil, who was, at all times, most happy to escape from his violence.

However, while with Smith, the subject of our present article made several valuable acquaintances, who had a vast influence on his future pursuits. In particular, he became very intimate with the three brothers, Jacob, Joseph, and Isaac Pring, and from them he first imbibed that love for vocal music which he ever after cherished. Joseph Pring having obtained the situation of organist in the cathedral at Bangor, removed thither, and his brother Isaac soon afterwards went to Oxford, where he died, after having been organist at the new college for some time. Horsley's great intimacy, therefore, was chiefly confined to Jacob Pring, from whose kindness and friendship he derived advantages which he has never failed to acknowledge. In 1799 he had the misfortune to lose his estimable friend; but previously he had procured an introduction to Dr. Callcott; and the example of those two excellent musicians, and his constant intercourse with them, had determined him more particularly to the practice of glee writing. At this time his ardor for composition was very great, and every moment which he could spare from his occupation, as a teacher, was devoted to it. Besides glees, he wrote services in five, six, seven, and eight parts, "Two Anthems," in twelve real parts, and a "Sanctus," for four choirs. He also employed himself much in the construction of canons, and found considerable improvement in the exercise of that difficult species of writing. In 1798 he suggested to his friends, Dr. Callcott and Pring, a plan for the formation of a society, the object of which should be the cultivation of English vocal music. The members met for the first time in that year, and, on the suggestion of Mr. Webbe, took the name of *Concentores Sodales*. The establishment of this society was a great advantage to Horsley. It introduced him to an acquaintance with several eminent professors; and, as each member was to preside in turn, and furnish music for the day, it gave a new stimulus to his exertions. About the same period, he was introduced by Dr. Callcott to the committee of the asylum for female orphans, and was accepted by them as assistant organist of the institution. On this occasion, he resigned his situation of organist of Ely Chapel, Holborn, which he had held for some years. He now began to employ himself in vocal compositions with instrumental accompaniments, and set, among other things, "Smollet's Ode to Mirth," "The *Cantate Domino*," and an anthem to words beginning, "When Israel came out of Egypt," with which he took his bachelor's degree in 1800, at Oxford. His time was now much occupied by his pupils; nevertheless, when the vocal concerts were revived, in 1801, he applied himself with fresh diligence to composition, and furnished the managers of those concerts with many new works. This he was particularly induced to do, not only from his love to the art, but from his great intimacy with Harrison and Bartleman; and, till the death of the former, he was the most copious and the most successful among the native contributors to their undertaking. In 1802 Dr. Callcott resigned his situation at the Asylum, and Horsley, having been recommended by the committee to the guardians at large, was chosen to succeed the doctor, without any opposition. He continued to perform the whole duty at the Asylum till 1812; when Belgrave chapel, in Halkin Street, Grosvenor Place, being finished, he accepted the office of organist in it. For many years, a very large portion of his time was occupied in giving instruction; but the remainder he devoted, with unabated assiduity, to the study of his art, and to the practice of composition. His published works consist of the services, odes, and anthems already mentioned; "Three Symphonies for a full Orchestra," which were several times performed at the vocal concerts; several trios for violin and violoncello: and a great collection of single pieces, consisting of glees, canons, songs, duets, &c. Of these have been published: "Three Collections of Glees, Canons, and Madrigals, for three, four, five, and six Voices;" "Six Glees for two Trebles and a Bass;" "A Collection of forty Canons, of various species." This work the author has inscribed to his friend Clementi, in language which shows his respect and admiration for that great master. He was likewise a great contributor to the "Vocal Harmony," published by Clementi & Co. That splendid work contains fifteen or sixteen glees, which were purposely composed for it by him. To these publications may be added single glees, songs, &c. Horsley occasionally employed himself in writing for the piano-forte, chiefly, however, with a view to the improvement of the younger class of students. His works for that instrument consist of "A Set of Easy Lessons, containing Familiar Airs." "Six Sonatinas for the Use of his Pupils, with the leading fingering carefully marked." "Three Waltzes for Two Performers." "Three Sonatas, composed for the Hon. Miss Ponsonby." "Sonatas, Nos. 1 and 2." These were intended as part of a series, to be published from time to time. He has also printed "An Explanation of the Major and Minor Scales," accompanied with exercises calculated to improve the hand.

HORSTIG, CARL GOTTLOB, a German Lutheran clergyman at Bucheburg, is celebrated as a scientific amateur of sacred music, and has written many works on that subject since the year 1792. See *Leipz. Mus. Zeit.* from 1798 to 1802.

HORZIZKY. Private secretary to Prince Henry of Prussia, at Rheinsberg, from the year 1780

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to 1795. He composed fourteen French operas and other vocal music, all of which have remained in manuscript, except some of his airs which were published by J. A. Niclas, in a collection entitled "*Choix d'Airs de plusieurs Opéras, arrangés pour le Clav.*" 1790.

HOSANNA. (L.) Part of the Sanctus, in the mass.

HOSPINIAN, RUDOLPH, a Swiss theologian, died at Zurich in 1626. He wrote a work entitled "*De templis, i. e. de origine, progressu, usu et abusu templorum rerumque omnium ad templa pertinentium.*"

HOSTIE, a clarinetist in the band of the Duke of Montmorency in Paris, in 1788, published six duos and a concerto for his instrument, with accompaniments.

HOTTETERRE, called "The Roman," from being born in that city, was chamber musician to the King of France, at Paris, in 1710, and considered the best flutist of his time, and a good composer for his instrument. Among his works are, "*Principes de la Flute traversière, de la Flute à Bec, et du Hautbois.*" This book was published at Paris, about the year 1707, and republished at Amsterdam in 1708–1710, and in the Dutch language in 1728. 2. "*L'Art de préluder,*" Paris, 1722.

HOWARD, SAMUEL, doctor of music, was educated in the Chapel Royal, London, and was not more esteemed for his musical talents than beloved for his private virtues, being ever ready to relieve distress, to anticipate the demands of friendship, and to prevent the necessities of his acquaintance. He was organist of the churches of St. Clement Danes and St. Bride. His ballads were long the delight of natural and inexperienced lovers of music, and had at least the merit of neatness and facility to recommend them. He preferred so much the style of music of his own country to that of any other, that nothing could persuade him out of a belief that it had not, up to his time, been excelled. He died in 1782, and was succeeded in his situations of organist of St. Clement's by Thomas Smart, and of St. Bride's by Thomas Potter, the son of the flute maker of that name.

HOWELL, THOMAS, was born at Bristol in 1783. His father was a celebrated performer on the flute, and was the first person who opened a regular establishment for the sale of instruments and music at Bristol. At the age of fourteen, young Howell was apprenticed to his father, and being naturally fond of music, practised it for its own sake, when his other various occupations would permit. He had some masters, such as they were; but in reality received more solid information on the science from a few casual interviews with Dr. Busby than from all the regular lessons he took from others. Early in life he was employed as a teacher, and remarking what he considered the desultory manner in which the various books of instruction were written, and being also desirous of rendering himself useful in his profession, he frequently took occasion to write down definitions and examples calculated to elucidate and remove difficulties as they arose in the minds of his pupils. In many cases he had the mortification to be questioned by the parents of his scholars, who, unfortunately for the teacher, were, in these instances, ignorant of the science of music. "Is there nothing *printed*, Mr. Howell, that would supply the information you are taking so much pains to *write?* if so, would it not be better to let my daughter have it, as writing down occupies a considerable portion of the time allotted for your lesson?" His feelings were not a little wounded on such occasions, till at length he determined on publishing what he considered an improved mode of instruction. He first applied the work to his eldest daughter's instruction, whose comprehensive mind indicated itself at so early a period of life, that he was induced to commence teaching her the rudiments of music at the age of four years; which he so conducted as to cause it to be amusing to her rather than an irksome task. One of the plans he invented for this purpose was the "Musical Game," since published, for teaching the degrees in the treble and bass clefs, and this he found to answer his most sanguine expectations. As the child's astonishing abilities expanded, and called for new matter for study, he continued writing and composing for her, which caused his work to proceed with regularity, and was a strong excitement for him to persevere in his undertaking. His instructions were repaid by a most extraordinary progress: at the age of eight years, the child could play almost any thing that was put before her. When she was between fourteen and fifteen, she was at a party, where being requested to play, and not having provided any music for the occasion, a concerto was presented to her with which she was totally unacquainted; there being several amateurs present, the accompaniments were played, and the piano part executed by the child to the astonishment of the auditors. Her extemporary performances also exhibited a richness of fancy combined with a refined taste and judgment that seemed far beyond the powers of one so young. In addition to her musical abilities, her mind was highly cultivated and her manners unobtrusive; she was fond of philosophical pursuits, and possessed of the highest sense of honor and integrity. In the course of one fatal week's illness, from typhus fever, the unhappy father was bereaved of this inestimable treasure. She was born in 1807, and died in 1822.

HOYLAN, JOHN, the son of a respectable manufacturer of cutlery, in the town of Sheffield, in Yorkshire, was born in 1783, and early in life evincing a taste for music, he was placed under the tuition of William Mather, the organist there, whom he succeeded, in 1808, as organist of St. James's Church, which situation he held till 1819, when he was induced, from pressing solicitations, to remove to Louth, in Lincolnshire, a teacher of music being much wanted in the schools of that neighborhood. A short time after his settling there, the organist's situation became vacant by the death of Hill, when, after a competition with three other candidates, it was decided in Hoylan's favor, and he was accordingly chosen to fill the situation. He is the author of several anthems and pieces of sacred music, amongst which is the very popular tune to "Merrick's Version of the Hundred and Fiftieth Psalm, with appropriate Interludes." Amongst his piano-forte works are, "The Highland Fling Rondo," "Three Waltzes

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and Polonaise," "*Les Enfans de Brunswick, Quadrilles*," "Andante and Polacca," "Think not Resentment Lingers," song, "If thou hadst e'er Strayed," "The Land o' the Leal," &c.

HOYLE, JOHN, professor of music in London, died in 1797. He was author of a work entitled "A Complete Dictionary of Music, containing a full and clear Explanation, divested of Technical Phrases, of all the Words and Terms, English, Italian, &c., made use of in that science, speculative, practical, and historical."

HUBATSCHEK. A German composer of operettas, at Gotha, about the year 1791.

HUBER, PANCRACE, a violinist and ballet-master to the Court at Vienna in 1772, published at Paris "Six Duos for Vn., and T." Op. 1, and subsequently, at Lyons, "Four Quatuors for Fl., V., T., and Bass." Dr. Burney, in his travels, speaks highly of the compositions of Huber.

HUBERT, or properly UBERTI, ANTONIO, a sopranist at the opera at Berlin, was born at Verona about the year 1697. He was much admired in his adagios, and was a pupil of the school of Porpora, for which reason he was called, in Prussia, Porporino. He died in 1783.

HUDEMANN, LUDWIG FRIEDRICH, doctor of laws at Hamburg, in 1732, was an excellent theoretical and practical musician, and also a poet. In a published volume of his poems, is a prefatory essay on the advantages of the opera above tragedy and comedy.

HUDSON, ROBERT, bachelor of music, and born in 1732, was during many years senior member of his majesty's chapel royal and of St. Paul's cathedral. He was admitted vicar-choral of St. Paul's in 1756, and a gentleman of the chapel royal in 1758. Hudson was almoner of St. Paul's, and master of the choristers from 1773 till 1793. He was also music master of Christ's Hospital, and composed many hymns for that institution. In his younger days, he sang at Ranelagh and Mary-le-bone Gardens. He died in the year 1815. His remains were interred in St. Paul's Cathedral.

HUEBER, WENDELINUS, organist and composer at Vienna, published there, in 1650, "*Cantiones sacræ*, 1, 2, *et trium Vocum cum Basso ad Organum*."

HUEBSCH, JOHANN GEORG GOTTHELF, a teacher of mathematics in Germany about the middle of the last century, published, mostly between the years 1764 and 1767, many critical works on composition, the manufacture of instruments, and various curious musical questions. He died in 1773, in the eightieth year of his age.

HUGO, a priest at Nieutlingen, in Suabia, died about the year 1332, and left a manuscript entitled "*Flores Musicæ omnis Cantus Gregoriani*," which was published at Strasburg by John Pryss, in 1488.

HUGOLINUS, VINCENZO, chapel-master of the Vatican at Rome, was born at Perugio. He appears to have been one of the best church composers of the seventeenth century. Among his works are, "*De Musica*." "*Quatro Motetti Concertini*." "*Motetti e Salmi à due e tre chori*." "*Due Madrigali à 5 voci*." "*Messe e Motetti à due e tre chori*." And "*Salmi à due e tre chori*."

HUGOT, A., flutist at the comic opera at Paris, and professor of his instrument at the conservatory, was an excellent performer. In an excess of brain fever, in the year 1803, he wounded himself several times with a knife, and threw himself out of a window of the fourth story of a house into the street. He was at the time forty-two years of age. There was another flutist at Paris about the same time, called the elder Hugot, but the principal published works are by A. Hugot. Among them are the following: "*Méthode de Flute*;" this work was written jointly by Hugot and Wunderlick, and was adopted by the conservatory. "*Six Duos Concert. pour 2 Fl.*" Op. 1, 1798. "*Six Duos Concert., pour 2 Fl.*" Op. 2. "*Six Duos Concert., pour 2 Fl.*" Op. 3. "*Six Airs variés, pour Fl. avec B.*" "*Three Trios à 2 Fl. et B.*" Op. 6. "*Three Trios à 2 Fl. et B.*" Op. 7. "*Six Sonat. pour Fl. et B.* Op. 8. "*Six Duos Concert. pour 2 Fl.*" Op. 9. And "*Quatre Concertos, pour la Fl., Nos.* 1, 2, 3, 4," 1797 to 1802.

HULLMANDEL, NICHOLAS JOSEPH, nephew of the celebrated Rodolphe, was a very eminent pianist. He formerly resided at Paris, which capital he was obliged to fly in the French Revolution, on account of his political opinions. He then settled in London, where he continued till his death, which took place in 1823, at the age of seventy-two. Among his works are "*Douze Trios de Piano*," Ops. 1 and 2. (Paris, 1780.) "Three Sonatas for P. F. with Acct. for V." Op. 3. (London.) "Three Sonatas for P. F. with Acct. for V." Op. 4. "Three Sonatas for P. F. with Acct. for V." Op. 5. (London.) "Six Sonatas." Op. 6. "Three Sonatas, with V. Ob." Op. 8. And "Sonata V. Ob." Op. 10. Hullmandel wrote also the article *Clavécin* in the *Encyclopédie Méthodique*. The celebrated Greatorex says of him, "He is the first composer who so united the parts of his sonatas, as to prevent their servile repetition; an intermediate passage in them frequently connects the two parts into one."

HUMANE MUSIC. The designation by which the ancients distinguished vocal music, both from instrumental music and the music of the spheres.

HUME, TOBIAS, a soldier by profession, but an excellent performer on the viol da gamba, published in 1607, and dedicated to Anne, the queen of James I., a collection of songs entitled "Captain Hume's poeticall Musicke, principally made for two Basse-viols, yet so construed that it may be plaied eight several waies upon sundrie Instruments, with much facilitie."

HUMMEL, JOHANN NEPOMUK, the great composer and pianist, was born at Presburg on the 14th of November, 1778, where his father was music master in the military school of Wartberg. At the age of four he learned to play the violin, but without evincing a decided bias for music. The next year he began to take lessons in singing and on the piano; from that time his faculties were rapidly developed: in a single year he acquired remarkable skill for a child. At this period, his father removed with him to Vienna, and became *chef-d'orchestre* in Schikaneder's the-

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atre, when the little Hummel, scarcely seven years old, attracted the attention of Mozart and the other distinguished artists. Mozart, in spite of his repugnance to giving lessons, offered to take charge of the boy's musical education, provided he would live with him, and be always near him. Of course the proposition was gratefully accepted. With such a master, the boy made prodigious progress in two years. At nine, he excited the admiration of all who heard him. His father then thought to turn his precocious talent to account, and they travelled together through Germany, Denmark, and Scotland. His first public appearance was in a concert at Dresden, 1787; next he played before the court at Cassel. At Edinburgh the child pianist created great enthusiasm; there he published his first work, a theme with variations, dedicated to the Queen of England. After spending the years 1791 and 1792 in London, he visited Holland, and returned to Vienna after six years' absence. He was then fifteen years old, and his execution could already be considered the most correct and brilliant of the German school; meanwhile his studies became more serious than before. His father, who was excessively severe, exacted incessant labor from him; and when he had become a man and famous artist, he was still subject to his will. At Vienna he studied harmony, accompaniment, and counterpoint, with Albrechtsberger, and formed a friendship with Salieri, who gave him useful hints about singing and the dramatic style. In 1803 he entered the service of Prince Esterhazy, and composed his first mass, which won the approbation of Haydn. About the same time, he wrote ballets and operas for the theatres of Vienna, which were favorably received. Hummel was now twenty-eight years old; his works, especially his instrumental music, and his fine talent for execution, had rendered him famous in Germany; but his name was absolutely unknown in France, until the year 1806, when Cherubini carried home from Vienna his grand fantasia in E flat, (Op. 18,) which was executed at the *concours* of the Conservatory that same year, and, although only understood by artists, it so raised his reputation in Paris that all the pianists sought his works. In 1811 Hummel left the service of Prince Esterhazy, and until 1816 had no other employment than that of professor of the piano, at Vienna. Then for four years he held the place of chapelmaster to the King of Wurtemburg, and then entered the service of the Grand Duke of Weimar, in the same capacity. Two years afterwards he obtained leave of absence to make a pedestrian tour in Russia. St. Petersburg and Moscow gave him the most brilliant reception. In 1823 he went through Holland and Belgium, and finally to Paris, where his success was worthy of his talent. His improvisations on the piano excited the liveliest admiration. Returning to Weimar, he did not leave that place until 1827, when he heard of the approaching end of Beethoven, between whom and himself there had been some unpleasant differences. He hastened to the bedside of the dying artist, and could not repress his tears; Beethoven reached out his hand to him, they embraced, and all was forgotten. Two years afterwards Hummel again visited Paris and London; but his playing did not produce the same sensation as before; pianists noticed the approach of age and a certain timidity of execution in his performance. After a journey to Poland, he passed the remainder of his days peacefully at Weimar. He died on the 17th of October, 1837, at the age of fifty-nine. Hummel was equally distinguished as a performer, (on the piano,) an improvisator, and a composer. In execution, continuing the mixed school of Mozart, improved by the regular principles of mechanism which he learned of Clementi during his two years in London, he became himself the founder of a new German school, in which many celebrated artists have been formed. The epoch of Hummel among the German pianists was a real epoch of progress and of transformation. Greater difficulties have been conquered, greater power and severity of tone have been produced in piano playing since his time; but no one has gone beyond him in purity, regularity, and correctness of execution, in raciness of touch, in coloring and expression. His execution was less the result of a desire to display prodigious skill, than the attempt to express a thought continually musical. This thought, always complete, manifested itself under his hands with all the advantages of grace, delicacy, depth, and expression.

In his improvisations, Hummel had such power of fixing and giving regular form to his fugitive ideas and inspirations, that he seemed to be executing premeditated compositions. And yet there was nothing cold or mechanical about it; the ideas were so felicitous, the manner so charming, the details so elegant, that his audience were lost in admiration.

Hummel's very remarkable productions, especially in the sphere of instrumental composition, have placed him in the first rank of distinguished composers of the nineteenth century; doubtless, his fame would have been still greater, had he not been the contemporary of Beethoven. The general opinion has hardly estimated his best works highly enough. His great septuor in D minor, (Op. 74;) his quintet for piano, (Op. 87;) his concerts in A minor, (Op. 85,) in B minor, (Op. 89,) in E major, (Op. 110,) and in A flat, (Op. 113;) some of his trios for piano, violin, and violoncello; and the grand sonata for piano with four hands, (Op. 92,) are works of a finished beauty, where all the qualities of the art of writing are united with noble or with elegant and graceful thoughts. But these qualities, beautiful and estimable as they are, cannot compete against those outbursts of genius, those original and overpowering conceptions of Beethoven. A fine composition of Hummel leaves in the mind the idea of perfection; but the pleasure which it causes never amounts to frenzy. Had Beethoven come a quarter of a century later, he would have left to Hummel the undisputed glory of being the first instrumental composer of his age. In the dramatic style and in church music, Hummel also holds a high rank, though his works in these departments are not marked by any very distinctive quality.

The works of this celebrated artist may be classed as follows:—

I. *Dramatic Music.*—1. "*Le Vicende d'Amore,*" opera buffa in two acts. 2. "*Mathilde de Guise,*" opera in three acts. 3. "*Das Haus ist zu verkaufen,*" in one act. 4. "*Die Rückfahrt des Kaisers,*" in one act. 5. "*Eloge de l'Amitié,*" cantata with choruses. 6. "*Diana ed Endimione,*" an Italian cantata with orchestra. 7. "*Hélène et Paris,*" bal-

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let. 8. "*Sappho de Mytiléne*," ditto. 9. "*Le Tableau parlant*," ditto. 10. "*L'Anneau Magique*," pantomime, with singing and dances. 11. "*Le Combat Magique*," ditto.

II. *Church Music.* — 1. Mass for 4 voices, with orchestra and organ, in B flat, (Op. 77.) 2. Second Mass, in B flat, (Op. 80.) 3. Third Mass, in D, (Op. 111.) 4. Gradual, (*Quodquod in orbe,*) for 4 voices, orchestra and organ, (Op. 88.) 5. Offertory, (*Alma Virgo,*) for soprano solo, chorus, orchestra, and organ, (Opera 89.)

III. *Instrumental Music.* — 1. Overture for grand orchestra, in B flat, (Op. 101.) 2. Three string quartets, (Op. 30.) 3 and 4. Grand Serenade, for piano, violin, guitar, clarinet, and bassoon, Nos. I. and II. (Op. 63 and 66.) 5. Grand Septuor, in D minor, for piano, flute, oboe, horn, alto, violoncello, and double bass, (Op. 74.) 6. Grand Quintet, in E flat minor, for piano, violin, alto, violoncello, and double bass, (Op. 87.) 7. Grand Military Septuor, in C, for piano, flute, violin, clarinet, trumpet, and double bass, (Op. 114.) 8. Symphony Concertante, for piano and violin, (Op. 17.) 9. Concerto for piano, in C, (Op. 34.) 10. Easy Concerto for piano, in G, (Op. 73.) 11. Third Concerto in A minor, (Op. 85.) 12. Fourth Concerto, in B minor, (Op. 89.) 13. "*Les Adieux*," Fifth Concerto in E major, (Op. 110.) 14. Sixth Concerto in A flat, (Op. 113.) 15. Brilliant Rondos for piano and orchestra, (Op. 56, 98, and 117.) 16. *Themes Variés* for piano and orchestra, (Op. 97, 115.) 17. "*Le Cor enchanté d'Obéron*," grand fantasia for piano and orchestra, in E major, (Op. 116.) 18. Trios for piano, violin, and violoncello, (Op. 12, 22, 35, 65, 83, 93, 96.) 19. Sonatas for piano and violin, (Op. 5, 19, 25, 28, 37, 50, 64, 104.) 20. Sonatas for piano with 4 hands, (Op. 43, 92, 99.) 21. Sonatas for piano alone, (Op. 13, 20, 36, 81, 106.) 22. Detached pieces for piano solo, viz.: 3 Fugues, (Op. 7;) Rondos, (Op. 11, 19, 107, 109;) fantasias, (Op. 18, 123, 124;) *Etudes* and *Caprices*, (Op. 49, 67, 105, 125;) Variations, (Op. 1, 2, 8, 9, 40, 57, 118, 119, &c.) 23. Complete Method, theoretic and practical, for the piano.

(The above is taken from Fétis's "*Biographie Universelle des Musiciens.*")

HUNGARIAN MUSIC. About the ninth century, the Hungarians left Asia to settle in Europe, when they conquered the country that bears their name. Like all the Asiatics, they were attached to music, and at first, doubtless, used only Asiatic instruments; these were nearly all wind instruments, and consisted of the trumpet, the flute, the cymbal, and several others. Till the time of Mathias Corvin it was in a state of mediocrity; he incited the Hungarians to vie with other nations in sciences and arts, of which he himself was particularly fond. Under Ladislas and Louis II., music was cultivated with great care; their national songs, however, were the only vocal music they possessed till the time of Stephen, King of Hungary, when the ecclesiastical chant appears to have been introduced. In a diploma of Bela III., A. D. 1192, it appears that prince sent an envoy to Paris to be instructed in melody; perhaps induced to do so by his second wife, Margaret, who was daughter of Louis VII. of France.

HUNT, KARL, chamber musician and violinist to the court of Saxony, was born at Dresden in 1766. Among other works, he has published the following: "Sixteen Variations for the pianoforte, on the pastoral air *Come la Rosa*;" "Twelve Variations on *Pace, mio caro sposo*," 1792; "*Andante con* 12 *Variat.*" 1793; and "*Grandes Sonates tirées d'un Quintetto de Mozart.*"

HÜNTEN, FRANZ, the celebrated pianoforte teacher and composer, is the second of the three sons (all musically distinguished) of a teacher of music at Coblentz, where he was born in 1793. His instruction books and exercises for the piano have been much used in this country. He has composed and published over 200 pieces for his instrument.

HUNTER, MRS. JOHN, wife of the celebrated surgeon of that name, was a lady endowed with a most refined taste, both in music and poetry. She wrote the words of the celebrated canzonets, set to music by Haydn; also composed many very pleasing airs, which she sang herself in a captivating style.

HUNTING SONG. A melody set to words written in praise of the chase. See ALLA CACCIA.

HUPFELD, BERNHARD, was born at Cassel, in 1717. He was a violin pupil of Agrell. In 1734, he went to Vienna, and some years afterwards to Italy, where he studied composition under Domenico Ferrari, Tranquillini, and Barba. He published much music for the violin.

HURDYGURDY. A well-known instrument, the tones of which are produced by the friction of a wheel, and regulated by the actions of the fingers.

HURKA, FRIEDRICH FRANZ, chamber musician to the King of Prussia, was born in Bohemia, in 1762. He received his first instructions in singing at Prague, under Biaggio, where he was also attached to the choir of one of the churches. On the change of his voice to a tenor, he came to Leipsic, and after studying further under Bandini, appeared on the theatrical boards, from which period he was considered one of the best German theatrical and concert singers for many years. He composed and published, between the years 1789 and 1802, several collections of German songs, some of which were extremely popular. He died at Berlin, in 1805.

HURLEBUSCH, CONRAD FRIEDRICH, chapel-master to the King of Sweden, and afterwards organist of the old church in Amsterdam, was born at Brunswick, towards the close of the seventeenth century. He travelled from the year 1715 to 1721, through Germany and Italy, and in 1723 went to Stockholm, where he had been promised the situation of organist, but was disappointed, and in consequence, shortly afterwards, returned to his native country, where, after refusing several similar offers of appointment, he at length determined on Amsterdam, in which city he resided till his death. He published much vocal and instrumental music, but surcharged with notes, and in bad taste.

HUTCHINSON, DR., published several beautiful glees, about the year 1772, under the assumed name of Ireland. Amongst them are, "How sleep the brave," three voices; "Return,

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my lovely maid," four voices; "To love and wine," three voices; "Jolly Bacchus," three voices; and "Where weeping yews," four voices.

HUXTABLE, ANTHONY, was an eminent musician and an excellent violinist. In the early part of his life, he was one of the first violins at the opera, principal concerts in London, and at the celebrated commemorations of Handel at Westminster Abbey and the Pantheon. When he retired from London, he settled near South Molton, in Devonshire, as a professor of the violin and piano. He led all the public concerts in the neighborhood. He died in 1818.

HUXTABLE, CHRISTOPHER, son of the preceding, in early childhood began the pianoforte and violin, under his father's tuition, and performed in public when very young. He finished his musical studies in London, under the first masters, and performed at the public concerts during his stay there. He was organist of Barnstaple, in Devonshire, and professor of the pianoforte and violin. He also succeeded his father as leader to the public concerts in his neighborhood.

HUXTABLE, WILLIAM, brother of the preceding, professor of the piano-forte and harp at Barnstaple, shared the same musical education as his brother. The latter instrument he studied under the celebrated P. Meyer. He was also one of the first violin performers at the public concerts in his neighborhood.

HYAGNIS, a native of Celænæ, the capital of Phrygia, and contemporary with Erechtheus, who instituted the Panathenæan games at Athens, 1506 years before Christ, was the inventor of the flute and Phrygian mode, as well as of the *nomes* or airs that were sung to the mother of the gods, to Bacchus, to Pan, and to some other divinities and heroes of that country. Plutarch and Nonnus both tell us that he was the father of Marsyas; and Athenæus, from Aristoxenus and Apuleius, ascribes to him not only the invention of the *single* flute, but of the double.

HYDE. A celebrated English performer on the trumpet.

HYDRAULICA, or WATER ORGAN. An organ actuated by water, and the invention of which is of much higher antiquity than that of the pneumatic or wind organ. Little is known concerning the particular construction or powers of this curious instrument. It is, however, asserted, by some authors, to have produced its sounds by the compression of water on a large vessel filled with air, by which pressure, the air was forced from the vessel into the tibiæ, or pipes. This is undoubtedly the organ said by Athenæus to have been invented by Ctesibius, and which is alluded to by Plutarch in his Life of Phocion. This instrument Hedylus, in his elegies, mentions under the title of *Keras:* and from him we learn that it was capable of great variety and discrimination of harmony. Claudian also speaks of its *innumeræ voces*, or numberless tones, and gives other indications of its great and versatile powers.

The art of constructing hydraulic organs was known no longer than while the Roman empire lasted. The use of them ceased in the time of Cassiodorus; and the barbarians, who succeeded in Italy, labored in vain to recover the art.

HYMEE. A *song of the millers*, so called by the ancient Greeks.

HYMENÆA. A marriage song used by the ancient Greeks, otherwise called *epithalamium*.

HYMN. Anciently, a song in honor of the gods, or of heroes. Orpheus and Linus have been considered as the first authors of this species of composition; a province in which Pindar is supposed to have made the earliest trials of his genius. The hymns, or divine odes, of the ancient Greeks, generally consisted of three couplets; the *strophe*, *antistrophe*, and *epode*. But Menander, the rhetorician, enumerates no less than eight different species of hymns. The hymn appears to be amongst the most ancient of all poetical compositions, and was originally thought to be dictated by the gods themselves, or, at least, by men truly inspired. St. Hilary is said to have first composed hymns for the service of the church, in which he was followed by St. Ambrose and Prudentius, the latter of whom is the supposed author of those contained in the Romish breviary. A hymn, at present, taking the word in its general acceptation, is a short, religious, lyric poem, written either for the regular use of a chapel or conventicle, or for the temporary aid of some parochial charity school; in which latter case, it is sung at church, before, or after, an occasional sermon, by the children for whose benefit it is intended.

HYMNOLOGY. The art of composing hymns.

HYMN OF BATTLE. A song of supplication constantly used by the ancients previous to engagement. Thus Xenophon, in his account of the first battle fought by the Greeks in favor of Cyrus, tells us that the Grecian and Persian armies were not more than four or five hundred paces distant from each other, when the former began to sing the Hymn of Battle.

HYMNOLOGIST. A writer or composer of hymns.

HYPATE, or PRINCIPAL. The epithet applied by the ancient Greeks to the lowest tetrachord, and also to the lowest sound of the two lowest tetrachords.

HYPATE BAREIA GRAVIS. (Gr.) The name given to that tone in the ancient music which was produced by eight ninths of the whole string. It was one note higher than *proslambanomenos*, and equivalent to our B natural on the second line in the bass.

HYPATE DIATONUS. (Gr.) One of the names by which the ancients distinguished the third sound of the first tetrachord, which answered to our D natural on the third line in the bass. See LICHANOS HYPATON.

HYPATE-HYPATON, or PRINCIPAL OF PRINCIPALS. (Gr.) The lowest chord of the lowest tetrachord of the Greeks. This chord, or sound, answered to our B natural on the second line in the bass.

HYPATE-MESON, or the PRINCIPAL OF THE MEAN TETRACHORD. (Gr.) The name given by the Greeks to that sound which was last, or highest, of the first tetrachord, and the first, or lowest, of the second tetrachord. It was because these tetrachords had one sound common to both, that they were called *conjoints;* as, indeed, were others under the same circumstances. This hypate-meson was equivalent to our E natural on the third space in the bass.

HYPATOIDES. (Gr.) The general name given by the Greeks to their deep or bass sounds, to distinguish them from the *mesoides*, or middle sounds, and the *netoides*, or high sounds. Bacchius calls them *epissi gravissimi*. The *melos*, or melody of the ancient tragedy, was also called by this name.

HYPER. (Gr.) Above. This word, in conjunction with the name of any mode, or interval, signifies that it is higher than when without it; as, *Hyper-Lydian*, *above* the Lydian.

HYPER-ÆOLIAN. (Gr.) The name given by the ancients to their penultima mode upward, the fundamental, or tonic, of which was a fourth above that of the Æolian. This mode had its lowest note correspondent to our B flat above the fifth line in the bass. Like the *Hyper-Lydian*, it was less ancient than the other modes.

HYPERBOLÆAN, or SUPREME. (Gr.) The epithet given by the ancients to their fifth tetrachord, because its sounds were more acute than those of the other four. This tetrachord was added to the scale long after its original formation.

HYPER-DIAZEUXIS. (Gr.) The name given by the ancient Greeks to that disjunction of two tetrachords in which they were separated by the interval of an octave.

HYPER-DORIAN, or MIXO-LYDIAN. (Gr.) That mode of the ancients, the fundamental of which was a fourth above the Dorian, and which was the same with our G natural on the fourth space in the bass. The invention of this mode is, by some writers, attributed to Pythaclydes.

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HYPERIASTIAN, or HYPER-IONIAN. (Gr.) The general name of an ancient mode, called, also, by some, the sharp *mixo-Lydian*, and which had its fundamental fourth above that of the Ionian. Its lowest note was the same with our G sharp on the fourth space in the bass.

HYPER-IONIAN. (Gr.) One of the ancient modes. See HYPER-IASTIAN.

HYPER-LYDIAN. (Gr.) The name of the highest ancient mode, and the fundamental of which was a fourth above that of the Lydian. Like the hyper-Æolian, it was less ancient than the other modes. The lowest sound was equivalent to our B natural above the fifth line in the bass.

HYPER-MIXO-LYDIAN. (Gr.) One of the ancient Greek modes, called by Euclid the *hyper-Phrygian*. See HYPER-PHRYGIAN.

HYPER-PHRYGIAN, or HYPER-MIXO-LYDIAN. (Gr.) The highest of the thirteen modes of Aristoxenus; forming the diapason, or octave, with the hyper-Dorian, or lowest mode. The deepest sound of the hyper-Phrygian mode was the same with our A natural on the fifth line in the bass.

HYPEROCHE. A word used by ancient authors, to signify the difference between the enharmonic and chromatic dieses.

HYPO. (Gr.) Below. The word prefixed to the name of any ancient mode, or interval, and which expresses it to be lower than when without it; as *Hypo-Dorian*, *below* the Dorian.

HYPO-ÆOLIAN, or according to Euclid, FLAT HYPOLYDIAN, was an appellation in the ancient music, given to that mode which had its fundamental a fourth below that of the Æolian. Its lowest note corresponded with our C natural on the second space in the bass.

HYPOCRITIC. (Gr.) The epithet applied by the ancients to the art of gesticulation, which had a considerable share in their public vocal performances.

HYPO-DIAZEUXIS. (Gr.) The appellation given by the ancients to the interval of a fifth, found between two tetrachords separated disjunctively, or by the interposition of a third tetrachord.

HYPO-DORIAN. The lowest of the ancient Greek modes. This mode, which was sometimes called the *Locrian* mode, had its fundamental a fourth below that of the Dorian, and is said to have been invented by Philoxenes. Its lowest note corresponded with our A natural in the first space in the bass; and therefore was the same with the *proslambanomenos*. The hypo-Dorian and the hypo-Phrygian modes were appropriated to declamation.

HYPO-IASTIAN. (Gr.) One of the ancient modes. See HYPO-IONIAN.

HYPO-IONIAN. (Gr.) The second of the ancient modes, and which had its lowest or fundamental sound a fourth below that of the Ionian. Euclid calls this mode the *hypo-Iastian*, and flat hypo-Phrygian. Its lowest note corresponded with our B flat on the second line in the bass.

HYPO-LYDIAN. (Gr.) The name given by the ancients to the fifth of their modes. The fundamental of this mode was a fourth below the Lydian. By Euclid we learn that there were two distinct hypo-Lydian modes, the higher and lower, the last of which was the same as that of the hyper-Æolian. The hypo-Lydian mode, the invention of which was attributed by some to Polymnestre of Colophon, and by others to Damon the Athenian, was peculiar to funeral songs, and to sublime and sacred poetry. Its lowest sound was the same with our C sharp on the second space in the bass.

HYPO-MIXO-LYDIAN. (Gr.) The name of the mode added by Guido to the modes of the ancient Greeks. This mode forms, in reality, the plagal of the mixo-Lydian; and its fundamental, or tonic, corresponds with that of the Dorian.

HYPO-PHRYGIAN. (Gr.) A mode in the ancient music whose fundamental was a fourth lower than that of the Phrygian, from which it was derived. It is said to have been invented by Damon, the pupil of Socrates.

HYPO-PROSLAMBANOMENOS. (Gr.) The name given to a chord said to have been added by Guido to the ancient scale, and which is a tone lower than the *proslambanomenos*, or lowest sound of the Greeks. The author of this chord adopted the gamma, or third letter of the Greek alphabet, for its sign; whence it is now called *G Gamut*. See GAMUT.

HYPORCHEMES. (From the Greek.) A certain canticle, or song, used by the ancients in their military dances and feasts of the gods. It was sung during the dance, to the sound of flutes and citharas. The first song of the kind is said to have been composed by Thalates of Crete.

HYPO-SYNAPHE. (Gr.) A term applied by the ancients to the disjunction of two tetrachords, by the interposition of a third, conjoint with both. The homologous or corresponding sounds of the two tetrachords, thus disjoined, have five whole tones or a minor seventh of interval between them.

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I.

IAMBICS. Certain songs, or satires, which are supposed to have given birth to the ancient comedy. In the ancient music there were two kinds of Iambic verses, one of which was simply *recited* to the sound of instruments, and the other *sung*.

IKEN, CONRAD, doctor of theology at Bremen, died in 1753. He published, in 1745, a dissertation "*De Tubis Hebræorum argenteis.*"

IL. (I.) The article *the*.

ILGEN, KARL DAVID, a German professor of theology, was born in Thuringia in 1768. He published at Leipsic, in 1788, "*Chorus Græcorum tragicus qualis fuerit, et quare Usus ejus hodie revocari nequeat.*"

IL PASSO TEMPO. (I.) The appellation, or title, sometimes given to a collection of light, familiar, and amusing pieces.

IL PONTICELLO. (I.) *The little bridge.* An appellation given by the Italians to that precise part of the voice where the natural tone forms a juncture with the *falsetto*, i. e., where one runs into the other. The close and imperceptible union of the natural with the feigned voice is one of the principal requisites in good singing, and the acquirement of which cannot be too sedulously attended to by the vocal practitioner.

IMBAULT, J. J., a violinist at Paris, was born in 1753. He was a pupil of Gaviniès from the age of ten, and at seventeen years old made his *début*, as a public performer, in the Paris concerts. Imbault is celebrated as the editor of excellent editions of many classical works in music; among which are the treatise on fugue and counterpoint of Marpurg, the instructions for the organ by Joseph Martini, the methods for the violoncello of Tillière, Bréval, and L. Duport, a superb edition of the quartets of Haydn, &c.

IMITATION. The technical term for a studied resemblance of melody between the several passages of the harmonical parts of a composition; a likeness in which only the motion, or the general figure formed by the notes, is imitated, without preserving the exactness in the corresponding intervals, by the rigorous rules of fugue and canon.

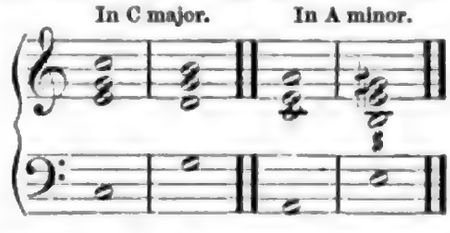
IMITATIVE. A term applicable to that music which is composed in imitation of the effects of some of the operations of nature, art, or human passion; as the rolling of thunder, swiftness of lightning, agitation of the sea, gurgling of streams, roaring of beasts, warbling of birds, clashing of swords, explosion of cannon; and the tones of the passions; as sorrow, love, jealousy, hatred, revenge, gayety, joy, exultation. Music, when thus employed, exerts some of its sublimest energies; transports us to the very scenes it describes, or kindles the feeling whose expressions it copies. By the truth of its resemblance, it paints to our imagination whatever the genius of the composer conceives; and while it submits to its imitation the most striking and interesting circumstances of nature, touches the heart, and asserts its empire over our sensations.

IMMLER, a violoncellist and singer at Cobourg, in the latter half of the last century. He composed several sonatas, and some church music, amongst which is a "*Te Deum*," the words by Klopstock.

IMMYNS, JOHN, the founder of the Madrigal Society in London, in 1741, was a celebrated musical amateur. He died in 1764.

IMPERFECT. A term applied to those chords which are incomplete, or which do not include all their accessory sounds; also to those compound intervals which do not contain their complement of simple sounds; as the false or imperfect fifth.

IMPERFECT. Less than perfect in respect to intervals and chords.
IMPERFECT CADENCE. This, which is termed, by Rameau, the *irregular cadence*, consists of the tonic, followed by the dominant without its added seventh, and is the perfect cadence reversed.



IMPERFECT CLOSE. Butler terms the ancient thick single bar the *imperfect close*.
IMPERFECT CONCORDS. Thirds and sixths are called *imperfect*, because they are liable to change from major to minor, or the contrary, still remaining consonant.

IMPETUOSO, or CON IMPETO. (I.) With impetuosity.

IMPONENTE. (I.) Imposingly, haughtily.

IMPROMPTU. (F.) An extemporaneous production.

IMPRESSING MUSICIANS. In 1454, in the reign of Henry VI., it was so difficult to procure musicians, that the government found it necessary to impress them, as in later times they impressed seamen. Henry VIII. gave power to officers to impress children who had good voices, for the choirs of several cathedrals. In 1550, Edward VI. commissioned Philip Van Wilder to take, in any places within England, to the king's use, such and as many singing children, or choristers, as he or his deputy shall think good. The queen Elizabeth, authorized Thomas Gyles, to take up such apt and meet children as are most fit to be instructed and framed in the art and science of music and singing, as may be had and found out within any place of England or Wales, to be by him educated and trained for service in the cathedral church of St. Paul.

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IMPRESARIO. A term applied by the Italians to the manager, or conductor, of operas or concerts.

IMPROVISARE. (I.) To compose and sing extempore, a practice once very common with the poet musicians of Italy.

IMPROVISATORI. The name given by the Italians to those poets, or poet musicians, who are gifted with the power of reciting or singing extempore verses, a practice at one time very general in Italy; and to his abilities in which, Metastasio owed his education and good fortune. In 1824, three professors of this extraordinary power were exhibiting at the same time, viz., Pistrasio, in London; S. Gracci, at Paris; and Signora Taddi, at Naples. The latter of these, it is said, could not only adopt as subjects whatever stories or incidents were suggested by her auditors, but would declare her ideas in *any metre* that they prescribed, and apply to her language a melody, the time or measure of which should be dictated at the moment. A Mr. Charles Slowman, brother to the comedian, in October, 1844, announced himself in possession of this extraordinary gift.

IN ALT. (I.) A passage, or note, is said to be *in alt* when situated above F on the fifth line in the treble; as *that* passage is *in alt*, or it begins on A, B, or C, *in alt*.

IN ALTISSIMO, or IN ALTISS. (I.) A term applied to any passage, or note, situated above F in alt, or the F above the third ledger line in the treble.

INCIDENTAL. An epithet applied to those airs, ducts, trios, choruses, &c., the subjects of which rise out of, or have some relation to, the business of the drama in which they are introduced.

INCLEDON, CHARLES. This eminent vocal performer was a native of Cornwall, in which county his father is said to have been a respectable physician. At the age of eight years, he was articled to the celebrated Jackson, of Exeter, a master fully capable of cultivating the talents of his pupil. Young Incledon made a rapid progress, and his fine voice and scientific acquirements soon rendered him the favorite of all the lovers and practicers of music in the vicinity of Exeter. He, however, was so averse to the restraint he was under at the cathedral, that, after remaining with Jackson six or seven years, he left Exeter, and, unknown to his friends, he entered, in the year 1779, as a sailor, on board the Formidable. He sailed to the West Indies, and continued in the navy for four years, during which time he was in several engagements. His vocal abilities gained him the notice of many distinguished officers, among whom were Admiral Hervey, Lord Mulgrave, and Admiral Pigot; the former of whom having ascertained from him how he had been brought up, they all advised him to attempt the stage, and furnished him with letters of recommendation to Colman; but the manager was blind to his merits, and the letters were, of course, useless. Incledon, nevertheless, determined to persist in his stage pursuits, and he consequently, about 1783, joined Collins's company at Southampton. After having played with this company for twelve months, he was invited to Bath. At Bath, however, it was some time before he attained his full popularity. It was to the friendship of Rauzzini that he was indebted for being brought forward in a manner which he deserved. His talents were also cultivated by Rauzzini with the utmost care. It was in October, 1790, that Incledon made his first appearance on a London stage, in the character of Dermot, in the "Poor Soldier," at Covent Garden Theatre. Though deriving little from the helps of science, or from the patronage of scientific men, with the exception only of the short instruction he received from Rauzzini, and with scarcely any other guide than nature, or other aid than voice, ear, confidence, and an infelt delight in the practice of singing, the name of Incledon soon spread itself among the great body of the public. His vocal endowments were certainly considerable; he had a voice of uncommon power, both in the natural and falsetto. The former was from A to G, a compass of about fourteen notes; the latter he could use from D to E, or F, or about ten notes. His natural voice was full and open, neither partaking of the reed nor the string, and sent forth without the smallest artifice; and such was its ductility, that when he sang *pianissimo*, it retained its original quality. His falsetto was rich, sweet, and brilliant, but totally unlike the other. He took it without preparation, according to circumstances, either about D, E, or F; or, ascending an octave, which was his most frequent custom, he could use it with facility, and execute in it ornaments of a certain class with volubility and sweetness. His shake was good, and his intonation much more correct than is common to singers so imperfectly educated. His pronunciation of words, however, was coarse, thick, and vulgar. His forte was ballad, and ballad not of the modern cast of whining or want of sentiment, but the original, manly, energetic strain of an earlier and better age of English poesy and English song writing, such as "Black-eyed Susan," and "The Storm," the bold and cheering hunting song, or the love song of Shield, breathing the chaste, simple grace of genuine English melody.

INCOMPOSITE. A term applied to those intervals which are simply constituted, and in the calculation of which we take no notice of the intermediaries, but only consider the terms.

INCONSONANCE. The effect resulting from two disagreeing sounds. A discordance.

INDEX. A direct. See that word.

INFANTAS, FERDINAND DE LAS, a composer of the sixteenth century, was a priest at Cordova, in Spain. Several of his sacred compositions were published at Venice, between the years 1570 and 1583.

INFINITE. An epithet given to those canons which are so constructed that their ends lead to their beginnings, and the performance of which may be incessantly repeated. Hence, they are called *perpetual fugues*.

INFLATILE. An epithet proper to wind instruments, as a hautboy or flute.

INFLECTION. That change and modulation

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of the tones of the voice by which it accommodates itself to the various accents and expressions necessary to a just performance.

INFLUENCE OF MUSIC ON ANIMALS. Dogs, says a French writer, are affected in a very lively manner by music; but it is difficult to determine the nature of the impressions which they receive from it. Many naturalists believe that its effect is disagreeable; an opinion which is strongly supported by the fact that dogs, if left at liberty, take to flight, with howls, as soon as the music reaches their ears. It has even been noticed that those dogs which are insensible to ordinary noises, and which the explosion of a cannon would not startle, will nevertheless shudder, and give utterance to involuntary groans, on hearing an instrument of music. Dr. Mead affirms that a dog died of the painful sensations excited by music, which he had been compelled to hear for a considerable time, and which caused him to utter piercing cries. Examples are given of many other animals, and likewise of owls, killed in a similar manner. Cats, also, mew loudly on hearing the sound of musical instruments; but they appear to be more seldom and less painfully affected than dogs. It is well known, on the other hand, that birds, and especially the canary bird, testify the liveliest pleasure when airs are played to them. They sometimes approach the instrument, and remain immovable so long as the sounds continue, and then clap their wings, as we should our hands, in testimony of their approbation of the performance. The horse, also, is extremely sensible to music. The trumpet, and all kinds of copper and brazen instruments, appear most to his liking. Martial airs animate and incite his ardor; his mane bristles; his eyes sparkle; he snuffs and snorts with his nostrils, pricks up his ears, and beats time, as it were, with his feet. In equestrian performances, horses dance with perfect accuracy, in cadence to the sound of instruments. Some wild animals are likewise susceptible to the influence of musical tones. The hunters in the Tyrol, and in certain parts of Germany, affirm that they are acquainted with a method of enticing stags by singing, and female deer by playing upon the flute. Beavers and rats are also said to possess a musical taste; and eight of the latter animals have been seen to dance the rope, at a fair in France. Neither are reptiles nor insects destitute of a musical ear. The lizard displays tokens of being singularly fond of harmony. The instant that he hears vocal or instrumental music, his movements display the most agreeable emotions. He turns over, lying now on his back, now on his belly, now on his side, as if to expose all parts of his body to the action of the sonorous fluid, which he finds so delightful. He does not, however, bestow his approbation on all sorts of music, but is very refined in his taste. Soft voices and tender and plaintive airs are his favorites; but hoarse singing and noisy instruments disgust him. An account is given, in a book of travels, of the taming of rattlesnakes, in Guiana, by playing tunes on a flageolet, or whistling so as to resemble that instrument. M. de Chateaubriand, in his travels in Upper Canada, positively affirms that he saw a furious rattlesnake, which had penetrated into his encampment, lay aside his rage on hearing the music of a flute, and that the serpent followed the musician to a considerable distance. Among insects, the spider shows the greatest sensibility to music. Immediately on hearing the sound of instruments, she descends rapidly along her thread, and approaches the quarter whence it proceeds; there she remains immovable for whole hours, if the music continue so long. Prisoners, during long confinements, have tamed spiders in this manner, and converted them into companions. One of the most remarkable instances of the effect of music on animals occurred at the Royal Menagerie in Paris, where a concert was given about thirty years ago, and two elephants were among the number of the auditors. The orchestra being placed out of their sight, they could not discover the source of the harmony. The first sensation was surprise; at one moment they gazed earnestly at the spectators; the next they ran to caress their keeper, and appeared to inquire of him what these strange noises meant. But perceiving that nothing was amiss, they finally gave themselves up to the lively impressions which the music communicated. Each new tune seemed to produce a change of feeling, and caused their gestures and their cries to assume an expression in accordance with it. But it was still more remarkable, that when a piece of music, the correct performance of which had vividly excited their emotions, was incorrectly played, they remained cold and unmoved. They must necessarily have possessed, therefore, if not a discernment, at least a perception of combined sounds, and a distinct sensation resulting from them.

IN FUGUE. An expression applied to any composition constructed on a given subject; but particularly to the accompaniments of an *aria fugata*.

INGANNO. (I.) This word, which signifies a deception, is applied to that manœuvre in which, after a due and full preparation for a cadence, the ear is disappointed by the introduction of a pause, or mark of silence, instead of the expected *final*.

INGEGNERI, MARCO ANTONIO, a celebrated composer of the sixteenth century, was chapel-master of the cathedral at Cremona, and published several works of sacred music and madrigals at Venice, previous to the year 1592.

INNOCENTE. (I.) A term given to those compositions, and that manner of performance, of which the chief feature is an artless, unstudied simplicity. It implies a simple, artless manner of performing a strain, without any marked features of expression.

IN PALCO. (I.) *On a stage.* An expression alluding to a stage performance. Oratorios were originally performed in Italy on a stage erected in the church; that is, *in palco*.

INQUIETO. (I.) Perturbed, uneasy, with disquietude.

INSTRUMENT. A musical instrument is any sonorous body, artificially constructed for the production of musical sound. We may divide them into three kinds or classes — wind instruments, stringed instruments, and instruments of percussion. Of the stringed instruments among the ancients, the most known are the lyre, psalterium, trigonium, simmicium, epandoran, &c.; and now

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in use, such as the piano-forte, violin, violoncello, double bass, harp, guitar, &c. The principal wind instruments of the ancients were the tibia, fistula, tuba, cornu, and lituus; and those now in common use are the flute, clarinet, bassoon, the variety of brass instruments, and the organ, &c. Those of percussion were the tympanum, cymbalum, &c., similar in effect to our drums, cymbals, &c. The difference between the musical instruments of our time and those of a former age is an interesting subject of inquiry. The Bible mentions the timbrel, the ram's horn, the reed, the harp, silver trumpets, and other equally rude inventions. From later classical writers we learn the existence of the pipe and tabor, the lyre, the lute, and others. In the records of a much more advanced period, we find mention of the harpsichord, whence we have obtained our present tolerably perfect piano-forte. The gradations from the instrumental knowledge mentioned in the Bible down to the astonishing state of improvement to which the art of manufacturing musical instruments has arrived, has been slow, but steady. It is possible that our posterity will look back upon our piano-fortes, our violins, violoncellos, double basses, cornets, sax horns, trombones, bassoons, oboes, clarinets, flageolets, flutes, harps, French horns, serpents, ophicleides, guitars, tenors and kettle drums, with as much contempt as that with which we now view the instruments of antiquity. Perhaps even our organ, which is an ancient invention, will not escape the critical censure of a coming age. We believe that much remains yet to be known in the manufacture of musical instruments. The lyre, in the time of Plato, must have been an instrument of surpassing sweetness. He mentions it as dangerous, its tendency was so powerful to relax the mind from the pursuits of study or business. In the time of Anacreon, it had reached forty strings, and consequently possessed still greater power. Ptolemy describes instruments of great power and sweetness of the flute kind, which are unknown to the moderns. The violin or fiddle was known among the Romans, and it is probable that the moderns have not improved it in any material point. There were numerous kinds of the flute known among the ancients, many of them in a state of perfection equal to the modern. Tertullian mentions an organ invented by Archimedes, which must have certainly been fully equal to the modern organ. He speaks of it as composed of a great "number of pieces, each consisting of so many different parts, connected together by such a quantity of joints, and containing such a variety of pipes for the imitation of voices, conveyed in such a multitude of sounds, modulated into such a diversity of tunes — and yet, all taken together constitute but one single instrument." Many instruments no longer existing are mentioned in the Scriptures. And it may be remembered that wherever we find music, even in its rudest state, there also we find instruments; and consequently there can be little doubt that vocal and instrumental music are nearly or quite coeval. Instruments serve as a pleasing accompaniment, and in all ages they have afforded exquisite pleasure to the great family of man, whether exhibited in the sterile harmony of the Pandean pipe, or the overwhelming chorus of the magnificent organ.

On an obelisk at Rome, erected by Sesostris, four hundred years before the Trojan war, there is represented a musical instrument of two strings, with a neck to it, which much resembles one which was in common use in the kingdom of Naples in the seventeenth century. Father Montfoucon says, that in examining nearly five hundred ancient instruments, he never met with one in which there was any contrivance for shortening the strings during the time of performance, as by a neck or finger board. The single flute was invented in Egypt. Moses mentions the timbrel and the trumpet. The first instruments used by the early Christians in worship were the cithara, the lyre, and the psaltery with ten strings. Organs were used about A. D. 364, and about A. D. 514, organs blown by hand bellows were in common use. The organ was introduced into Rome in the seventh century, and into France in 735; the first upright harpsichord was made by Shudi, about the year 1770; the first horizontal grand piano-forte was made by Bacchus, in 1777; the first organized piano-forte was made at the manufactory of Longman and Broderip, now Clementi, Collard, & Co.; the first upright grand piano-forte was made by Robert Stoddard, in 1780; and the first cabinet piano-forte was made by Southwell, in 1790.

It is wonderful to note the changes which have in time been made in instruments, as well as to observe their ups and downs in the scale of fashion. In 1600 the violin was hardly known in England, and where known it was considered a vulgar instrument; but viols of six strings, fretted like the guitar, were admitted into chamber concerts. In 1530, at a mask given by Cardinal Wolsey, at his palace at Whitehall, Henry VIII. was entertained with a concert of drums and fifes. Queen Elizabeth used to be regaled, while at her dinner, with a band of twelve trumpets, two kettle drums, with fifes, cornets, and side drums. The lute, fashionable for two hundred years, is now obsolete, and even its shape, and its musical sounds and capacity, are hardly known.

INSTRUMENTS, AND THEIR USE IN AN ORCHESTRA. It is indispensable that whoever composes for an orchestra should be perfectly acquainted with the compass and powers of the instruments for which he is about to write. This species of information cannot, however, be obtained from books alone; it must be sought for in the orchestra itself, and can be fully acquired only by often consulting the performers themselves; in fact, this knowedge is the result of labor and experience. We will give some general rules in regard to orchestral instruments, and indicate the compass and manner of using each.

The stringed instruments are the Violin, Tenor, Violoncello, and Double-Bass.

The compass of the Violin extends from

to

including all the intermediate semitones

But, in orchestral music, which is intended to be played at sight, passages seldom ascend higher than

When two instruments of a sort are employed in the orchestra, as is the case with the violins, the notes for the second instrument are always written lower than those for the first, unless some particular reason obliges us to deviate from this rule.

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The compass of the Tenor or Alto extends from to including all the intermediate semitones.

In solos and concertos for this instrument, the passages sometimes run as high as

The compass of the Violoncello, in tutti passages for the orchestra, extends from to

but, in the occasional solos given to this instrument, passages may ascend three or four notes higher. All the intermediate semitones are of course included. In writing for an orchestra, when the violoncellos are to play without the double basses, we must indicate this circumstance by the words *Violoncelli Soli*, or *Violoncelli*. When the double basses are again to join the violoncellos, we must insert the terms *Tutti* or *Bassi*.

The Double-Bass is mounted with three strings, which are tuned as follows: —

Its compass extends from to with all the intermediate semitones; but it must be observed, that the notes which this instrument produces are in reality an octave lower in pitch than the notation here represents them. The double-bass is a very important instrument in the orchestra. It generally plays out of the same book or part as the violoncello. This may always be done when the violoncello part is simple, and does not contain rapid passages, but when it contains difficult passages or scales in unusual keys, the double bass can no longer keep pace with the violoncello, and it becomes necessary to simplify the passages so as to suit it. In all such cases, authors, for their own interest, should not neglect to write a distinct part for the double bass, as simple as possible.

The wind instruments used in the orchestra are the Flute, the Hautboy, (or Oboe,) Clarinet, Bassoon, Horns, Trumpets, Kettle-drums, Trombones, Basset Horns, &c.

The compass of the Flute extends from to including all the intermediate semitones. The highest notes of the orchestra are given to this instrument.

The compass of the Hautboy extends from including all the intermediate semitones, except C sharp, which requires that the instrument should have a key for this express purpose.

The compass of the Clarinet extends from to including all the intermediate semitones; but in orchestral music, the passages seldom run above

The notes between and are very soft; they are often used in arpeggios.

Those included between and are more sonorous and brilliant: above this compass they cannot be subdued without great difficulty.

There are three kinds of clarinets used in the orchestra, A, B flat, and C. Those in C execute the notes just as they are written; those in B flat play them a major second lower, and those in A, a minor third lower than they are written. Some keys, even among those in common use, would be imperfect or impracticable on the C clarinet; such keys for example as have more than two sharps or flats for their signature. Therefore the C is used for the keys of C, G, and F major, and their relative minors, A, E, and D. The B flat clarinet for the keys of B flat, E flat, A flat major, and their relative minors, G, C, F. The A clarinet for the keys of A, D, and E major, and their relative minors F sharp, B nat. and C sharp. It will be noticed that the B flat clarinet diminishes the number of flats in the signature, and that of A the number of sharps.

The compass of the Bassoon extends from to including all the intermediate semitones, except

The two following notes, however, are very bad, and should not be used:

When the bassoon ascends very high, the notes are generally written in the tenor clef.

This instrument serves as a bass to the wind instruments, and frequently doubles the bass of the orchestra.

The compass of the Octave Flute extends from to

The notes which lie between and are too feeble for the *fortes* of the full orchestra: they can therefore only be employed in *solo* passages. The octave flute always plays the notes an octave higher than they are written.

The following are the notes used in orchestral music for the Horn.

Horn parts are always written in C; but by means of crooks they may be suited to any key.

The above notes are executed by the instrument:

1. An octave lower than written when the horns are in C
2. A seventh lower.....D
3. A major sixth lower.....E flat
4. A minor sixth lower.....E nat.
5. A perfect fifth lower.....F
6. A fourth lower.....G
7. A minor third lower.....A
8. A major second lower.....the Acute B flat
9. A major ninth.....Grave B flat

The first horn should not descend below nor the second ascend higher than

When the following notes, are preceded by G, as — they may be used with effect. Similarly, the notes — though weak, may occasionally be used as notes of passage.

In *solos*, many other notes are given to the horn; but, as they are produced artificially, their sound is dull and imperfect, and therefore unfit for the orchestra. As the horn is an instrument of a deep pitch, it may sometimes execute the bass of the harmony. Frequently, the first horn plays in one key and the second in another. This is done in order to obtain the greater number of *open* or natural notes. For example, in D minor, we may use one horn in D and the other in F. Four horns are sometimes used in large orchestras, two in the original key, and two in that of its dominant, &c.

The following are the notes used in writing for the orchestra for the Trumpet:

The trumpets frequently double the horns in the octave above, when they are used to strengthen the mass of the orchestra. Trumpet parts are always written in C, and, like the horns, adapted to other keys by means of crooks. The trumpets in D execute the above scale of notes a major second higher than they are written; those in E♭ a minor third higher, &c. Trumpets are piercing instruments and must be used but seldom. Like the trombones and drums, they are used only in the *fortes* of the entire orchestra, to enhance the effect and vary the masses. Trumpets with keys or slides are able to supply most of the intermediate notes, at least, in solo passages.

The Kettle-Drums have only two notes of the key in which

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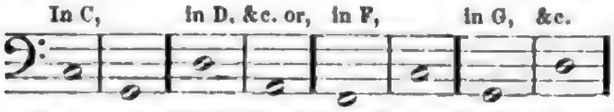
they are tuned, the tonic and dominant; but they may be transposed in different keys, as C, D, E flat, E natural, F, G, A, B flat, &c.

In C, in D, &c. or, in F, in G, &c.



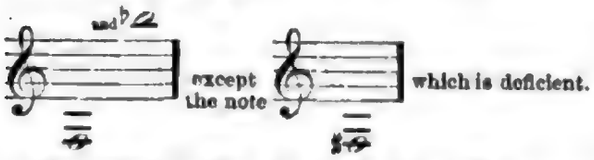
Composers indicate this key at the commencement of each piece, but always write the part for the drums as if they were in C. The two notes of the kettle-drums may be used as essential notes of the harmony. The drums may occasionally be used in the pianos as well as in the fortes. They often execute the bass in the harmony, particularly in pedal passages.

The roll of the drum is indicated by *tr* or by the Italian term *tremolo;* but, when it is only of short duration, it is indicated by

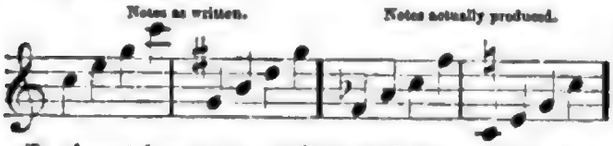
Three sorts of Trombones are used in the orchestra—the bass, the tenor, and the alto trombone. Their compass is as follows:

This instrument produces a great effect when properly introduced. It is particularly useful in strengthening the basses in the great masses. The trombones play in every key without transposition: hence they are written with sharps or flats at the signature, like the violoncellos, bassoons, and tenors. Trombones are seldom treated as solo instruments; yet, when they are joined to the horns and trumpets, they are adapted to convey ideas of a mournful character—an effect peculiar to brass instruments.

The *Basset Horn*, (Corno di Bassetto, *Italian*—Cor Anglais, *French*,) is but seldom used in the English orchestra. Its tone is very sweet, and, in solo passages, it is capable of producing very striking effects; it resembles a hautboy of a large size, a little bent at the top. Its real compass comprises the notes contained between



As the person who plays the hautboy generally takes this instrument, the part for it is usually written a fifth higher than its real pitch, thus:

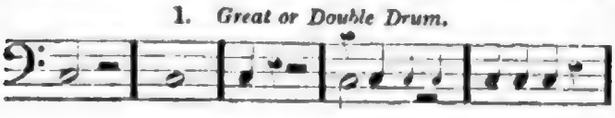


Two basset horns are sometimes used instead of two clarinets or two hautboys; but this is only in compositions of a tranquil and religious character.

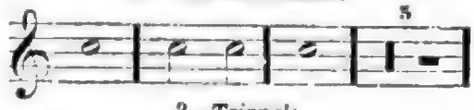
INSTRUMENTS PECULIAR TO MILITARY MUSIC.

Military music, very unlike chamber or orchestral music, receives a particular character from the use of some instruments peculiar to itself. Some of these have only a single note, others a compass with which it is necessary that a composer should be acquainted. These instruments may be divided into two classes: the first class comprehends such as in this species of music are added to those already described as belonging to the orchestra. These are the *small flutes* in E flat and F, &c., small clarinets in E flat or F, and the *serpent*. The second class comprehends those noisy instruments whose pitch does not enter into harmonic combinations, and which are employed to increase the effect and mark with energy the bar and its rhythmical subdivisions. These instruments are the *triangle*, the *cymbals*, the *great drum*, the *tambourine*, and the *crescent*, a Turkish instrument with bells or jingles. The notation of these latter instruments is as follows:

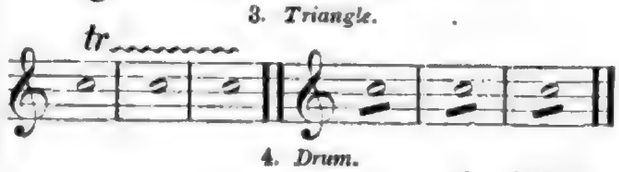
1. *Great or Double Drum.*



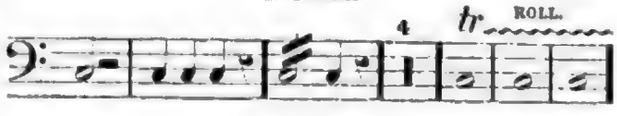
2. *Turkish Crescent.*



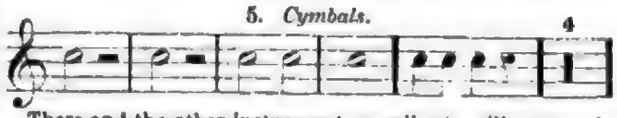
3. *Triangle.*



4. *Drum.*

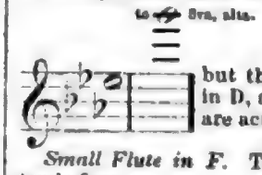


5. *Cymbals.*



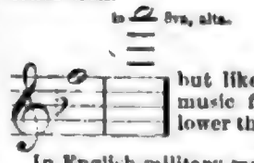
These and the other instruments peculiar to military music are only sufferable in the open air; they ought to be banished from every enclosed place consecrated to music.

Small Flute in E flat. The pitch of this instrument is a semitone higher than that of the octave flute. The compass of this species of flute is as follows:



but the part for this instrument is written in D, a ninth lower than the notes which are actually played.

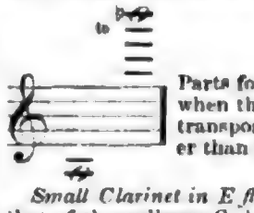
Small Flute in F. The compass of this instrument extends from



but like the preceding species of flute, all music for it is written in D, a minor tenth lower than the notes indicated.

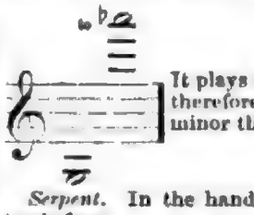
In English military music, other flutes, a minor third, or a perfect fourth above the pitch of the concert flute, are also used; in all cases however the parts for these instruments are written in D, or at least such as if they were to be played on the concert flute.

Small Clarinet in F. The pitch is a perfect fourth above the ordinary clarinet in C. Its compass extends from



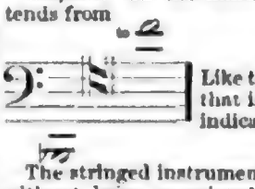
Parts for this instrument are written in C when the composition is in F: it therefore transposes the notes indicated a fourth higher than they are written.

Small Clarinet in E flat. Its pitch is a minor third above that of the ordinary C clarinet. Its compass extends from



It plays in C when the piece is in E flat, and therefore transposes the notes indicated a minor third higher than they are written.

Serpent. In the hands of a good player its compass extends from



Like the bassoon, no transposition is used; that is, the notes are played such as they indicated.

The stringed instruments or orchestral quartet often plays without being associated with the wind instruments. But, by adding one or more of them to the quartet, there results a number of combinations which deserve to be indicated, in order to show the great resources which an orchestra offers to a composer. Any single wind instrument, as a Flute, Bassoon, &c., may be added to the orchestral quartet. Then, if it be introduced merely to diversify the effects of the stringed instruments by its different quality of tone, it may simply double one or other of the parts of the quartet, either in the unison, or the octave above or below, as may best suit its diapason.

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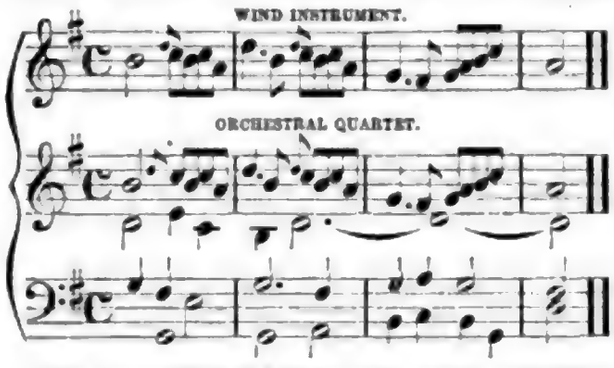
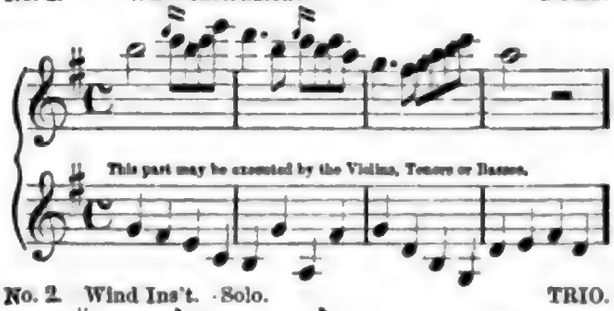


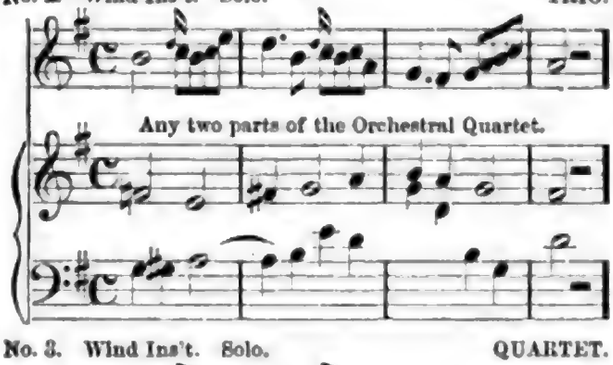
In like manner the wind instrument might have doubled the second violin or the tenor. But, if the solo instrument is intended to attract the attention of the hearer more particularly, we must assign to it a solo passage more or less extended; and the stringed instruments must then serve it as an accompaniment. This accompaniment will form with it a duet, trio, quartet, or even quintet, according to the number of distinct parts which we employ.

EXAMPLES.

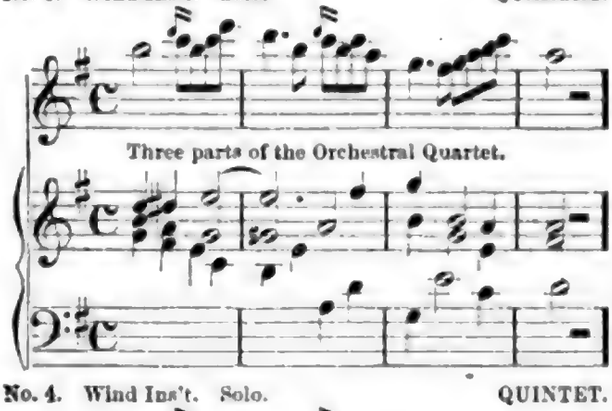
No. 1. Wind Instrument. DUET.



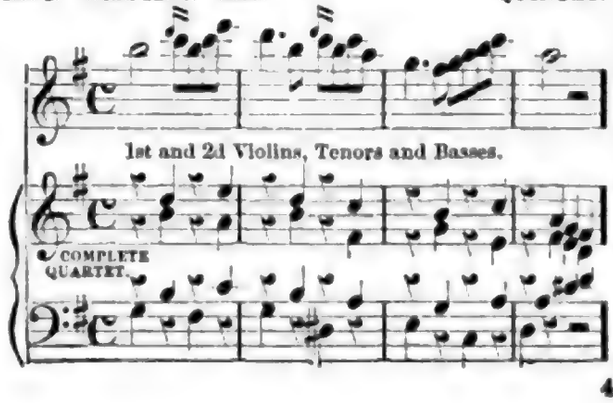
No. 2. Wind Ins't. Solo. TRIO.



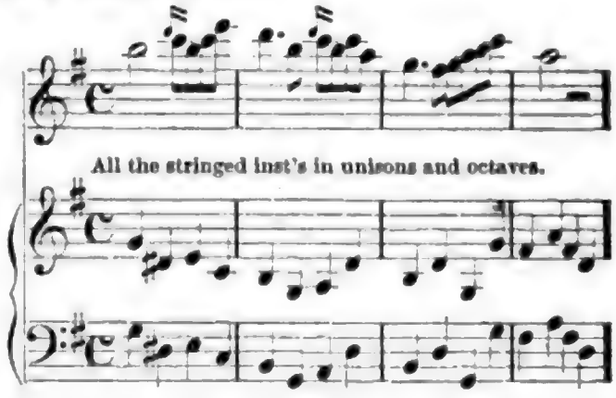
No. 3. Wind Ins't. Solo. QUARTET.



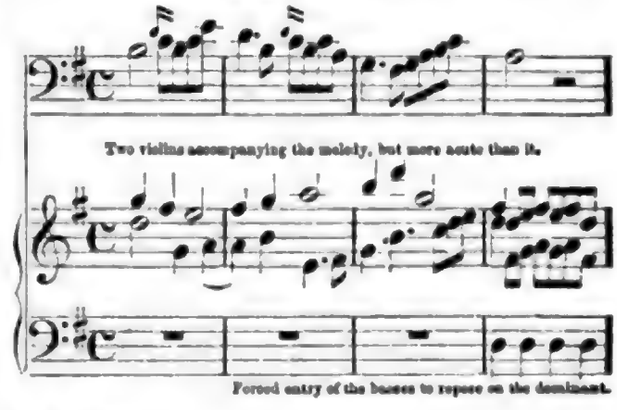
No. 4. Wind Ins't. Solo. QUINTET.



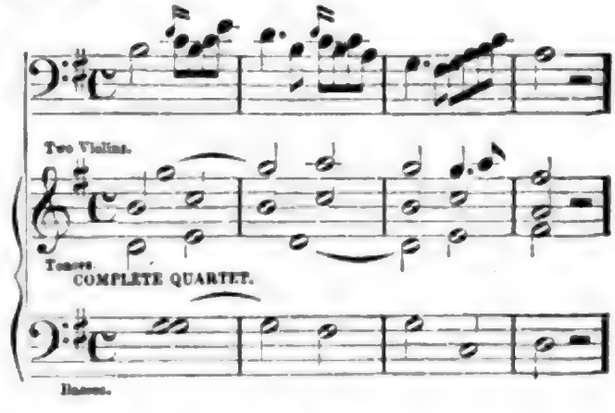
No. 5. Wind Ins't. Solo.



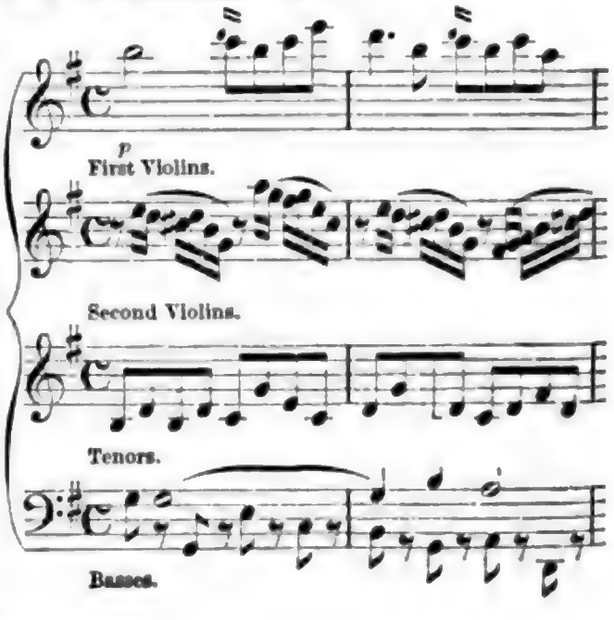
No. 6. Bassoon Solo,—Forming also a correct Bass to the harmony above it.



No. 7. Bassoon.



No. 8. Wind Instrument. Solo.



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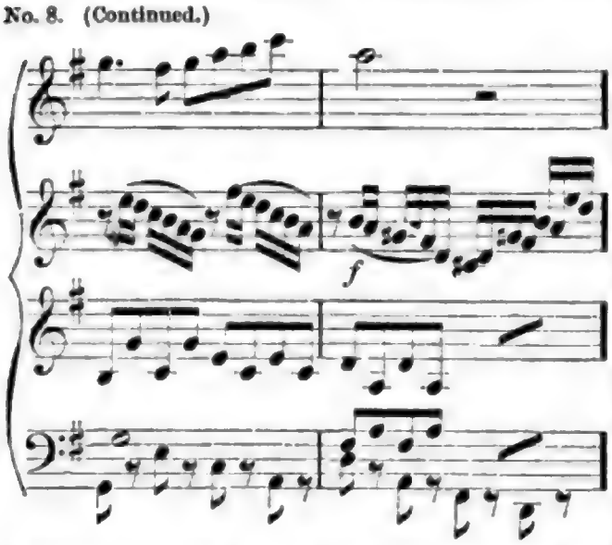
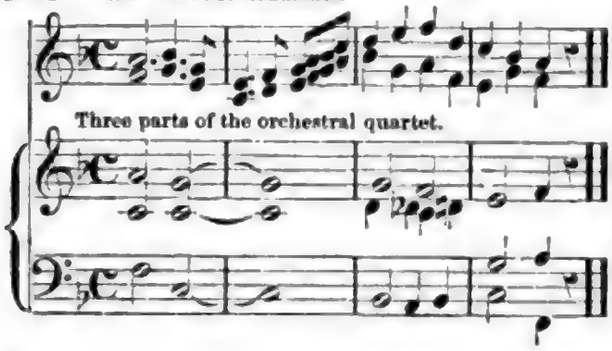
No. 8. (Continued.)



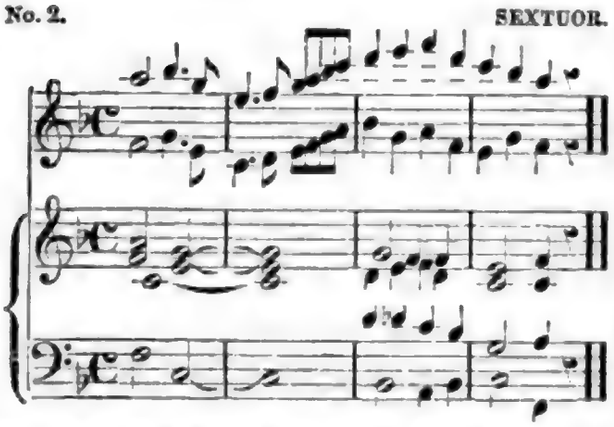
Similarly, two, three, or even four wind instruments may be combined as solo instruments. In this case they should always form correct harmony among themselves, independent of the accompanying quartet. This remark is important, as it equally applies to two or three solo voices, or even several stringed instruments: each class should at all times form correct harmony independent of the others.

EXAMPLES.

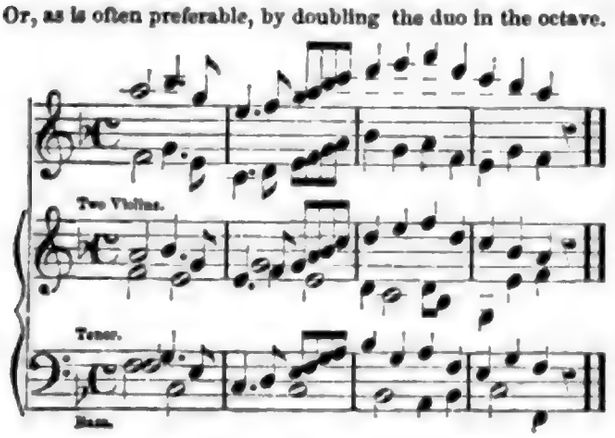
No. 1. Two Wind Instruments.



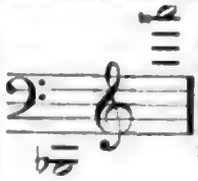
No. 2. SEXTUOR.



Or, as is often preferable, by doubling the duo in the octave.

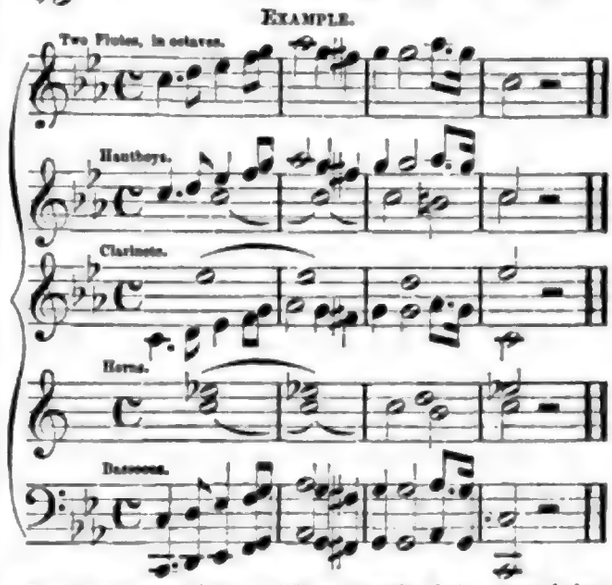


Consecutive octaves between a principal melody and any of the accompanying parts, except the bass, are allowed when the quartet is complete, but not otherwise. The melody is sometimes doubled in the octave by one of the accompanying parts, above or below, according as the wind instrument is grave or acute. The violoncello is often treated as a solo instrument, in which case the other violoncellos and double basses execute the orchestral bass; or, as is more frequently done, all the violoncellos concur in playing the same part. A single voice may be accompanied in the same manner as a solo instrument. Harmony in four parts should be treated with much simplicity when it accompanies a predominant melody; but this simplicity does not exclude variety. The principal wind instruments in the orchestra are the two flutes, two hautboys, two clarinets, two horns, and two bassoons; in all, ten wind instruments, which, when playing together, have sufficient power to counterbalance thirty stringed instruments or more. These ten wind instruments extend from

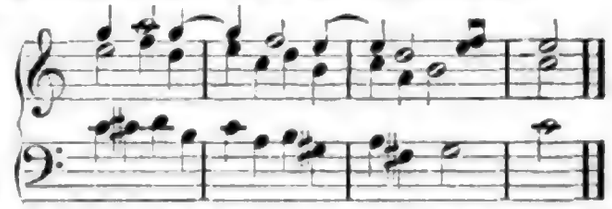


hence the positions of the harmony as executed by wind instruments are extremely various. For, while the stringed instruments generally play but four different notes at once, the wind instruments may execute as many as ten.

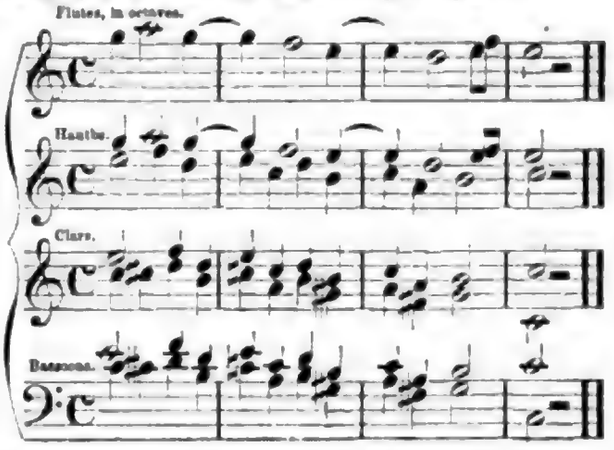
EXAMPLE.



Some harmonic phrases will not admit of the parts being inverted at pleasure, because there would result successions of hidden octaves and fifths. In this case, in doubling or tripling the parts, we must not place the upper part below the under one. The following phrase will serve to exemplify the manner in which we must proceed in such a case.



In the above phrase the two upper parts will not admit of inversion with respect to one another: we must therefore double the parts, as shown in the following example:



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INSTRUMENTAL MUSIC. An expression used in opposition to that of *vocal music*, and applied to music composed for *instruments*. The term *instrumental* is particularly applied to the greater compositions, in which the human voice has no part. The first instrument invented was probably the pipe or straight flute. An idle shepherd might very naturally, from accident, or in imitation of the effects of the wind, blow through a simple reed, and thus invent the pipe, from which the flute would readily originate. The pipe is, in fact, found among many savages. The invention of stringed instruments, as they are more artificial, is of later origin. The instrumental music of the Greeks was confined to a few instruments, among which the flute, the cithara, and the sackbut, though not precisely like those instruments among the moderns, were the most important. The violin was invented in the middle ages, and soon became the principal instrument, taking place above the flute, though the latter is of much more ancient origin, because the playing on a stringed instrument is less fatiguing, and the tone of the violin is more distinct from the human voice, and therefore better fitted to be used with it; besides, the instrument permits much more perfect execution. Until the middle of the last century, the Italian composers used no other instruments in their great pieces than violins and bass viols; at that time, however, they began to use the hautboy and the horn; but the flute has never been much esteemed in Italy, particularly in music exclusively instrumental. These were the only wind instruments in Italy, used in instrumental music, until about the end of the last century; and even to this day, the Italians use wind instruments much less than the Germans, and particularly the French. Since Mozart, every instrument has been used which appeared adapted to answer a particular purpose. This is the cause of the fewness of the notes in the Italian, and of their great number in German, and their excess in the modern French scores. In general, symphonies and overtures, solos, duets, terzettos, quartettos, quintettos, &c., sonatas, fantasias, concerts for single instruments, dances, marches, &c., belong to instrumental music.

INSTRUMENTATION. The art of distributing the harmony among the different instruments of an orchestra or band.

INSTRUMENTAL PERFORMER. A performer on any musical instrument.

INTAVOLARE, or INTAVOLATURA. These, in Italy, are general terms for the notation of music, whether by letters, figures, or any other signs.

INTENTIO. (L.) The word *intentio* was used in the ancient music to denote the passage of the voice from grave to acute.

INTERRUPTED. A term applied by theorists to those closes, or cadences, in which the bass, instead of falling or rising from the fifth to the key note, passes to some other, and interrupts the full close, or final cadence.

INTERLOQUIUM. (L.) The term applied to the introductory excess of words, or syllables, which, in chanting, precede the bar of the second part of the verse.

INTERLUDE. A short musical representation, introduced between the acts of any drama, or between the play and afterpiece. Interludes were formerly of more frequent use than at present. A song, or dance at least, by way of interlude, was generally given after every act of a tragedy or comedy.

The interlude is not an invention of the moderns; the ancients were acquainted with certain short pieces, loosely connected, which served to make an easy transition from one play to another, and to occupy the interval between the two. At present the term *interlude*, and *intermezzo*, is applied principally to small comic operas, written for one, or at most two persons, but not connected, in any way, either with the play which precedes or that which follows. According to Arteaga, modern interludes were at first madrigals, which were sung between the acts by several voices, and were connected with the play. One of the oldest and most beautiful is *Il combattimento d'Apolline col Serpente*, by Bardi. But these madrigals soon lost their primitive form, and represented some action.

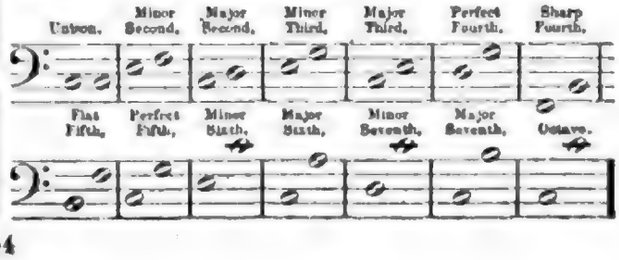
Interludes at this day are short sentences of organ music, of four, eight, or twelve or more measures' length, as the performer may fancy, played between two verses of a hymn. In the performance of sacred music the interlude should express, as far as possible, the feelings excited by the last verse sung, and should be so given as to prepare the mind for the verse next to be performed.

INTERMEDIATE. A term applied to those sharps and flats which do not form any part of the original key of a composition, and which are also called *accidentals*. See ACCIDENTAL.

INTERMEZZI. (I.) The name given by the Italians to interludes, or detached dances, introduced between the acts of an opera.

INTERRUZIONE. (I.) An interruption; as, *senza interruzione*, play on without interruption.

INTERVAL. The difference, in point of gravity or acuteness, between any two sounds. Taking the word in its more general sense, we must allow, that the possible *intervals* of sound are infinite; but we only speak of those intervals which exist between the different tones of any established system. The ancients divided the intervals into simple, or incomposite, which they call diastems, and composite intervals, which they call systems. The least of all the intervals in the Greek music was, according to Bacchius, the enharmonic diesis, or fourth of a tone; but our scale does not notice so small a division, since all our tones concur in consonances, to which order only one of the three ancient genera, viz., the *diatonic*, was accommodated. Modern musicians consider the *semitone* as a simple interval, and only call those composite which consist of two or more semitones: thus, from B to C is a semitone, or simple *interval*, but from C to D is two half tones, or a compound *interval*. We usually name fourteen intervals in music, viz., —



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Strictly speaking, there are but 12 intervals; because the unison cannot properly be called an interval, though it is considered as such when employed in harmony; and the sharp fourth and the flat fifth, though necessarily distinguished in harmony, are generally struck on instruments with the same keys, and make but one interval. We might make intervals, thus: prime, or unison, minor second, major second, superfluous second, diminished third, minor third, major third, perfect fourth, diminished fourth, superfluous fourth, perfect fifth, diminished fifth, superfluous fifth, minor sixth, major sixth, superfluous sixth, major seventh, minor seventh, diminished seventh, octave. In music written by the best masters, sounds seldom occur which bear any other relations with each other than will form these intervals. The student who becomes acquainted with these intervals will be ready to comprehend with readiness, the relative distances of any given sounds.

INTONATION. A word relating both to the consonance and to the strength or weakness of sounds. Intonation not only includes the art of tuning, but the giving to the tones of the voice, or instrument, that occasional impulse, swell, and decrease, on which, in a great measure, all expression depends. A good intonation is one of the first qualifications in the higher walks of execution. One great reason why false intonation so generally prevails, is the want of proper attention to tuning the voice. The following positions of the voice are requisite to good intonation: first, place the voice at the back part of the throat, as is done in pronouncing the word *all;* a second position may be produced by means of the vowel *a* as pronounced in the word *art;* and a third, upon the diphthong *ea*, as pronounced in the word *earth*. These several positions will give that sweetness and fulness of tone which constitutes what the Italians call a "*voce di petto,*" and will bring the vocal organs into that position most proper for acquiring a correct and rapid execution. In church music, those antiphonies are called *intonations*, which are first sung by the priest, and then responded by the choir or the congregation; also the short sentence, mostly taken from the Bible, which the minister sings before the collect, and which is responded by the choir or community; such as the *Gloria*, "The Lord be with you," &c.

INTRADA. The old Italian name for an overture or prelude.

INTRODUCTION. That movement in a composition the design of which is to bespeak the attention, and prepare the ear, for the movements that are to follow. So much of the effect of a whole piece often depends on the proper cast or style of the introduction, that a judicious composer is very solicitous to avail himself of its advantage, and always writes it with an eye to the *contour*, or great outline of the piece.

INTRODUTTORIO. (It.) Introduction. See INTRODUCTION.

INTRODUCTORY. A term proper to those movements introduced by composers merely as preparatives of what is to follow; as also to any symphony which does not form a constituent part of the oratorio, opera, or serenata, about to be performed, but which is temporarily adopted, as a kind of opening to the piece.

INTROITUS. The vocal commencement of the Romish service; so denominated, because it takes place at the entrance of the priests. It is succeeded by certain hymns called the *sequentia*. See that word.

INVERSION. Inversion is a changed position, either of a subject or of a chord. The inversion of a subject is produced by giving it a higher or lower situation among the several parts of a score, sometimes making it the bass, at other times the tenor, counter tenor, or the treble. The inversion of a chord is that changed position of its component parts, with respect to its fundamental bass, by which, though the harmony remain the same, the order of the intervals is varied, and the compound assumes another name. This inversion is sometimes effected by simply changing the bass; as in the chord of the seventh, if the fundamental bass be shifted to its third, the harmony is no longer called the chord of the *seventh*, but that of the *fifth* and *sixth*.

INVERTED. A term applicable to certain positions of any subject or chord. See INVERSION.

IO BACCHE. A burden used in the lyric poetry of the Romans.

IONIAN. (Gr.) The appellation given to that ancient mode which, reckoning from grave to acute, was the second of the five middle modes. Its lowest sound corresponds with our E flat, on the third space in the bass.

IO TRIUMPHE. A burden used by the Romans in their lyric poetry.

IPEREN, JOSUA VAN. A Dutch clergyman, who died at Batavia in 1780. He wrote the following works on musical subjects: "*Von den Wechselgesangen der Heiden und Juden,*" 1774. "*Kirkelyke Historie van het Psalm-Gezangder Christenen, van de dagen der Apostelen tot op onzentegenivoordigen tyd, en inzonderheid van onze vele verbeterde Nedertuitsche Psalmberyminge uit echte stukken samengebracht,*" first vol. Amsterdam, 1777. The second volume of the same work was published at Amsterdam, in 1778.

IRATE. (I.) Angrily.

IRISH HARP. This instrument had a greater number of strings than the lyre, yet for many ages it was only used for playing a simple melody, or a single part; nor had its primeval players any idea of playing in parts, or of counterpoint.

IRISH MUSIC. In its infant state poetry has been seldom separated from music, and it is probable that most of the stanzas cited by the annalists were meant originally to be associated with song. Of some of the juvenile works of St. Columbianus, we are told that they were "worthy of being sung," and a scene brought vividly, in a few words, before our eyes, by the Irish biographer of Columbia, represents the holy man sitting, along with his brethren, upon the banks of the beautiful Lake Kee, while among them was a poet skilled, we are told, in modulating song or verse "after the manner of his art." That it was to the accompaniment of a strange instrument, called the cruit, they performed these songs or chants, appears to be the most general opinion. In some distichs on the death of Columbia, preserved in the annals of the four masters, we find mention of this kind of harp, in rather a touching passage: "Like a song of the cruit without joy, is the sound that follows our master to the tomb;" and its common use in the eighth century, as an accompaniment to the voice, may be implied from Bede's account of the religious poet Ceadmon, who, in order to avoid taking a part in the light songs of society, always rose, as he tells us, from the table when the harp was sent round, and it came to his turn to sing and play. The Italians, who are known to have been in possession of the harp before the time of Dante, are, by a learned musician of their own country, Gal-

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ilei, said to have derived it from Ireland; the instrument, according to his account, being no other than a cithara with many strings, and having, at the time when he wrote, four octaves and a tone in compass.

How little music, though so powerful in its influence on the feelings, either springs from or is dependent upon intellect, appears from the fact that some of the most exquisite effusions of this art have had their origin among the simplest and most uncultivated people; nor can all that taste and science bring afterwards to the task do more, in general, than diversify, by new combinations, those first wild strains of gayety or passion into which nature had infused her original inspiration. In Greece the sweetness of the ancient music had already been lost, when all the other arts were but on their way to perfection. And from the account given by Giraldus Cambriensis of the Irish harpers of the twelfth century, it may be inferred that the melodies of the country, at the earlier period of which we are speaking, were, in some degree, like the first music of the infant age of Greece, and partook of the freshness of that morning of mind and hope which was then awakening around them.

With respect to the structure of the ancient Irish harp, there does not appear to have been any thing accurately ascertained; but, from that retentiveness of all belonging to the past which we have shown to have characterized this people, it appears most probable that their favorite instrument was kept sacredly unaltered, and remained the same, perhaps, in later times, when it charmed the ears of English poets and philosophers, as when it had been modulated by the bard Cronan, in the sixth century, upon the banks of the Lake Kee.

It would appear that the church music, likewise, of the Irish, enjoyed no inconsiderable repute in the seventh century, as we find Gertrude, the daughter of the potent Maire de Palais, Pepin, sending to Ireland for persons qualified to instruct the nuns of the Abbey of Nivelle in psalmody; and the great monastery of Bangor, or Benchoir, near Carrickfergus, is supposed by Ware to have derived its name from the White Choir which belonged to it. A certain set of antiquarians, whose favorite object is to prove that the Irish church was in no respect connected with Rome, have imagined some mode, through the medium of Asiatic missionaries, by which her chant or psalmody might have been derived from the Greeks. But their whole hypothesis is shown to be a train of mere gratuitous assumption; and it is little doubted that before the introduction of the Latin or Gregorian chant, by St. Malachy, which took place in the twelfth century, the style of music followed by the Irish, in their church service, was that which had been introduced by St. Patrick and his companions from Gaul.

IRISH TUNES. Tunes peculiar to the Hibernians, and so far similar to those of the Scotch as to partake of their wildness and irregularity. Between the Scotch and Irish melodies there is, however, a striking distinction. The dulcet mellowness of the former seldom characterizes the latter.

IRLANDAIS, or IRLANDAISE. (F.) An air or dance tune in the Irish style.

IRRELATIVE. A term assigned to any two chords which do not contain some sound common to both.

IRRESOLUTO. (I.) Irresolute, hesitatingly, dubiously.

IRRIG, SEBASTIAN, a German musician, published at Paris, in 1756, twelve sonatas for the harpsichord, in the style of Albertini.

ISAAC, HEINRICH, chapel-master to the Emperor Maximilian I., was a pupil of Josquin, and born in the year 1440. In 1475, he held the situation of chapel-master at the church of San Giovanni at Florence, where he set to music for three voices the songs of "*Lorenzo de' Medici*," and also composed some sacred music. He probably entered the emperor's service soon after his accession to the throne in 1493.

ISHAM, JOHN, was the deputy of Dr. Croft for several years. He died in 1726, having met with very little encouragement in his musical studies, though he wrote sundry valuable compositions for the use of the church. The words of two anthems composed by him, namely, "Unto thee, O Lord," and "O sing unto the Lord a new song," are in the collection made by Dr. Croft, and published in 1712. Isham joined with William Morley in the publication of a collection of songs composed by them both.

ISINARDI, PAOLO, a celebrated poet and composer, born at Ferrara, flourished there in the second half of the sixteenth century. He was a pupil of Monara. He composed a great number of sonnets and madrigals, as also sacred music.

ISMENIAS, a pupil of Antigenes, was a celebrated musician of Thebes, who, according to Lucian, gave three talents, or £581 5s. for a flute, at Corinth. The extravagance, however, of this popular musician, was even more conspicuous than his professional abilities. He is recorded, by Pliny, as a prodigal purchaser of jewels, which he displayed with great vanity; and was once very angry that an emerald had been bought at Cyprus for less than he thought the value of it, though purchased by himself, and said to the person whom he had employed on this occasion, "You have done your business like a fool, and disgraced the gem." Plutarch also relates the following story of him; being sent for to accompany a sacrifice, and having played some time without the appearance of any good omen in the victim, his employer became impatient, and, snatching the flute out of his hand, began playing in a very ridiculous manner himself, for which he was reprimanded by the company; but the happy omen soon appearing, "There," said he, "to play acceptably to the gods, is their own gift." Ismenias answered, with a smile, "While I played, the gods were so delighted, that they deferred the omen, in order to hear me the longer; but they were glad to get rid of your noise upon any terms."

ISO, a French musician, brought out at the academy of music, in 1759, the two following operas, "*Phetuse*," and "*Zémide*."

ISOLA, GAETANO, a Genoese composer, wrote in the year 1791, for the theatre at Turin, the serious opera "*La Conquista del Vello d'Oro*."

ISOU. The name by which the first note of every chant was formerly designated, and which note was significative of the key, or tone of the melody.

ISOUARD, NICOLO, was born at Malta in 1775, where his family held an honorable rank,

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His father did not intend him for a musician, but he could not resist his natural inclination for the art. His leisure moments were devoted to the study of music; and, on his being placed at Naples, in a banker's house, he particularly applied himself to music, and finished his studies in counterpoint in that city under Sala. He also obtained instruction from Guglielmi in dramatic composition. He finally totally abandoned commerce, and gave at Florence his first opera, "*L'Aviso ai maritati*," the success of which still further confirmed him in his resolution, and thenceforward he assumed the name of Nicolo, in consideration of his father. After having composed for the different theatres of Italy and Malta, he established himself at Paris, where, amongst seventeen operas, both comic and serious, which extended his reputation, he composed "*La Cendrillon*," in 1813, the success of which was unrivalled. Nicolo played on the organ, harmonica, and several other instruments, with superior ability. He died in the midst of his career, leaving "*La Lampe Merveilleuse*," an unfinished opera, which was performed after his death at the Royal Academy of Music. The following list comprises his principal works: "*Hébé*," a cantata. Operas performed in Italy: "*L'Aviso ai maritati*;" "*Artaserse*;" "*Rinaldo d'Asti*;" "*Il Barbiere di Siviglia*;" "*L'Improvisata in Campagna*;" "*Il Tonneliere*;" "*I due avari*;" "*Ginevra di Scozia*;" "*Il Barone d'Albachiara*." Operas performed in France: "*Le Tonnelier*," 1801; "*L'Impromptu de Campagne*;" "*La Femme avare*," 1802; "*Les Confidences*," 1803; "*Le Médecin Turc*;" *L'Intrigue aux Fenêtres*;" "*La Ruse inutile*," 1805; "*Idala*;" "*La Prise de Passau*," 1806; "*Les Rendezvous Bourgeois*;" "*Les Créanciers*," 1807; "*Un Jour à Paris*;" "*Cimarosa*," 1808; "*L'Intrigue au Sérail*," 1809; "*Cendrillon*," 1810; "*La Fête au Village*," 1811; also part of "*Le Baiser et la Quittance*;" "*Le petit Page*;" "*Flaminius, la Victime des Arts*."

ISTESSO, or L'ISTESSO. (I.) The same; as, *far l'istesso*, do the same thing; *cantar l'istesso*, sing the same thing, or in the same manner; *istesso valore ma un poco piu lento*, the same time, but rather slower.

ITALIAN MUSIC. The style of music now prevalent in Italy is characterized by the predominance of melody and song, to the neglect of harmony, and is distinguished from the old Italian music. In Italy we first find the proper choral song, the foundation of modern church music, which was at first sung in unison, chiefly in melodies derived from the old Greco-Roman music, and adapted to Christian hymns and psalms. It seems to have had its origin when Bishop Ambrosius, in the fourth century, introduced into the western church songs and hymns adapted to the four authentic modes of the Greeks. In the thirteenth century, the invention of music in measure was spread in Italy, dependent upon which was that of counterpoint and figured music. Instruments were multiplied and improved in the fourteenth and fifteenth centuries. In the sixteenth century we discover distinguished composers and musicians. In the seventeenth century we meet with the first profane music. The first opera was performed at Venice, 1624, at first with unaccompanied recitatives and choruses in unison; it spread so quickly, that the composers of spectacles were soon unable to supply the demands of the people, and from forty to fifty new operas appeared yearly in Italy. It is evident that Italian music advanced, by rapid strides, far before that of the rest of Europe; and this accounts for the predominance of Italian terms in musical language. The Italian school is yet unequalled in whatever depends upon the mere improvement of the voice; but the slavish imitation of their manner leads to affectation; therefore the German singers employ it no farther than they can without losing the spirit and poetical expression which the German song aims at.

Music owes much to Italy. Here was the birthplace and cradle of harmony. Guido Aretino, who originated counterpoint, Palestrina and Scarlatti, who pushed it to a point which has scarcely been exceeded since, (except in the matter of symphony,) were natives of that country. But it is in melody that Italy stands preëminent. Hers are no cramped and rheumatic airs, hobbling along like some of those generated in our northern climes, bearing upon them evident marks of the patching and propping hand of the composer. They glide along, smooth, elastic, life-like, full of feeling and passion. There is not that depth of thought in them that there is in the music of Germany; but they are ever graceful and touching, and easy to be understood. This is the general character of the airs of Jomelli, Pergolesi, Cherubini, and especially of the modern Rossini, who, though decidedly inferior in science to many of his brethren, has perhaps enjoyed a greater amount of popularity than any other, and that mainly on account of his delightful melodies. Rossini is now an old man; and the modern music of Italy, with the exception of his compositions, has dwindled into nothing but airs, and those of a very shallow and trifling character.

ITALIENNE. (F.) As, *à l'Italienne*, in the Italian style.

ITA MISSA EST. (L.) The termination of the mass, sung by the priest to Gregorian music.

IVES, SIMON, was a lay vicar in the cathedral of St. Paul's, till driven from thence by the usurpation, when he became a singing master. He and Henry Laws were made choice of to compose the airs, lessons, and songs of the masque, performed, by order of the four inns of court, before King Charles I. and his queen, at White Hall, on Candlemas night, 1633. Many catches and rounds of Ives's are to be found in "Hilton's Collection," and in Playford's "Musical Companion;" as are also some songs, among the airs and dialogues published in his time. He died in the parish of Christchurch, London, in 1662.

IZAAK, HENRY. Author of a mass found in the library at Brussels, in 1842, entitled *De Assumptione Beatæ Mariæ Virginis*. He was chief musician to the Emperor Maximilian I., about 1430.

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J.

JACKET, or JACQUET. See BERCHEM.

JACCHINI, GIUSEPPE. A celebrated violoncellist at Bologna, about the year 1700.

JACK. In the harpsichord, the quill in the hammer which strikes the strings is called *Jack*.

JACKSON, JAMES. A celebrated singer at Trinity College, Cambridge, England, in the middle of the last century.

JACKSON, SAMUEL. Organist at St. Bartholomew's Church in New York, published a "*Te Deum*" in E b in 1851.

JACKSON, WILLIAM, an eminent musical composer and a man of letters, was born in 1730 at Exeter. He was placed as a pupil to Travers, organist of the cathedral. In 1748, he removed to London, and passed two years under the tuition of John Travers, organist to the King's Chapel, and an eminent song composer. He then returned to his native place, where he settled for life, as a teacher, performer, and composer of music. His talents in musical composition were first made known in 1775, and it is by his vocal compositions that he has acquired the greatest reputation. In 1782, he published "Thirty Letters on various Subjects," two volumes small octavo. This miscellany contains many striking reflections upon men, manners, and opinions, sometimes singular and paradoxical, but generally lively and instructive. An attempt to revive the exploded doctrine of equivocal generation, and another to retrieve the poetical reputation of Quarles, are those in which the ingenious writer deviates from the common judgment. These letters were well received, and were republished in a third edition, with additions and corrections, in 1795. Besides being the author of other literary works, Jackson published in 1791 a pamphlet entitled "Observations on the Present State of Music in London." This book was thought to betray some prejudice against the modern masters, and undue preference of those under whom the writer's musical taste was formed, intermixed, however, with valuable and judicious observations. To his other tastes, Jackson added that for painting, in which art he was no mean proficient. He employed his pencil chiefly in landscape, and by his study of strong and partial lights, produced striking effects. Jackson was a member of a very respectable literary society, instituted at Exeter in 1792, which published an octavo volume of their joint contributions in 1796. He was extremely well qualified for conversation, by extensive information, a turn for pleasantry, and a communicative and social disposition. He enjoyed a very select acquaintance, and was greatly respected by the principal persons in his neighborhood. He died of an asthmatic complaint in 1803.

JACKSON, WILLIAM, the gifted composer of "The Deliverance of Israel from Babylon," and other musical works of great merit, was, until a recent period, a resident at Masham, a small and secluded village in Yorkshire. From early youth Mr. Jackson has evinced an ardent disposition for the study and practice of music; and, unlike many of the great contrapuntists of the last century, has, aided with a moderate degree of what may be called musical science, produced compositions which rank high as specimens of true musical expression. It was the custom of Mozart, when speaking of the difference of mere science as compared with a true feeling for the expressive and imaginative in musical art, to refer to two of the greatest contrapuntists of a by-gone age, as never having produced, in all their lives, a single melody worth hearing. So much for mere science. Nature, however, has taught the composer, who is the subject of the present notice,

"To match a grace beyond the reach of art,"

which will assuredly be the most certain means of conveying down his name to posterity. Mr. Jackson, while residing in Masham, carried on a business there totally unconnected with music, being, in fact, rather an ardent amateur in than a professor of that art, and fulfilling the duties of organist at the village church. In the autumn of the year 1852, we believe, Mr. Jackson removed to Bradford, in Yorkshire, at which place he opened an establishment as a musical repository, and is at the present time, we understand, devoting the whole of his attention to his favorite pursuit of music, and also giving instructions in the art. He is the author of several elementary works on music; amongst others, an excellent manual on the art of singing. Mr. Jackson is also the composer of several glees and anthems, most of which have become very popular; we may mention the beautiful glee composed by him, entitled "The Sisters of the Sea." It is about three years since "The Deliverance of Israel from Babylon" was first published; and since that period the composer has given to the world another oratorio, called "Isaiah," a work of great merit, and which has been performed at Liverpool, where it was received with every demonstration of applause.

JACOB, a pupil of Gavinies, was a violinist in the orchestra of the Grand Opera at Paris. In 1769, he published a "*Nouvelle Méthode de Musique.*" He died at Paris about the year 1770.

JACOB, GUNTHER. A Benedictine monk and composer, at Prague, at the beginning of the eighteenth century. He published much church music.

JACOB, BENJAMIN, was born in London in the year 1778. He evinced a love for music at a very early period of life, and was taught the first rudiments of the science by his father, who, being a tolerable amateur performer on the violin, instructed his son on that instrument; by which means he gained such a knowledge of the relations of musical sounds as to be able to name

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any note he heard. When seven years old he was instructed in singing by an ingenious chorus singer, named Robert Willoughby, by whom he was introduced as a singing boy into the choir of Portland Chapel, then in a flourishing state, it being composed of the best chorus singers of that day. But harmony was his delight, single sounds not satisfying his ear; he therefore, at the age of eight, began to practise the harpsichord, (the piano-forte being then in its infancy,) but at first without any particular instructor. After some time, he was, however, put under the tuition of Mr. Shrubsole, then organist of Spafields Chapel, and, subsequently, for a short period, under the tuition of Matthew Cooke, organist of Bloomsbury Church; but he was principally advanced in the science by his own observation, study, attention, and perseverance, making whatever he heard or saw in music a lesson. In this manner he may be said to have been under obligations to every musician he fell in company with. At ten years of age he was appointed organist of Salem Chapel, near Soho Square, in which situation he continued little more than a year. Between the age of eleven and twelve he was invited to Carlisle Chapel, Kennington Lane, some years afterwards occupied by Thomas Adams, until his election to Deptford. In the year 1790, when Haydn was in London, Jacob, then aged twelve, had the honor of tuning the great composer's piano-forte; and as a proof of a correct ear in temperament, Haydn was so well satisfied as to desire Jacob might tune for him again, which he did repeatedly. The next organist's situation he was appointed to was at Bentinck Chapel, Lisson Green, a chapel of ease to St. Mary-le-bone. Here he continued from the latter end of 1790 until 1794; in December of which year he was invited by the Rev. Rowland Hill to succeed Immyns as organist of Surrey Chapel, in which situation he continued.

In the year 1796 he began to study harmony under Dr. Arnold, from whose friendship he derived much of his early success in the profession; he was also proposed by the doctor as a member of the Royal Society of Musicians, and was elected in 1799. It may here be noted, that so early as the age of eleven, Jacob was frequently engaged to take the organ, when anthems and choruses were to be sung in places of worship for charitable purposes. At this time he could play readily from the full scores of Handel, which he preferred to any arrangement in accompanying. He was one of the treble boys at the musical festivals in Westminster Abbey, in 1790–1791. In this office, William Russel, who afterwards became a celebrated performer on the organ, and organist of the Foundling, was, as on other occasions, for several years, his constant companion: both were pupils of Shrubsole, and about the same age. In the spring of 1800, Jacob conducted a series of oratorios, under the direction of Bartleman, in Cross Street, Hatton Garden. For several years he presided at the organ, at the annual concert for the Choral Fund, while Dr. Arnold conducted at the piano, and Barthelemon led the band. In the year 1808 he set on foot an organ exhibition at Surrey Chapel, consisting of a selection of airs, choruses, and fugues, from various authors, performed publicly on the organ, without any vocal accompaniment. In 1809 he and Samuel Wesley united in an organ performance, playing alternately the fugues of Sebastian Bach and Handel, with many of his overtures, airs, and choruses. About three thousand persons of the highest respectability, also many in the first rank of professors and amateurs, were present, and, as a proof of the interest excited, continued to sit, with the greatest attention, through a four hours' performance on the organ only. We are informed that Jacob considers himself under considerable obligations to S. Wesley for his friendship, through which he became acquainted with the works of the immortal Sebastian Bach, and received some of the most useful hints and instructions in his profession. In 1811, 1812, and 1814, these performances were repeated, when Dr. Crotch played alternately with Jacob, and the interest and attendance was as marked and numerous as on the preceding occasion. In 1809, Jacob opened the organ at St. Swithin's, London, built by Gray. On Easter day, 1810, he opened an organ at Camden Chapel, Camberwell, built by Elliot. In 1814, he was chosen umpire in the selection of an organist at St. Paul's, Deptford. Thomas Adams was then chosen, after hearing nineteen candidates. In 1815 he was joint umpire with Attwood and Williams for the choice of an organist at Lambeth. From among thirteen candidates, Warren was chosen. In 1815 he opened the organ at Christchurch, Birmingham, built by Elliot, and gave two organ performances there, for which he was specially engaged from London upon very liberal terms. In April, 1818, he was made umpire at Cripplegate Church, where there were thirteen candidates for the place of organist. Miss M. Horth was chosen. In 1818, at the Lent oratorios, at Covent Garden Theatre, Jacob conducted at the organ and piano-forte. He performed a concerto on the organ nearly every night: the season was remarkably successful. In October, 1818, he was elected an associate of the Philharmonic Society. In May, 1819, he recommended Mr. Murdie to the Philanthropic Chapel: upon the death of Williams he was chosen by the vestry. In 1819 he also recommended J. Turle to Christchurch, Surrey, who was elected by the parish. In 1821, he was applied to to nominate an organist to Clapham Church, when he recommended Blackburn, who was chosen unanimously. In the same year he also conducted a concert at Hanover Square, for the benefit of Mr. Hyde. He was likewise appointed umpire at St. Bride's, Fleet Street, when there were twenty-four candidates for the organist's situation; six were selected, and Mather chosen from them, by the committee of the vestry. In December, 1823, Jacob was elected one of the court of assistants of the Royal Society of Musicians. He further conducted annually, for several years, a concert at Surrey Chapel, for the benefit of the almshouses belonging to that place, performing the parts of the band on the organ, excepting the double drums of Mr. Jenkinson, and trumpet of Mr. Harpur: the produce of this concert was about £200 annually, the place being always crowded.

His very extensive engagements as a teacher prevented Jacob's attention being much turned to composition; he has, however, produced the following works: "A Second Volume of Tunes, for the Use of Surrey Chapel," partly composed, partly selected, and wholly arranged by B. Jacob; "Dr. Watts's Divine and Moral Songs, as Solos,

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Duets, and Trios," composed by Jacob; "A Glee for two Trebles and Bass, 'Stay, O, stay, thou lovely shade,'" dedicated to Dr. Arnold; "A Glee for Alto, Tenor, and Bass, 'Sure not to life's short span confined;'" "A Canzonet, 'Maternal Tenderness;'" "National Psalmody," a collection of tunes, with appropriate symphonies, for the use of the church of England, for every Sunday throughout the year, harmonized, arranged, adapted, and many of the tunes composed by Jacob. This has become, by the very extensive patronage of the bishops, clergy, and parish officers, a standard work for psalmody. The above are the only works which Jacob has printed: he had several other pieces in manuscript, also an "Analytical and Analogical Treatise on Thorough Bass and the Principles of Harmony."

JACOBI, CONRAD, a director of music at Dessau, died there in 1811. There are published some instrumental works of his composition.

JACOBI, MICHAEL. A singer at Luneburg. He performed also on the violin, lute, and flute. His publications, consisting chiefly of sacred music, bear date from 1661 to 1663.

JACOBI, SAMUEL FRANZ. Conductor and organist at the Palace Church in Wittenburg in 1730.

JACOBITUS, PETRUS AMICUS, published at Venice, in 1589, "*Motetti à 4, 5, e 6 voci*," Op. 1.

JACOPONUS, a monk, who lived probably in the fourteenth century, is the author of the text and first melody to the "*Stabat Mater dolorosa*," which has since become so celebrated by the compositions of Palestrina, Pergolese, Haydn, and Rossini.

JADIN, JEAN, a violinist, published at Brussels, from 1777 to 1782, five operas of instrumental music, consisting of symphonies, quatuors, and trios for the violin.

JADIN, HYACINTHE, son of the preceding, was a celebrated pianist at Paris, and a professor of his instrument at the Conservatory. He published much vocal and instrumental music between 1789 and 1799. He died about the year 1800.

JADIN, LOUIS, brother of the preceding, was very eminent at Paris as a pianist and composer, and was also a professor of his instrument at the Conservatory. He wrote the music of several comic operas, and also composed many romances and much instrumental music between the years 1796 and 1810. Among his operas are "*L'Heureux Stratagème*," in two acts; "*Le Portrait*," in two acts, 1790; "*Mahomet II.*," in three acts, 1803; the above were performed at the Academy of Music; "*Le Mariage de la Vieille*," in one act, 1796; "*Candas*," in three acts, 1798; "*Jean Bart;*" "*Ruse contre Ruse;*" "*Porceaugnac;*" "*Le Grand Père*," in one act, 1805; and "*La Partie de Campagne*," in two acts, 1810. The last seven were performed at the Théâtre Feydeau.

JAEGER-CHOR, (G.) Hunting chorus.

JAEGER, JOHANN, a violoncellist to the Margrave of Anspach, was born in 1745. In his youth he was in the service of the court of Holland, as performer on the hautboy and horn. From thence he went to Wurtemburg, where, through the instructions of Jomelli, Decler, and Seeman, he arrived at a high degree of eminence. In the year 1802, he retired to Breslau on a pension from the margrave.

JAEGER, JOHANN ZACHARIAS L., son of the preceding, and born at Anspach in 1777, was only eleven years of age when he was named chamber musician and violoncellist in the chapel of the Margrave of Anspach. When scarcely nine years old, he could perform solos on the violoncello with admirable rapidity, precision, and firmness. In 1787, his father went with him to Berlin, when the Queen of Prussia was so delighted with the boy's performance, that she wished to engage him for her chapel; and on the father's expressing a desire that his son should remain with him at Anspach, the queen settled a pension on the child of about twenty pounds a year, which was much increased by a gift from the margrave on his return to Anspach.

JAELL, ALFRED, was born the 5th of March, 1830, at Trieste, where his father had removed, after a long residence in Vienna, where he had been distinguished as a violinist and leader of an orchestra. At Trieste he established a school for music, under the patronage of the government. Ole Bull happened to pass a few months in this city. The little Jaell, who had scarcely left his cradle, heard him play, and his delight was such that he begged for a violin with the same eagerness and impatience that other children would have asked for a plaything. The instrument was given to him, and at three years old he executed the most astonishing and difficult feats, after the manner of the Norwegian violinist. Soon after, his father commenced his musical education, and at six years old he played perfectly the concertos of Rode, Beriot, and Mayseder. The young Jaell fell dangerously ill; his convalescence was long and tedious, and he was forbidden by his physicians to pursue the study of the violin. To divert himself, the child begged to be placed at the piano. His wish being gratified, he amused himself by playing upon it for hours together, without advice and without a master. His progress was so rapid, that in a journey to Klagenfurth, where he went to reëstablish his health, he executed upon the piano a piece of Assmayer, with orchestral accompaniment, in a concert given by his father. In 1843, at the age of twelve, he visited Italy, and performed at Venice, at the Theatre San Benedetto, between the acts. A concert was given at the same theatre, the proceeds of which he shared equally with the manager. He there played the *Fantaisie sur Moise* of Thalberg, the *Regatta* of Liszt, and a study of Döhler. At Milan, and afterwards at Vienna, (where the celebrated Czerny expressed the greatest interest in him,) Alfred Jaell excited the same surprise and admiration as at Venice, and created a perfect furor wherever he stopped in his tour through Germany. In January, 1847, he went to Paris, strongly recommended by Liszt, and was found to possess talents far beyond his years, and to be as extraordinary as Liszt himself at the same age. His playing was full of fire, elegance, expression, and genius. At the concert of the *Gazette Musicale* for January, 1847, he performed

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Thalberg's Fantaisie upon "*Don Juan*;" a study of Charles Mayer's; the caprice of Willmers, "*Pompa di Festa*," with the self-possession, the calm and fire, which distinguish the true artist. The skill and genius shown in the head, eye, carriage, and fingers of this boy were truly extraordinary. In March of the same year, he gave three concerts with Kruger and Osborne, in the rooms of Erard, where it was remarked by the critics that he possessed the rare and difficult power of singing upon his piano. At these concerts he played the Fantaisie of Thalberg upon themes from Massaniello, and gave, in a charming manner, the studies of Wolff and Döhler, "*La Chasse*" of Heller, and the "Dance of the Sylphs," of Rosenheim. At Brussels, he gave a concert in July, 1847, at which he played no less than nine pieces. Here, as every where else, his prodigious mechanism elicited unbounded applause. In December he performed at the first winter concerts of the Philharmonic Society of Brussels, where he was crowned by universal acclamation.

After Jaell had given a series of concerts and classical *soirées* in Brussels, he went to Antwerp, where he also gave concerts entirely without other assistance, and in the last performance was greeted with bouquets and wreaths from the enthusiastic audience. Thence he returned to Holland, where, during the first period of the French revolution, he gave successful concerts. He then left for Frankfort on the Maine, and during the *Reichstag's* period, also gave concerts both in the city and surrounding places. Thence he started for Antwerp, with the intention of embarking for America; but the sudden and serious illness of his father prevented this, and returning to Brussels, he gave a series of concerts there, and in other cities of Belgium, in which he was assisted by the celebrated violinist H. Léonard. During the summer Jaell gave several concerts for the poor in Brussels, and the president of the Philharmonic Society unexpectedly presented him, at one of these concerts, with a very handsome medal. On the 1st of September, 1849, Jaell lost his father in Brussels; he then passed some time in Ostend, to recover from this severe affliction, but in December went thence to Brussels, giving another concert, and thence to Paris. Here, on the 5th of May, he gave a grand concert in Érard's Saloon, in which he was assisted by the principal singers of the Italian and Great Opera, as also by the violoncellist Demunck, and by his friend Gottschalk, with whom he played a piece for two pianos. Jaell was recalled after every piece, and had to repeat several: it may be mentioned, that the pieces which met with the greatest success were Thalberg's "*Stumme von Portici*," Jaell's "*Caprice über Lombardie*" and his "*Nocturne*," a "*Sicilienne*," by Ravina, and also "*Le Bananier*," (a negro dance,) by Gottschalk. Jaell played afterwards at a grand court concert at the Elysée, for Louis Napoleon. After many subsequent performances in Paris, he went to London, and thence to Brussels, where he performed several times in company with Demunck, with whom he also gave concerts in Ostend, Gand, Mons, and other cities of Belgium. Thence he went to Aix-la-Chapelle, where he performed several times alone, and also in company with Miska Hauser, the violinist, so well known in this country. He then left for Vienna, in which city, as also in Gratz and Trieste, he gave public performances. A writer in a Vienna journal (a city, by the way, of distinguished pianists — in fact, the piano *school* of Europe) thus writes about one of Jaell's performances: "In the concerto by Mendelssohn, Jaell showed a truly towering talent. I have only a single wish — either to hear this concerto again from Jaell, or never to hear it by another. I have twice heard Liszt, and am free to say that he did not carry me away, as did Jaell. What must we conclude from this — what, at least, do *I* conclude? As far as comparisons may avail, that Jaell is one of the greatest pianists now living." This is certainly proof that Jaell is as much at home in classic as in modern music. Thence he went to Presburg, and gave several concerts for himself, and several for the poor of the city; he then left for Pesth and Ofen, in which cities he gave concerts in the public theatres. The Hungarian ladies were so enthusiastic about Jaell, that on one occasion, when a string of his piano broke, they possessed themselves of the pieces, and had them wrought into brooches and bracelets, as souvenirs of the artist! The following, however, appeared in a Pesth journal: "In consequence of Jaell's performing a Hungarian march, he was ordered by the authorities to leave the city in twenty-four hours, and was not even allowed to give a concert which had already been announced." It may be added, that Jaell received *permission* from the authorities to play this march, but as the enthusiasm was unexpectedly great, the police told him coolly, that had he not asked permission he would have been imprisoned — as it was, he must immediately disappear from the place. He left, but in a city not far distant, gave several charitable concerts for the Hungarian poor. Jaell then went to Venice and Trieste, where he gave two farewell concerts. A Venice critic wrote of his performance, "Jaell is difficult to reach, but impossible to surpass." After passing some weeks *en famille* in Trieste, he went through Vienna, Leipsic, Antwerp, and London to Liverpool, where he embarked by steamer for the United States.

JAHN, AUGUST WILHELM FRIEDRICH, born at Arnstadt in the year 1780, was considered an excellent pianist, and also a good performer on the violin, violoncello, flute, and hautboy. He published, in 1801, "*Musikalischer Blumenstraus bestehend in Märschen, Menuetten, Angloisen, &c., für das Klavier.*" He printed also at Leipsic, in 1783, "Six Sonatas for the Harpsichord."

JAILTAGE. This is the name of the only musical instrument of Tartary. It consists of a box of fir, about four feet long and three inches broad, the upper part of which is open, over which six wire strings are stretched. It is played on with both hands, but chiefly with the left; and produces both treble and bass. To tune this instrument the Tartars place a bridge under each of the strings, and then shift its place till the necessary pitch is obtained. Their melodies are similar to those of the Kalmucks; and so are their dances.

JALEME. The song of lamentation; so called by the ancient Greeks.

JAMES I. On the accession of James I. to the throne of England, the polite arts did not make any very rapid progress, though Rizzio, in

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the time of his unfortunate mother, no doubt introduced much improvement in the national music of Scotland; yet we find James neither from birth nor education taking much pleasure in music. Early, however, in his reign, the gentlemen belonging to the Chapel Royal obtained an increase of ten pounds to their annual stipend, so that the king showed himself desirous of encouraging the sons of harmony. But anthems, masques, madrigals, songs, and catches seemed to comprise the whole of the vocal music at that time, either for the church, the stage, or the private concert, to which may be added instrumental productions styled *fancies*, composed chiefly for lutes and viols; they were very insipid, and the lovers of good music can never feel their loss.

We are told by Riccobini that James I., on his coming to the throne in 1603, granted a license to a company of players, in which interludes are included; but an interlude then was only another word for a play. Masques were not mentioned in the patent; they were performed in the houses of the nobility on very festive occasions, the machinery and decorations being too expensive for the theatres. Indeed, the characters were generally represented by the first personages in the kingdom; when at court, the king, the queen, and princesses of the blood often performed in them. He gave an act of incorporation to the musicians of London. It appears, however, not to have had a good effect, as it has ever been held in derision by the best musicians of that city.

JAMES, JOHN. An organist and composer for his instrument in London. He died about the year 1745. The style of his compositions was dignified and scientific, but only three of his vocal pieces were published.

JAN, M. DAVID. A Dutch composer at the beginning of the seventeenth century. He set the one hundred and fifty psalms of David to music for 4, 5, 6, 7, and 8 voices, which he published at Amsterdam in the year 1600.

JANI, JOHANN, a composer and court-organist at Aurisch, in Germany, died in 1728.

JANIEVICS. See YANIEWICZ.

JANITSCH, ANTON. A violinist and composer for his instrument belonging to the orchestra of the theatre at Hanover, in the latter years of the seventeenth century.

JANITSCH, JOHANN GOTTLIEB, chamber musician and performer on the double bass to the court of Prussia, was born at Schweidnitz, in Silesia, in 1708. He composed ten works, cantatas, serenatas, and funeral music, during the period of his residence at the University of Frankfort on the Oder. He wrote also several quatuors in the style of Graun, which were printed at Berlin about the year 1760. Among his other compositions are a "*Te Deum*," and music on the occasion of the coronation of the King of Sweden.

JANNEQUIN, CLEMENT, a celebrated French composer, flourished about the year 1510. Amongst his works are "*Vingt-quatre Chansons à quatre Voix*," Paris, 1533; "*Chansons*," Paris, 1537; "*Canzoni Francesi à 4 Voci*," Venice, 1538; "*Inventions Musicales pour quatre et cinq Voix*," Paris and Lyons, 1544; "*Le dixiesme Livre des Chansons, contenant la Battaile à quatre de Clement Jannequin, avec la cinquiesme Partie de Philippe Verdelot, si placet, et deux Chasses du Lievre à quatre Parties et le Chant des Oyseaux à trois*," Antwerp, 1545. One of Jannequin's pieces was a description of a battle which was fought between the French and Swiss armies in 1515, and lasted two days. There are in it several movements, in which the noise and confusion of a battle are described, together with the sound of guns, trumpets, fifes, and drums. He also wrote music in imitation of birds, which was earlier than it was attempted in England.

JANSEN, HENRY, born at the Hague in 1741, translated into French, from the English and German, numerous works on the arts, among which is one from the writings of Engel, entitled "*Sur la Peinture en Musique*," Berlin, 1780.

JANSON, J. B. A. J., born at Valenciennes in 1742, was a violoncello pupil of Berthaut. He first performed at the *concert spirituel* in 1766. In the following year he accompanied the hereditary Prince of Brunswick to Italy, where his talents were highly esteemed. He returned to Paris in 1789, and was nominated a professor of the Conservatory in 1795. He published several trios, quatuors, sonatas, and concertos for his instrument. He died in 1803.

JANSON, L. A. J., brother of the preceding, was also a violoncellist of great eminence. He was admitted in the orchestra of the Academy of Music, at Paris, in 1789, which situation he still held in 1800. He also published much music for his instrument.

JANUS, JOHANN, published at Bremen, after the decease of Luder Knop, in 1667, the "Swan Song" of this latter composer, together with some allemandes and courantes.

JANUS, MARTIN, was considered one of the best composers of simple melodies of the age in which he lived. He died about the year 1660.

JAPANESE MUSIC. In Japan the people have a kind of music, which is not very harmonious. They have but few musical instruments; and that most used among them, and which they are most taken with, is a kind of lute, the belly of which is above a foot square, with a long and narrow neck, being made only for four strings, which are usually of silk, and struck with a peg of ivory about the size of a man's finger. They sing to it, but the Japanese voice is as unharmonious as the sound of the instrument.

JARGON, or JAR. A term applied to the effect resulting from the union of two or more sounds mutually at variance. The sum of a confused multitude of different sounds, whose undulations being inconcinnous and contrary, disconcert and distract the sense.

JARNOWICK, or GIORNOVICKI, GIOVANNI MANE, born at Palermo in 1745, was the favorite violin pupil of the celebrated Lulli, and first performed in public at the *Concert Spirituel*, in Paris, choosing for his *début* the sixth concerto by his master. It is said that he was not at first successful, but nothing could disconcert him, and he soon afterwards played his own first concerto in *la* major, in which he obtained the greatest applause. During ten years, the style of Jarnowick was in fashion at Paris. Correctness, purity

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of tone, and elegance characterized this skilful violinist; but he was deficient in vigor of tone and sensibility, his staccato had little brilliancy, and, above all, his graces wanted science and dexterity. Thus the celebrated Lamotte, a German violinist, who possessed the qualities which Jarnowick wanted, shared equally with him the applause of the public. Circumstances having obliged Jarnowick to quit France about the year 1780, his situation was filled by Viotti, whose eminent talents soon caused his predecessor to be forgotten. Jarnowick next proceeded to Prussia, where, in 1782, he was engaged as first violin in the Royal Chapel of Potsdam. In 1792, we find him in London, where he played at all the great concerts till the year 1796, when the well-known dispute took place between him and J. B. Cramer, which terminated in the loss of Jarnowick's popularity in that country. He next proceeded to Hamburg, where he resided several years, and then returned to Berlin, which, after a short residence, he again quitted for St. Petersburg. In that city he died of apoplexy, in the year 1804. The following anecdotes are related of this singular character. On his journey to Lyons, he once announced a concert at six francs a ticket, when, no company arriving, he resolved to be revenged on the avarice of the Lyonese, and postponed the performance to the following evening, changing the price of the tickets to three francs. A crowded audience was the consequence; but at the moment the concert was about to commence, they were given to understand that Jarnowick had suddenly taken post-horses and quitted the town. Another time, being in the music shop of Bailleux, Jarnowick accidentally broke a pane of glass. "Those who break windows must pay for them," said Bailleux. "Right," replied the other; "how much is it?" "Thirty sous." "There's a three franc piece." "But I have no small change." "Never mind that," replied Jarnowick, "we are now quits," and immediately dashed his cane through a second square. He often quarrelled with the Chevalier de St. Georges, who was a good violinist, but more celebrated swordsman. One day, in the heat of their dispute, Jarnowick boxed the ears of St. Georges, who contented himself with coolly observing to a third party who was present, "*J'aime trop son talent pour me battre avec lui;*" I admire his talents too much to fight him.

JASPER. A composer of some sonatas for the piano-forte and violin, published at Mentz between the years 1794 and 1797.

JASSOU, JOA. AND. Author of a work entitled "*De Cantoribus Eccles. Vet. et Novi Testamenti,*" published at Helmstadt in 1708.

JAST, F., a dramatic composer at Vienna, brought out several operettas and ballets in that city about the year 1790.

JAY, DR. JOHN, was sent to the continent in early life, after having received the first rudiments of a musical education under John Hindmarsh, who at that time was one of the first violin players of the age; and secondly, under Francis Phillips, whose great talents as a performer on several instruments, and as a composer, are well remembered. In the year 1800, Dr. Jay settled in London, and after the midsummer vacation, in the same year, was engaged by Mrs. Cannon, of Little Chelsea, as resident instructor in music of the young ladies at her seminary. In the year 1809, he received a bachelor's degree in music from the University of Oxford, and at the installation of his royal highness the Duke of Gloucester, he was honored with a doctor's degree from his royal highness's own hands. We should further observe, that Dr. Jay was an honorary member of the Royal Academy of Music, where his eldest daughter was a student, and a fine performer on the harp. She received a medal from the hands of Prince Leopold. Dr. Jay's second daughter was also a fine piano-forte performer.

List of Dr. Jay's principal works: "Air by Fontaine, with Introduction and Variations;" "Hungarian Duet for two Performers on the Piano-forte;" "*Di tanti palpiti,*" duet for two performers on the piano-forte; "Portuguese Air;" "Three Sonatas;" "Grand Overture," &c., &c.

JEEP, JOHANN, a composer in the early part of the seventeenth century, was born in the Duchy of Brunswick. He published "*Geistliche Psalmen und Kirchen Gesäng D. M. Luthers und anderer frommen Christen mit 4 Stimmen dem Choral nach componirt durch,*" &c., Nuremberg, 1607; "*Studenten Gärtleins, Erster Theil; lustiger Liedlein mit 3, 4, und 5 Stimmen, zu singen und zu spielen,*" Nuremberg, 1607, 1614, and 1617.

JELICH, VINCENTIUS, a countrapuntist of the seventeenth century, published at Strasburg the following three works: "*Parnassia militia Concertuum 1, 2, 3, et 4 vocum,*" 1623; "*Arion Primus,*" 1628. This work contains twenty-one Latin motets for one, two, three, and four voices. And lastly, "*Arion Secundus,*" 1628, containing psalms for vespers, arranged for four voices.

JELIOTTE, PIERRE, a celebrated counter-tenor singer, born at Bearn. He performed at the Academy of Music in Paris, in 1752, and retired with a pension in 1755. He brought out at Versailles, on occasion of the marriage of the dauphin, father of Louis XVI., in 1745, a ballet entitled "*Zelisea,*" which had great success. La Borde states, that Jeliotte composed a great number of delightful songs. He died in a state of great poverty, subsequently to the year 1780.

JENKINS, JOHN, a native of Maidstone, in Kent, and born in the year 1592, was a celebrated composer of music for viols in the reigns of Charles I. and II. His compositions are chiefly fantasias in five and six parts, several of which have been greatly admired. He was also the author of many single songs, of which there are some specimens in Smith's "*Musica Antiqua;*" and he set to music some part of a poem, written by Edward Benlowes, and entitled "Theophila, or Love's Sacrifice." He also composed "Twelve Sonatas for two Violins and a Bass, with a Thorough Bass for the Organ," which were printed in London, about the year 1660, and reprinted at Amsterdam, in 1664. These were the first compositions of the kind that had been published in England.

John Jenkins was the author of the following Round, which has long outlived him.

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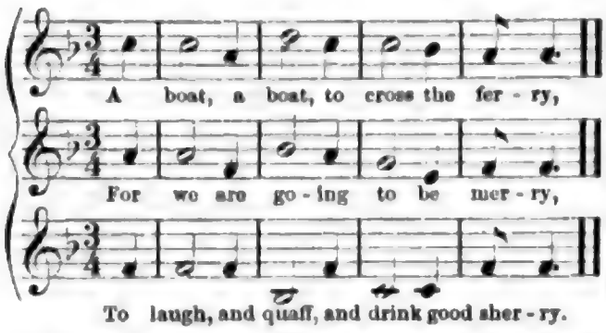

During the time of Cromwell, Jenkins left London, and passed his time with such families as were fond of music, who were glad to have him with them, and most of whom kept a chamber specially for him, called Jenkins's chamber. Most of his early and lively works are lost—those remaining were composed while he lived in country families. The following epitaph was written soon after his death.

"John Jenkins, though you've crossed the ferry,
We yet do sing your round, so merry.
We're glad we know you, Jenkins, very.
We're glad you were good-hearted, deary,
That you could take life's ills so cheery,
And die in peace, when old and weary."

He died in the year 1678, at the great age of eighty-six years, and has been spoken of by several musical writers in terms of great respect. Wood says of him, "that he was a little man with a great soul."

JENSEN, W. G. M., published at Konigsberg, in 1800, "15 *Deutsche Lieder mit Begleitung des Klavier.*"

JEROME DE MORAVIE. A musical writer, about the year 1260. He resided during some time at Paris, at the Convent of *Saint Jacques*, where he wrote a treatise "*De Musica.*"

JESTER, a native of Berlin, composed, about the year 1799, an operetta called "*Der Wunderigel.*"

JEWIT, RANDOLPH. An English musician, and pupil of Orlando Gibbons. He was, at first, organist in Dublin, which city he quitted for England, in 1639, having obtained the situation of organist at Winchester, where he died.

JEWS HARP, or TROMP DE BEARN. The form, size, and character of this insignificant instrument are well known. It is held between the teeth, which gives a sound by the motion of a spring of iron, which, being struck by the hand, plays against the breath. Contemptible as this little instrument may seem to those who are acquainted with superior instruments, it is the only one practised by the ingenious and simple inhabitants of St. Kilda, and forms the constant accompaniment to the performance of their lyric poetry. It would seem to take its name from the nation of the Jews, and it is vulgarly believed to be one of their instruments of music. But, upon inquiry, you will not find any such instrument as this described by the authors that treat of Jewish music. Except with the people of St. Kilda, it is a mere boy's plaything, and incapable, of itself, of being joined either with a voice or any other instrument; and we conceive the present orthography to be a corruption of the French *jeu trompe*, a trump to play with. And in the Belgic or Low Dutch, from whence come many of our toys, a trump is a rattle for children. Sometimes they will call it a *jews harp;* and another name given it is *jaws harp*, because the place where it is played upon is between the jaws.

JIG. A light, brisk movement, generally consisting of six quavers in a bar.

JINGLES. Those pieces of tin, or other metal, which are placed round a tambourine.

JOANELLI BERGAMENSIS DEGARDINO, PETRUS, a contrapuntist of the sixteenth century, published at Venice, in 1568, "*Thesaurus Musicus*, for four, five, six, and eight voices."

JOANNES DAMASCENUS. A celebrated church composer in the first half of the eighth century. He died in 760. He resided chiefly at a convent in Jerusalem.

JOANNES, PADUANUS, published at Verona, in 1578, a work entitled "*Institutiones Musicæ.*"

JOANNES, SALESBERIENSIS, a native of Salisbury, in England, in 1110, was a doctor of divinity of the University of Paris, and appointed Bishop of Chartres, in France, in 1176, where he died in 1182. He wrote a work entitled "*Polycraticum,*" the first book and sixth chapter of which treats "*de musica et instrumentis, et modis, et fructú eorum.*"

JOCULATOR. One of the appellations formerly given to a *jongleur*.

JOECHER, CHRISTIAN GOTTLIEB. Professor of history at Leipsic. He published, for his degree in medicine, a treatise "*De Viribus Musices in Corpore humano.*" He also compiled the principal part of the "*Allgemeines Gelehrten Lexikon,*" Leipsic, 1750 and 1751, 4 vols.

JOHNSON, HENRY PHILIP, chapel-master and chamber musician to the King of Sweden, at Stockholm, composed for the theatre of that city the operas of "*Egle,*" 1774, and "*Neptun und Amphitrite,*" 1175. He wrote also a work on the organ, &c.

JOHNSON, ROBERT, an ecclesiastic and a learned musician, was one of the first of the English church composers who disposed their parts with intelligence and design. In writing upon a plain song, (moving in slow notes of equal length,) which was so much practised in these times, he discovers considerable art and ingenuity, as also in the manner of treating subjects of fugue and imitation.

JOLLY. An English composer of glees. Two of his compositions were much admired at the British concerts.

JOLY. A French musician, published, at Paris, in 1786, "*Six Duos pour Violon.*"

JOMELLI, NICOLO. Born at Aversa, near Naples, in 1714. His taste for music manifested itself at a very early age, and he first studied his art at Aversa, under the canon Muzillo. His parents then sent him to a Conservatory at Naples, to complete his musical education under Leo. But it was from Leo that he learned,

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as he himself expressed it, the sublime of music. About the year 1736, Leo heard a cantata of Jomelli's performed at the house of his pupil, Signora Barbapiccola, and, transported with pleasure, he exclaimed, "*Signora, non passerà molto, e questo giovane sarà la stupore e l'ammirazione di tutta l'Europa.*" This prediction was shortly realized. Jomelli was only twenty-three years of age when he composed his first opera, "*L'Errore Amoroso,*" which was performed in the new theatre at Naples. Vinci and Leo had alone, till this period, given, by their compositions, an idea of such melodious music. In 1738 he gave "*Odoardo,*" at the Theatre Fiorentini in Naples. The delight and enthusiasm excited by these operas were unexampled. He was engaged at Rome in 1740, and it was here that he saw his growing reputation greatly increased by the approbation of the Romans. He composed, at Rome, "*Ricimero*" and "*Astianatte,*" which operas were so esteemed by the public, that when their author talked of quitting Rome to proceed to the other cities of Italy, they would not allow him to depart, and it was with difficulty that he was enabled to proceed to Bologna, where he arrived in 1741, and gave "*Ezio.*" Jomelli was desirous of possessing the friendship of the Padre Martini. A short time after his arrival in this city he visited that master, without making himself known to him, and begged to be admitted amongst the number of his pupils. Martini gave him the subject of a fugue, and seeing that he filled it up excellently, he said to him, "Who are you? you are joking with me; it is I who must learn of you." "I am Jomelli; I am the composer who is to write the opera for the theatre of this city; I implore your protection." The contrapuntist replied, "It is very fortunate the theatre possesses so philosophical a musician; but I compassionate your situation in the midst of a company of such ignorant corrupters of music." Jomelli afterwards avowed that he had learned much from this illustrious master. He added, that if the Padre Martini was deficient in genius, art had supplied him with that which was denied by nature. Jomelli remained at Bologna till 1746, when he returned to Rome, and composed "*Didone,*" which had even greater success than "*Ricimero.*" The Romans declared they had never heard more beautiful airs, accompaniments better adapted to the words, richer or purer harmony, or a more correct and elegant style, which was majestic without inflation, grand without inequality, and always full of sentiment and melody. These praises, which were in every mouth, and repeated by all the journalists of the day, reached Naples, and the countrymen of Jomelli signified their desire that he should return, and allow them, in their turn, the pleasure of applauding his works. He instantly acceded to their request, and composed his opera of "*Eumene,*" which had prodigious success. Venice had not yet seen the new composer, whose fame was spread throughout Italy; and Jomelli felt that the suffrage of the Venetians was necessary to fill the measure of his reputation. He therefore, in compliance with their wishes, proceeded to Venice, where his opera of "*Merope*" caused such delight, that the government appointed him master of the Conservatory for Girls. Here he composed a "*Laudate*" for two choirs of eight voices, which excited the greatest admiration. In 1748 Jomelli returned to Naples, and gave "*Ezio.*" Recalled to Rome in the following year, he composed "*Artaserse,*" some *intermezzi*, and the oratorio of "*La Passione,*" at the request of his patron, Cardinal York.

Jomelli had by this time obtained in Italy all the laurels she could bestow; in 1749, therefore, he repaired to Vienna, to display his genius in a court where Metastasio was the poet. Jomelli imagined that if he had pleased at Naples, whose school abounds in great masters, at Rome, where taste is so refined, and at Venice, where had existed the greatest abilities which can honor harmony, he should succeed in obtaining the same advantages at Vienna, and, above all, in meriting the friendship of Metastasio, and becoming his composer. He was not deceived. On his arriving in that capital, he gave "*Achille in Sciro,*" which was equally well received by the court and the city. From this moment, the most sincere and lasting friendship was concluded between the greatest lyric poet and the greatest musician of Italy. Metastasio felt at once, that Jomelli was the composer best adapted to set his verses. After remaining nearly two years at the court of Vienna, which was rendered particularly brilliant by the presence of Maria Theresa, equally celebrated as a sovereign and for her love of the arts, and who presented Jomelli with a diamond ring, he returned to Rome, where, on the vacancy of the place of chapel-master of the church of St. Peter, he was elected to that office, and from the year 1750 until 1753 composed much sacred music for his choir. He, at the same time, composed the opera of "*Ifigenia,*" in 1751, and "*Talestris*" and "*Attilio Regolo,*" in 1752. In 1753, he was engaged to furnish several courts with operas, in all ten in number; amongst which are distinguished "*Semiramide,*" "*Bajazette,*" "*Volgeso,*" and "*Demetrio.*"

The reputation of this composer extended on every side; his abilities had never appeared so brilliant as on his third stay at Rome. He was now again engaged in Germany, and that country and Italy appear to have emulously disputed his compositions. The Duke of Wurtemburg, one of the greatest musical connoisseurs of his day, being anxious to possess, as chapel-master, him who had during two years enchanted Austria, made very liberal offers to Jomelli, who accepted them, and during the fifteen years that he resided at that court, he composed his finest operas. We have yet only spoken of his dramatic music. Gifted with a brilliant and varied imagination, and the most profound sensibility, he could not fail to delight equally in sacred music. He was naturally excited to attempt this style in Rome, where it is especially cultivated and rewarded, and where his public situation called for sacred composition. On his third residence in this city, he composed about thirty works, and, amongst others, a *hymn* for the feast of the apostles, which is still sung every year on the festivals of St. Peter and St. Paul; and these compositions, in which the touching is united to the sublime, and the pathetic tenderness of religion to its imposing majesty, were the essays of an inexhaustible mind, that now for the first time signalized its superiority in this style.

In 1768 Jomelli returned to his beloved native country, after a long absence, not foreseeing a disgrace which was destined to imbitter the rest

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of his hitherto happy life, and which he had never before undergone. On his arrival at Naples, he composed "*Armida*," for the theatre of San Carlos, which was enthusiastically applauded. In 1770, he wrote "*Demofoonte*;" this unfortunately gave less pleasure; and hoping to be more successful, he gave, in 1773, "*Ifigenia*," which was ill sung, and failed. Jomelli was so affected by this misfortune, that he had a paralytic stroke. Immediately on his recovery, he composed a beautiful cantata on the birthday of a prince of Naples. This was soon followed by his last and greatest work, the sublime "*Miserere*," for two voices; for which his friend, the poet Mattei, wrote Italian words, and which is sung wherever good music is known and cultivated.

Jomelli died at Naples in the year 1774. His obsequies were publicly celebrated by all the musicians of that city. A mass for two choirs was performed, expressly composed for the occasion by Sabbatini. The following classed list comprises the principal works for the church and theatre of this eminent musician. For the church: "A *Dixit*, 4 *voc.*;" "The Psalm, *In convertendo*, 2 *voc.*;" "*I Responsori* of Passion Week, 4 *voc.*;" "A *Dixit*, 8 *voc.*;" "A *Miserere*;" "A *Confitebor*, 3 *voc.*;" "A *Laudate*, 8 *voc.*;" "A *Graduale*, 4 *voc.*;" "The Hymn, *Urbs Jerusalem*, 4 *voc.*;" "A *Beatus Vir*, 4 *voc.*;" "A *Miserere*, 4 *voc.*;" "A *Confitebor*, 4 *voc.*;" "A *Regnum mundi*, 4 *voc.*;" "A *Te Deum*, 4 *voc.*;" "*Veni sponsa Christi, à canto solo con ripieni*, 4 *voc.*;" "*Victimæ paschali*, 4 *voc.*;" "*Credidi propter quod*, 4 *voc.*;" "*Confirma hoc, Deus, Offertorio*;" "*Graduale*, 3 *voc.*, for the Festival of the Virgin Mary;" "*Discerne causam meam, Graduale*, 4 *voc.*;" "*Domine Deus in simplicitate, Offertorio*;" "*Justus ut palma florebit*;" "*Offertorio*, with Hallelujah Chorus, 4 *voc.*;" "*Betulia liberata, Oratorio*;" "*Oratorio della Passione*;" "*Lamentationes Jeremiæ*;" "*Benedictus Dominus Deus Israel*;" "*Missa*;" "*Motetto à 4 voci per la domenica della Palma*;" "*Sequentia Paschalis*;" "*Qui tollis*;" "*Il Salmo* 50 *à* 2 *voci, con Strom.*;" "*Sospiri penitenti à* 2 *Soprani e piu Stromenti, composto poco inanzi la sua morte*;" "*Miserere à* 4 *voci*;" "*Confirma à* 4 *voci*;" "*Requiem*;" another "*Miserere*;" "*Magnificat*;" "*Miserere, o Salmo* 50 *di Davidde*;" "*Offertorio, In partitura et parti separ*;" "*Veni Sancte Spiritus*, 4 *voc.*" For the theatre: "*L'Errore Amoroso*," 1737; "*Odoardo*," 1738; "*Recimero*, 1740; "*Astianatte*," 1740; "*Ezio*," 1741; "*La Didone*," 1746; "*Eumene*," 1746; "*Artaserse*," 1749; "*Achille in Sciro*," 1749; "*Didone*," 1749; "*Ifigenia*," 1751; *Talestri*," 1752; "*Attilio Regolo*," 1752; "*Semiramide*," 1753; "*Bajazette*," 1753; "*Vologeso*," 1753; "*Demetrio*," 1753; "*Pelope*;" "*Enea nel Lazio*;" "*Il Repastore*;" "*Alessandro nell' Indie*;" "*Nittetti*;" "*La Clemenza di Tito*;" "*Demofoonte*," 1772; "*L'Olimpiade*;" "*Il Fetonte*;" "*L'Isola disabitata*;" "*Endimione*;" "*L'Asile di Amore*;" "*La Pastorella illustre*;" "*La Schiava liberata*;" "*Il Cacciator deluso*;" "*Il Matrimonio per concorso*," and "*Armida*," 1768.

JONAS, CARL, a celebrated composer and pianist, born probably at Berlin in 1770, was so fortunate as to be patronized in his youth by the Princess Amelia of Prussia, who procured him instructions on the piano and in composition from the celebrated Fasch. After the death of his patroness, the King of Prussia interested himself for young Jonas, and sent him to the University of Halle, from which town, in 1793, he published his Op. 1, entitled "*Ariette pour le P. F., avec quinze Variat. comp. et dédiée à S. M. le R. de Prusse, par Ch. Jonas*," which composition was highly spoken of by the German critics.

JONES, EDWARD, published, about the year 1785, a work entitled "Musical and Poetical Relics of the Welsh Bards, preserved by Tradition and authentic Manuscripts, never before published." (See Monthly Review, January, 1786.) A second volume of this work appeared in 1789, and an improved edition of the second volume in 1802, under the title, "The Bardic Museum of primitive British Literature, and other admirable Rarities; forming the second Volume of the Musical, Poetical, and Historical Relics of the Welsh Bards and Druids, drawn from authentic Documents of remote Antiquity."

JONES, ROBERT, seems to have been a voluminous composer. Two of the works published by him are, "A Musical Dreame, or the Fourth Book of Ayres; the first part for the Lute, two Voices, and the Viol da Gamba; the second part is for the Lute, the Viol, and four Voices to sing; the third part is for one Voice alone to the Lute, the Basse Viol, or to both if you please, whereof two are Italian Ayres," printed in 1609; and "The Muses Gardin for Delights, or the Fifth Book of Ayres onely for the Lute, the Basse Viol, and the Voice." Two songs by this composer, "My love bound me with a kiss," and "Farewell, dear love," are to be found in Smith's *Musica Antiqua*.

JONES, REV. W., of Nayland, in Suffolk, an English musical amateur, who published, about the year 1784, "A Treatise on the Art of Music, as a Course of Lectures, preparatory to the Practice of Thorough Bass and Musical Composition." (See Monthly Review for 1786.) It was considered a work of some authority.

JONGLEURS. A general name assigned to those itinerant musicians, who, during the twelfth and thirteenth centuries, wandered from province to province in France, singing and performing on the viol, flute, and other instruments, at the courts of kings, princes, &c., who rewarded them with clothes, horses, arms, and money. One of the earliest employments of the *jongleurs* was to attend and perform for those troubadours or bards, who, for want of voice or musical knowledge, were unable to sing their own works.

JORTIN, DR. JOHN, vicar of Kensington, was born in London in 1698. He published "A Letter concerning the Music of the Ancients." He died in 1770.

JOSEPH, GEORG, a musician in the service of the Bishop of Breslau in 1690, published some sacred compositions in that city.

JOSQUIN DES PRES, or DEPRES, is enumerated by Guicciardini among the musicians of the Flemish school. He may justly be called the father of modern harmony, and the inventor of almost every ingenious contexture of its component parts, nearly a hundred years before the time of Palestrina, Orlando di Lasso, Tallis, or Bird, the great musical luminaries of the sixteenth century, whose names and works are still held in the highest reverence by all true judges of the genuine style of choral compositions. Adami, in his historical list of the singers in the pope's chap-

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el, mentions Josquin as one of the greatest cultivators and supporters of church music. He calls him *uomo insigne per l' inventione.* After quitting Italy, he was appointed chapel-master to Louis XII. of France, who reigned from 1498 to 1515, and it is scarcely probable that such an honor should have been conferred upon him till he had attained great eminence in his profession. He must have acquired the public favor, either by his works or performance, before he could be noticed by a sovereign; and it has been well observed, that it is as difficult for a prince to get a man of merit, as it is for a man of merit to approach a prince. It appears that Josquin was an ecclesiastic; for it is related that when he was first admitted into the service of Louis, he had been promised a benefice by his majesty; but this excellent prince, contrary to his usual custom, (for he was in general both just and liberal,) forgot the promise he had made to his *maestro di capella;* when Josquin, after suffering great inconvenience from the shortness of the king's memory, ventured, by a singular expedient, to remind him publicly of his promise, without giving offence; for being commanded to compose a motet for the Chapel Royal, he chose part of the 119th psalm, "*Memor esto verbi tui servo tuo;*" "O, think of thy servant as concerning thy word;" which he set in so exquisite and supplicating a manner, that it was universally admired, particularly by the king, who was not only charmed with the music, but felt the force of the words so effectually, that he soon after granted his petition by conferring on him the promised preferment; for which act of justice and munificence, Josquin, with equal felicity, composed, as a hymn of gratitude, another part of the same psalm, "*Bonitatem feristi cum servo tuo, Domine;*" "O Lord, thou hast dealt graciously with thy servant."

Josquin seems to have possessed a certain vein of wit and humor, in addition to a musical genius, of which Glareanus has given his readers several instances, besides those just related.

In consequence of the procrastination of the performance of Louis XII.'s promise relative to the benefice, Josquin applied to a nobleman in high favor at court, to use his interest in his behalf; who, encouraging his hopes with protestations of zeal for his service, constantly ended with saying, "I shall take care of this business: *let me alone;*" *laisse faire moi, (laissez moi faire;)* when at length Josquin, tired of this vain and fruitless assurance, turned it into *solmization*, and composed an entire mass on these syllables of the hexachords, *la, sol, fa, re, mi;* which mass is among Josquin's productions in the British Museum, and is an admirable composition.

The following circumstance, which likewise happened during Josquin's residence at the court of France, has been recorded both by Glareanus and Mersennus. These writers inform us, that Louis, though music afforded him great pleasure, had so weak and inflexible a voice, that he never was able to sing a tune, and defied his *maestro di capella* to compose a piece of music in which it was possible for him to bear a part. However, the musician accepted the challenge, and composed a canon for two voices, to which he added two other parts, one of which had nothing more to do than to sustain a single sound, and the other only the key note and its fifth, to be sung alternately. Josquin gave his majesty the choice of these two parts, and, beginning with the *long* note, after some practice his royal scholar was enabled to continue it, as a *drone* to the canon, in spite of nature, who had never intended him for a singer.

Among musicians, Josquin was the giant of his age, and seems to have acquired a universal dominion over the affections and passions of the musical world. Indeed, his compositions were as well known and as much practised throughout Europe, at the beginning of the sixteenth century, as Handel's were in England. In the music book of Prince Henry, afterwards Henry VIII., which is preserved in the Pepys collection at Cambridge, there are several of his compositions; and we are told that Anne Boleyne, during her residence in France, had collected and learned a great number of them. In a very beautiful manuscript in the British Museum, consisting of French songs of the fifteenth century, in three and four parts, there are likewise many of Josquin's compositions. It is, perhaps, sufficient to observe, without enumerating the mere names of this great musician's professional contemporaries, either on the continent or in England, that they were every way inferior to him in talent, and that Josquin's fame has chiefly been acquired by his masses, and still more excellent motets; a large collection of which, perhaps the most valuable now extant, is preserved in the British Museum.

JOST, a musician at Vienna, composed, about the year 1780, two operettas called the "Stealer of Apples," and the "Barber of Benzing," together with several ballets.

JOUBERT, organist of the cathedral at Nantes in 1788, brought out in 1776, at the *Concert Spirituel* in Paris, a French oratorio of his composition, entitled "*La Ruine de Jerusalem, ou le Triomphe du Christianisme.*" He likewise composed for the theatre of Nantes, in 1778, the opera called "*La Force de l' Habitude.*"

JOUBERT, a violinist, and one of the best pupils of Lulli flourished at Paris about the year 1690.

JOUSSE, J., a musician resident in London, born in France about 1760, published an introduction to the art of *solfaing and singing*, which was considered a useful work. He translated the principles of accompaniment, or thorough bass, of Albrechtsberger, and also published "Harmonic Cards," to teach the chords, and "*Arcana Musicæ,*" being a selection of curious and interesting musical problems.

JOVANELLI. See Giovanelli.

JOZZI, GIUSEPPE, an Italian sopranist, was in London in 1746, and performed in Gluck's opera *La Caduta dei Giganti.* He had little powers of voice, and is more remembered for his impudence in foisting on the London public eight sonatas of Alberti as his own compositions. He even went so far as to have them engraved with his name, and sold at the price of one guinea. Very shortly afterwards, an English gentleman brought these sonatas with him from Italy in the handwriting of Alberti, and gave them over to Walsh, the publisher, who printed them in a six shilling book. Jozzi soon after this quitted Eng-

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land, and settled as a singing master at Amsterdam, where he again published eight sonatas, which were most probably the above mentioned of Alberti.

JUBAL, a descendant of Cain, and a son of Lamech, played on musical instruments before the deluge, and taught others to play on the harp and organ. He is called the father of such as handle the harp (kinnor) and organ. This is the earliest mention made of musical instruments in the Bible.

JUBE. The name of a kind of hymn sung by the Greeks, and after them by the Romans, at harvest time, in honor of Ceres and Bacchus, to propitiate the favor of those deities.

JUBILEE. According to Masius and other ancient writers, this word is derived from Jubal, the supposed inventor of musical instruments; whence, say they, the words *jobel*, and *jubilee*, signified, with the Hebrews, the year of deliverance and remission, because proclaimed with the sound of one of those instruments, which originally consisted only of the horn of a ram. The Christians, in imitation of the Jews, have likewise established *jubilees*. They commenced in the time of Pope Boniface VIII., in the year 1300, of which festivals the performance of sacred music forms a considerable part.

JUDELIUS, JOANNES, a German musician, published at Erfurt, in 1625, a work called "*Encomium Gamico-harmonicum*.

JUDICE, CÆSAR DE. A composer of madrigals and motets, published at Messina and Palermo, between the years 1628 and 1666. He was a native of Sicily.

JULIEN, N., published at Paris in 1780, under the name of *Julien l'aîné*, a collection of comic opera songs for two violoncellos.

JULIEN, PAUL, was born in France, at the town of Crest, in the department of La Drome, in the year 1841. His grandfather was a poor shepherd residing near the little village of Lamothe but having a talent for mechanical invention, he removed to the manufacturing town of Vienne, where he became first a workman in a cloth factory, and afterwards the master of a small establishment of his own. The father of Paul was bred to the same business, and followed it for several years in the capacity of journeyman. Prevented from enjoying educational advantages by the narrow circumstances of his father, he was accustomed to say, that if it should please Providence to bestow a child upon him, and that child should possess a spark of genius, "he would make a man of him." In due time Providence did so please — the child manifested superior talent, and the father has striven to keep his word.

At the age of five years, the boy began to display the usual signs of a quick ear for music. The father, who was a tolerable player upon the clarinet and violin, belonged to an amateur band, and frequently took his little son with him to rehearsal. There the boy was observed to beat time, and to show a remarkable understanding and enjoyment of the music. He sang ballads in a pleasing manner, and in a very short time acquired much skill in playing upon a little hunting horn, which his father had given him as a toy. He took delight in collecting the children of the neighborhood, and making them march to lively airs which he, at the head of the troop, played upon his horn. His father laid these things to heart, and conceived the idea of giving the boy regular lessons upon the violin, the clarinet being, as yet, beyond the little fellow's strength. But how to procure an instrument suited to the short arm and tiny fingers of the child? There was none such in the town, nor could M. Julien's purse have afforded the money to buy it, if there had been. In this exigency, the father had recourse to an old fiddler of the neighborhood, of whom he borrowed an instrument of the usual size, which, by ingenious alterations, he managed so to reduce that his son could use it. This difficulty overcome, the lessons were begun, and all the leisure moments of day and evening were zealously spent upon them. The child was all eagerness to learn, the father as eager to teach, and the boy's progress was, consequently, rapid beyond belief. The incessant practising, however, was by no means agreeable to the neighbors; and little Paul was once excessively frightened when one of them threatened to break his violin over his head — not that he feared for his head, but for his instrument, which seemed literally to be dearer to him than life. At length, the owner of the violin came to claim his property. When he saw the liberties which the enthusiastic father had taken with it, he was disposed to be very indignant; but M. Julien, with genuine French adroitness, summoned the boy, and told him to play Weber's beautiful "Dream," which he executed with such unexpected and extraordinary expression, precision, and spirit, that the old man's anger was changed at once into affectionate admiration. At this time Paul was in his sixth year.

M. Julien now became anxious to procure for his son better instruction than he could impart himself. For this purpose, against the vehement remonstrances of his friends, he took the boy to Marseilles, confident that he should find some professor willing to assist, without charge, the development of so promising a genius. Disappointment followed his repeated applications; he was unable to procure employment, and he soon found himself, in that populous city, without friends, and without a sou in his purse. Agonized to see his little son shivering with cold and pinched with hunger, he went, as a last resort, to the proprietor of a large *café* near by, and obtained permission to bring the boy in the evening to play to the company. The anxious father ran back to his lodgings, and spent the rest of the day in hearing Paul rehearse, over and over again, the pieces he was to perform at the *café*. In the evening they found a large company assembled, and among the rest several musicians of eminence. The young artist took his position, and began to play. Every eye was fixed upon his pale, engaging countenance, and every ear was soon astonished and charmed at the power, correctness, and sweetness of his playing. At the conclusion of the piece he was overwhelmed with applause. The musicians gathered round, and congratulated both father and son with the enthusiasm which is so natural to Frenchmen and

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artists. Late in the evening the father and son returned to their humble residence with their pockets and their hearts overflowing.

Paul now found instructors, and occasional opportunities for the display of his talents in public. He played at grand concerts in many of the large towns in the south of France, and always with marked success. But his father, determined to give him every possible advantage for improvement, was not satisfied till he had procured him admission to the *Conservatoire National* at Paris. He remained a member of that unequalled establishment for some years, during which the father maintained an arduous struggle with circumstances in procuring the means of subsistence; until, in July, 1850, the boy gained the first prize against seventeen competitors. He had then attained the age of nine years and a half, and the instrument upon which he had played at the final examination was one of the commonest quality, having cost but twelve francs. Paul now appeared frequently at concerts in Paris and London, where his playing excited unbounded astonishment and applause. "We were sitting," wrote a noted musical critic of Paris, "beside some artists who play the same instrument, and who play it with distinction. In their astonishment, in their stupor, in their gestures, in their every attitude, we read but this one sentence: '*There remains for us only to break our violins.*'"

The career of Paul Julien in this country is sufficiently well known. They who have heard him perform at the concerts of Madame Sontag will agree with us that he is the most remarkable of the juvenile wonders that has visited our shores. His playing is not merely wonderful as a display of juvenile talent, but possesses *an intrinsic merit*. If a *man* were to play as he does, it would make his reputation as an accomplished violinist. Paul Julien's devotion to his art and his instrument is as ardent to-day as it was when he received his early lessons in his father's cottage at Crest. He practises daily from four to seven hours, and his improvement, from month to month, is distinctly observable.

JULIEN, PIERRE, a musician of the sixteenth century, born at Carpentras, in France, published, in 1750, "*Le vrai Chemin pour apprendre à chanter toute Sorte de Musique.*"

JULIEN, G., an organist at Chartres, in France, towards the end of the seventeenth century, published in Paris a book of organ music.

JULLIEN, M. There are few men in the musical world who have been more constantly before the English public the past fifteen years, in the several capacities of composer, *impresario*, and *directeur*, than M. Jullien. While the works of writers of loftier pretensions and more sounding names are permitted to fall into comparative neglect, those of M. Jullien have grown familiar to the popular ear, and become what we may not inconsistently term "household sounds."

His father, Antonio Jullien, was band master of the *Cent Suisses* in the revolution of 1789, and his regiment being massacred at the Louvre, he emigrated to Rome, where, attaching himself to the body guard of the pope, he formed an alliance with an Italian lady of some distinction. Some time after the union the twain determined on revisiting France, and while on the journey, in the French Alps, on the 23d of April, 1812, at a *chalet*, near Sisteron, Jullien was born. The intervention of circumstances altered the original intention of proceeding to France, and the little family remained at Sisteron amid the wild solitudes of the Alps. Here Antonio taught singing, and his little son, with an intuitive genius for music, it is said, learned the various solfeggios from casually overhearing them several times, so as to be able to repeat them with astonishing precision and fluency. His father, surprised and delighted at this wonderful power of acquirement, cultivated his infant voice, taught him a number of pleasing French and Italian songs, and gave concerts in the most important towns of the south of France, where the child was regarded, in all the fondness of public enthusiasm, as *le petit phenomene*.

At the age of five, doubtless from the too premature exercise of a delicate organ, he lost his voice, and returning to his mountain home he devoted himself arduously to the study of the violin, on which instrument he displayed so much skill as to induce his father to project a series of concerts in the principal Italian cities, where he met with universal favor. On one occasion, after performing the difficult variations of Rode at the *Teatro Reale* at Turin, he was lifted from the stage into the queen's box by command, to receive the regal marks of gratification and delight. This incident brought him into great favor with the court, and for a whole season he was the caressed of the Sardinian *noblesse*.

While sojourning for professional purposes at Marseilles, his father met the Admiral de Rigny, then commander of the squadron of the Levant, who induced him to abandon his musical pursuits, and enter the service. This strange mutation in their affairs of life led to father and son remaining in the French navy for three years, both being present at the battle of Navarino, in 1827. Returning to France at the end of this time, young Jullien, inspired with a feeling of heroism, enlisted as a soldier, and for six months bore the drudgery of a musket in the 54th regiment of infantry. But this dull routine of stringent discipline was ill adapted to the temper and restless genius of our hero. His regiment being ordered to Briancon on the Piedmontese frontier, he deserted for the purpose of visiting his mother, then living at Turin, whom he had not seen for several years. Returning to the quarters at night in a deep snow, he scaled the walls of the ramparts, and seeking the colonel in command, sued for clemency at his hands. The officer, who, it seems, was a benevolent man, heard his story, and, touched by the filial love of the young soldier, immediately intercedes, and thus saved him from the fate of ignominy and death. His father shortly after this occurrence purchased his discharge, and with the secret love of the musical art burning in his soul, he set out on foot, and walked to Paris, determined, if possible, to enter the *Conservatoire*. A firm will and indomitable energy overcame every obstacle, and in less than six months after his arrival he was entered as an *élève* in that institution, under the illustrious Cherubini, who particularly directed the attention of his *protégé* to the study of sacred music. The tuition of such a master was calculated to

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rouse all the natural genius of the aspiring youth, and his proficiency attracted general attention. He was also fortunate enough at this time to enjoy the friendship of Rossini, who benefited him by various acts of professional kindness, and indeed gave him a course of lessons in counterpoint. The reverence and dignity that Cherubini associated with his art is well known; and it is said that M. Jullien's first publication of a *valse* cost him the interest and friendship of that distinguished master.

On retiring from the *Conservatoire*, M. Jullien received the important appointment of *directeur* of the concerts at the *Champs Elysées*, and the balls of the Academie Royale. In this position he was brought prominently before the public of the French capital, and a well-earned popularity induced him to lease the hotel of the Duke of Padua, which he converted into a grand *salle* for balls and concerts that long were the rage of Paris. So successful was his initial introduction of the Italian Casino into France, that several managers of the leading theatres formed a clique to subvert the efforts of the devoted *entrepreneur*, the end of which was, that the year 1839 drove him to England. He commenced his excellent promenade concerts at Drury Lane Theatre at the same period, and from that time to the present his brilliant festivals have created, not only in London, but throughout the United Kingdom, the most enthusiastic feelings of interest among all classes. With a laudable desire to establish, in London, an English opera, M. Jullien organized in 1847 a *troupe* of *artistes* of celebrity, and produced a series of works in a style of splendor unprecedented in the annals of the English lyric stage. But this effort, like many others of a similar nature, was ill requited; and at the end of the season the manager found himself loser of an enormous sum, the results of at least ten years of active professional labor.

It was during this time that M. Jullien introduced to the English public in opera Mr. Sims Reeves, whose fine tenor voice had attracted his attention in Italy. M. Jullien has distinguished himself as quite a musical *cicerone*, having from time to time brought forward Persiani, Dorus Gras, Anna Thillon, and Jetty Treffz. To his taste and enterprise the lovers of music are also indebted for the pleasure they have experienced in hearing Pischeck, Vivier, Kœnig, Bottesini, Cioffi, Wuille, and the brothers Mollinhauer; all of whom have appeared in England under his management. At various periods the names of Vieuxtemps, Ernst, Sivori, Sainton, and *artistes* of similar position, have likewise graced his programmes.

M. Jullien's most ambitious work was the opera "*Pietro Il Grande*," produced, in 1853, at Covent Garden, in which Tamberlik so distinguished himself. Its introduction was characterized by a magnificence and splendor of *ensemble* rarely witnessed even at the first opera house of the metropolis.

To enumerate his smaller works — his "waiflets and estrays" of music — would be like counting the leaves of the forest. They have been taken into custody by the world, and not to find a *bonâ fide* "Jullien" in any civilized country would indeed be a species of musical marvel.

It was a saying of Goethe, that we should do our utmost to encourage the beautiful, for the useful encouraged itself. This sentiment M. Jullien seems to have incorporated in his professional policy, never losing sight, amid the vivacity of his *ad captandum* levities, of the sterling and beautiful compositions of the great masters. In this respect he may be said to have educated the public at large, familiarizing, by degrees, the general ear with a class of music that formerly was confined to the sympathies and appreciation of the select few. This popularization of the works of such authors as Beethoven, Mozart, and Mendelssohn is an achievement in itself worthy of conferring honor on M. Jullien, who undeniably has had the public taste to a considerable extent under his direction. He has been in a position to appeal to the ears of thousands of the masses, and a glance at his programmes from year to year will serve to show how admirably he has sustained that position.

JUMILHAC, LE PERE DE, a Benedictine monk, published in Paris, in 1673, "*La Science et la Pratique du Plainchant.*"

JUNGE, JOACHIM, a doctor of philosophy at Hamburg, died in 1657. Among his published works is one entitled "*Harmonica Theoretica.*"

JUNGHAUTZ, J. A., organist at Arnstadt, was born in 1745. He was known in Germany by some good compositions for the harpsichord.

JUNIUS, ADRIANUS, a doctor in medicine, born in Holland in 1512, published a work, one of the chapters of which treats of "*Musica Instrumenta eoque spectantia.*"

JUNKER, KARL LUDWIG, a celebrated amateur musician in the north of Germany, died in 1797. He published many works on music between the years 1776 and 1786. Two concertos for the harpsichord, and some other small works for the same instrument, composed by Junker, have also been published.

JUSDORF, J. C., a flutist at Gottingen, has published several operas of music for his instrument, at Offenbach, since the year 1799.

JUST, J. A., a musician at the Hague, born about the year 1750, was a pupil of Kernberger. He was considered one of the best performers of his time on the harpsichord. He published at Amsterdam, the Hague, and Berlin, much music for his instrument; besides which he composed the music of the operas, "*Le Marchand de Smyrne*," and "*Le Page*;" also "A Cantata for Whitsuntide, for fifteen Voices."

JUST. An epithet applied to all consonant intervals, and to those voices, strings and pipes, which give those intervals with truth and exactitude.

JUSTIN MARTYR was at first a philosopher of the sect of Plato. In the year 133 he embraced the Christian religion, and died a martyr during the persecutions of Antoninus, in 163, or, according to other historians, in 166. His works, which were published at Paris in 1636 and 1742, contain many excellent remarks on the church music used in his time.

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JUSTINIANUS, LEONARDUS, a Venetian nobleman, lived about the year 1428. He was celebrated as a scholar, and also as a musical composer. He wrote a great number of amatory songs, which had such success, that, notwithstanding every effort of the clergy, all Italy was inundated with them. In reparation for his licentiousness, he subsequently wrote as great a number of vocal pieces in honor of the holy virgin and saints.

JUSTINIAN, I., called "the Great," a Greek emperor in the sixth century, is celebrated for his body of laws. He was an excellent musician, and in the Greek church they still sing a troparius or hymn on the divinity of Jesus Christ of his composition. He died in 565.

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KAA, FRANZ IGN. Chapel-master at the cathedral of Cologne, in 1783. He published at the Hague six operas of instrumental music.

KAEBERLE. A celebrated performer on the hautboy, at Beuthen on the Oder, about the year 1740. He composed some music for his instrument.

KAEMPFER, JOSEPH, a celebrated performer on the double bass, resided in London for some years, after 1783. He was by birth an Hungarian, and originally an officer of the Austrian army. Being in garrison in Croatia, with little to do, the idea first struck him to render himself celebrated as a musician. With this intent, he chose the double bass, conceiving that on that instrument he would have fewer rivals than on any other. Without any master, his genius and taste were his only guides. After a certain time, conceiving that he had attained sufficient power to be heard in public, he went to Vienna, where he was received shortly afterwards in the chapel of Prince Esterhazy, then under the conduct of the immortal Haydn. By perseverance in practice, Kaempfer could at length execute on his double bass, (which he used to call his *Goliath*) not only the most difficult violin passages, but also used the upper tones of his instrument with such delicacy that they resembled those of the harmonica. In the year 1776, being desirous of travelling through Germany, and finding the size of his double bass very inconvenient, Kaempfer had one constructed, which, by means of twenty-six screws, he could take to pieces or put together with facility. He extended his travels on the continent as far as St. Petersburg, from whence he sailed for England. He was considered there as a fine solo player, and was constantly engaged at the principal concerts.

KAESERMANN, NICOLAS, a professor of music at Berne, published at Augsburg, in 1797, "*Trois Sonat. pour le Clav. avec V.*," Op. 1. He afterwards published at Berne, in 1804, "*Gellert's geistl. Oden und Lieder, mit ganz neuen Melodien für 3 bis 4 Singstimmen, nebst einer Klavierparthie und Generalbasse.*"

KAESTNER, ABRAHAM GOTTHELF, doctor of philosophy, was born at Leipsic in 1719. He translated from the English language a treatise on ancient and modern music, with their application to the cure of disease, written by Dr. Brocklesby. Kaestner died in the year 1800.

KAFFKA, JOSEPH, a celebrated violinist, born in Bohemia, had been, in the year 1788, during forty-five years, in the service of the Prince of Tour and Taxis, at Regensburg.

KAFFKA, WILHELM, eldest son of the preceding, was an excellent violinist, in the service of the same prince as his father. He has also composed some masses, and music for his instrument.

KAFFKA, JOHANN CHRISTIAN, second son of Joseph Kaffka, was born at Regensburg in 1759, and studied music under the celebrated Riepel. He was first in the service of his prince as violinist, and in 1778 made his *début* as a singer at the theatre at Breslau, from whence he proceeded to St. Petersburg, and lastly performed, in 1802, at the court theatre at Dessau. He has composed much vocal and instrumental music, both sacred and profane.

KAHL, GOTTHARD WILHELM, was, in 1796, a student of music at Halle, and published, at Leipsic, in that year, "6 *Kleine Sonaten fürs Klavier.*" He died in 1824, with the reputation of a distinguished organist.

KAISER, PATER JISTRID, a monk in Suabia, about the year 1750, was celebrated as a church composer.

KAISER, P. L., a musician at Winterthur, in Switzerland, was born at Frankfort on the Maine, in 1736. In 1784 he made a second journey to Italy, having resided there previously during several years. He was considered an excellent performer on the harpsichord, and his compositions are in the style of Gluck, who, it is said, he chose for his model. He published several collections of German songs, also some music for his instrument, between the years 1775 and 1790.

KAISERLY KRIKUHR, an Armenian singer, published at Constantinople, in 1794, a work on Armenian church music, also a second book of the same description, in 1803.

KALCHER, JOHANN NEPOMUK, court organist at Munich, was a celebrated performer and composer. Among his printed works are "15 *Lieder beym Klavier,*" Munich, 1800.

KALKBRENNER, CHRISTIAN. A Prussian Jew, born in 1755, at Munden, in Germany. He was a pupil of Emmanuel Bach, when he so distinguished himself as to be received at a very early age in the chapel of the Elector of Hesse Cassel. He soon afterwards quitted that town for Berlin, where, attached to the suite of Prince Henry, brother of Frederic the Great, he composed for the prince's theatre the following operas: "*La Veuve de Malabar,*" "*Democritus,*" and "*La Femme et le Secret.*" In 1796 he travelled to various parts of Germany and Italy, and finally settled at Paris, where he was appointed singing master to the Academy of Music. For this theatre he produced the opera of "*Olympie,*" but it was unsuccessful; and had written another opera, "*Œnone,*" which was just about to be performed, when he died, in 1806. Kalkbrenner published at Paris, in 1802, the first volume of a "*Histoire de la Musique.*" He had previously written several didactic works on music; he also published many pieces for the piano-forte. Kalkbrenner's history is considered high authority in

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what relates to Hebrew and the ancient Greek music.

KALKBRENNER, FRIEDRICH, son of the preceding, was born at Cassel in 1784. He was considered as one of the best piano pupils of the celebrated Adam, and in composition was a pupil of Catel. In the year 1802 he gained two prizes at the Conservatory at Paris, the one for composition, and the other for his performance on the piano, which prizes were presented to him by Chaptal, the minister of the interior. Kalkbrenner's style of playing was peculiar, but his command of the piano was prodigious. He composed voluminously for his instrument, both in England (where he resided several years as a teacher) and in Paris and Vienna. Much of his music evinces a fine taste and rich fertility of invention. Among his more favorite piano-forte pieces, published in England, are, "*Essais sur différentes Caractères pour le Piano-forte.*" "*Taleo, ou la Chasse au Renard, Rondo.*" "Sonata, for the left hand," (obligato.) "*Variations sur la Biondina in Gondoletta.*" "Operatic Airs, No. 1." "*La Solitudine, Rondo.*" "*Polacca Rondo.*" "Grand dramatic Sonata." "Duo for the Piano-forte and Violin," Op. 49. "Pastoral Rondo," Op. 29. "Eleventh Fantasia, with We're a' noddin." "Grand Concerto." "Military Rondo," Op. 62. "Rondo, with Bishop's Duet of Maid Marian," Op. 65. "Twelfth Fantasia, with Auld lang syne," Op. 62. "Grand Waltz, with Flute Accompaniment," Op. 63. "*Rondo Villageois,*" Op. 67. "*Gage d'Amitie, Grand Rondo,*" Op. 66. Vocal pieces: "Three Songs." "*Tre Canzonette Italiane,*" and "Hail, George the Fourth." These are almost the only vocal compositions of their author. The Italian canzonets are said to be simply elegant. One of the English songs, "The knell of the brave," has a good dramatic effect, but much the most original of the three is "Woman." Friedrich Kalkbrenner died at Paris, in 1849, of cholera, just as he had completed a new musical work, which had engaged him for some time previous.

KALLENBACH, G. E. G., an organist at Magdeburg, published many vocal pieces at the above town and Halle, between the years 1787 and 1800.

KALLIWODA, JOHANN WENZEL, a distinguished instrumental composer, was born at Prague in the year 1800. He entered the Conservatory there at the age of ten, and during six years received a complete musical education. At the age of sixteen he entered the orchestra of the Prague theatre as violinist, where he remained until his twenty-second year. Meanwhile his talent had been remarked by the Prince of Furstenburg, who made him his chapel-master, at his residence in Donauschingen, where he remained many years, devoting himself to the improvement of his orchestra, and to the composition of orchestral music. He is particularly distinguished for his symphonies, the first of which (Op. 7.) was produced at Leipsic in 1826 with great *éclat.*

KAMBRA, R. A composer of vocal and instrumental music, resident in London, in the latter part of the last century. He published some original Chinese songs, with an accompaniment for the piano-forte, also some sonatas and other music for the piano-forte.

KAMMEL, ANTON, a violinist in the king's band, was born in Bohemia. He was a pupil of Tartini. He performed for some time at Prague, where he was especially celebrated for his adagio playing. From thence he proceeded to London, where he married a woman of some fortune. He died about the year 1788. His compositions consisted chiefly of violin music, and some masses.

KANNE, FRIEDRICH AUGUST, born in 1778, near Leipsic, was of the legal profession, but, since the year 1802, has made himself known as a composer. His works are chiefly vocal and dramatic. In 1807 he went to Vienna, where he produced two successful operas, "Orpheus," and "Fernando and Miranda." In 1809 he was so highly esteemed in the musical profession as to be appointed *chef-d'orchestre* to the opera in Presburg, with a salary of fifteen hundred guelders. He died in 1833.

KANNENGIESSER, J. J. Chamber musician to the court of Prussia. He published some vocal and instrumental music at Berlin, between the years 1788 and 1800. He was considered the best music master of his time in Berlin.

KAPP, J. CARL, a Prussian organist, published, at Brunswick, nine works of piano-forte music, up to the year 1798. He was a pupil of Hassler and Weimar.

KAPSBERGER, JOHANN HIERONYMUS, a German of noble family, was well known, not only for the variety of his compositions, but also for his great skill and execution on almost all instruments, particularly on the theorbo lute, an instrument invented by a Neapolitan musician, whose name is not now known. Kapsberger rendered essential assistance to Kircher, in the compilation of his "*Musurgia.*" A mean jealousy of the reputation of Palestrina induced him, in conjunction with some others, to make several nefarious attempts to destroy the popularity of that great musician. The conspiracy failed, and the contrivers of it reaped for their trouble only odium and disgrace. Many of the compositions of Kapsberger are for the lute. He wrote some masses, litanies, motets, and other pieces for the church, and a considerable portion of vocal music for the theatre, and for public solemnities. He published, at Rome, a work entitled "*Coro Musicale in Nuptiis D. D. Thaddei Barberini et Annæ Columnæ.*"

KARASEK, or KARAUSCHEK, a Bohemian violinist, died in 1789. He composed some instrumental music, among which are concertos for the bassoon and violoncello, and symphonies. On the latter named instrument he was an excellent performer.

KARELIN, SILA DEMENTIEWITSCH, by birth a Russian, was, in the year 1796, the director of the *musique de chasse* of some nobleman at St. Petersburg. He was considered the finest performer in Russia on the *cor de chasse*, and his instrument is said to have cost, at Moscow, eight hundred rubles.

KARR, HENRI, an excellent pianist, resident at Paris, was born at Deux-Ponts, in 1784. He has published some music for his instrument.

KARSTEN. A good tenor singer at the opera

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at Stockholm, by birth a Swede. He was in London in the year 1792, and sang with much applause in various parties of the nobility.

KAUER, FERDINAND, a musician at Vienna, published there much dramatic and instrumental music, between the years 1794 and 1809. He is said to have been an excellent pianist.

KAUFMANN, CARL, an organist at Berlin, born there in 1766, was a pupil of Fasch in composition, and of Kohn on the violin. He published some instrumental music about the year 1790. His compositions are chiefly for the piano and organ, on which instruments he was an excellent performer. He died at Berlin, in 1808.

KAUFMANN, JOHANN. A violoncellist at Stuttgard, born in 1760.

KAUFMANN, MADAME, wife of the preceding, was a celebrated singer at Stuttgard, in the service of the court.

KAUTH, MADAME. An amateur composer of music for the piano-forte. A concerto of her composition was played by Hummel at a concert in Berlin, in 1792.

KAYSER, ELIZABETH. Not less celebrated for her beauty and fecundity than for her talents as a singer. At the age of fifteen, she sang with great success at the opera in Dresden. She afterwards was married to a tenor singer of the same theatre, and became the mother of twenty-three children, having, four times, twins. From Dresden she went to Stockholm, where her charms were still such as to captivate Frederic, King of Sweden, (from 1720 to 1751,) whose mistress she became, and by whom she had her twenty-fourth child. It was to Madame Kayser that the king owed the preservation of his life, in the fire at the Opera House in Stockholm. Already the machinery at the end of the stage was in flames, without the audience knowing of it, when Madame Kayser, observing the fire to spread, had sufficient presence of mind to approach the royal box without interrupting her singing and action. At first she made signs to the king, who did not understand her; she then, seizing a favorable moment, said to him in a low voice, "Leave the theatre, sire; it is on fire." The king instantly quitted the house; when, after giving him time to escape the crowd, she vociferated *fire!* and gaining her box, threw herself and royal son, who was then about four years old, out of a window, which not being very high from the ground, she escaped without injury.

KEEBLE, JOHN, organist of St. George's, Hanover Square, from 1759 to 1787, was a pupil of Dr. Pepusch. He published in 1784 a work entitled "The Theory of Harmonics."

KEENERS. The name of the Irish singing mourners. The Irish have always been remarkable for their funeral lamentations, and once were celebrated for their musical art, as exercised in their last sad offices to their departed friends. Formerly these duties were performed by dressing the body of the deceased in grave clothes, ornamenting it with flowers, and placing it on a bier; when, the relations and *keeners* ranging themselves in two divisions, one at the head and two at the feet of the corpse, the chief bard of the head chorus, softly accompanied by the harp, sung the first stanza of the *Caoinan*, or funeral song; this being ended, the foot semichorus began the lamentation, or *Ullaloo*, in which they were answered by the head semichorus, and then both united in one general chorus. After this, the chief bard of the foot semichorus began the second *Gol*, or lamentation, in which he was answered by that of the head; and then, as before, both united in the general and full chorus. Thus, alternately, were the song and choruses solemnly performed during the night. But whatever merit or decorum there might formerly be in these vocal obsequies of the Irish, they have, at present, little to boast, either of melody, harmony, or dignity. The *keeners* now generally consist of a motley multitude of men, women, and children, and the *Caoinan* is degenerated into a wild and hideous howl.

KEEPER, JOHN, of Harthall, an English church composer, published, in 1574, "Select Psalms, in four parts."

KEHL, JOHANN B., a singer and organist, was born at Cobourg. He published several sonatas for the harpsichord, &c., at Nuremberg, about the year 1770, and left two oratorios in manuscript.

KEIFERERUS, CHRISTIANUS, a monk and church composer, published some sacred music at Augsburg and Ingolstadt, in the year 1612 and 1618.

KEISER, REINHARD, was born at Leipsic in 1673. His first master in counterpoint was his father; and early in life he was entered at the university of his native town, where he much distinguished himself in his general studies, whilst at the same time he greatly improved in the science of music by a close attention to the best productions of Italy. His first attempt at composition was the pastoral of "*Ismène*," which he wrote for the court at Wolfenbüttel just after he quitted the university; it was received with the greatest approbation. His second opera, "*Basilius*," proved not less successful. Shortly after this he went to Hamburg, where the opera was in great perfection, the celebrated Hasse being a tenor singer on that stage at the time. Here he reproduced his "*Basilius*" and "*Ismène*," both of which were received with enthusiasm. He also brought out the opera of "*Janus*," which was equally successful. Gifted with first-rate talents, Keiser now found himself obliged to oppose their whole force to misfortunes which threatened him. He had become director of the Opera House at Hamburg, and the speculation was just on the point of failing, when he saved the concern from ruin, by writing and bringing out no less than eight operas in one year. Every one of them succeeded, and their receipts released the theatre from all pecuniary difficulties. Soon after this time, Keiser married a woman of property, and commenced, in conjunction with the learned Mattheson, giving public concerts at Copenhagen, where he was honored with the nomination of chapel-master to the king. On his return to Hamburg, he brought out "*Circe*," the last and most beautiful of his operas. This was first performed in 1734, and was the one hundred and eighteenth

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which this indefatigable artist had produced. Keiser is considered the father of German melody. Exclusive of his dramatic works, he composed divertimenti, serenate, and cantatas. Fancy and originality were the characteristics of all his productions. In fact, the vigor of a fertile imagination, corrected by study and experience, is discernible in all the effusions of the inexhaustible Keiser. He died in 1739. It is to be regretted that hardly any of Keiser's works are now to be procured, though a new edition of some few of them was talked of in Hamburg about the year 1810.

KEITH, ROBERT WILLIAM, was born in 1787, at Stepney. He is the eldest son of Cornelius Keith, organist of St. Peter's Church, Cornhill, and Danish Chapel, Wellclose Square. R. W. Keith received the early part of his musical education from his grandfather, William Keith, organist of Westham Church, Essex, after whose decease he was under several masters for the organ, piano-forte, and violin. His instructors on the latter instrument were Barthelemon and Diettenhoffer, under whom, to complete his musical education, he also studied harmony and composition. The theoretical works written by Keith are instruction books for the violin, German flute, and piano-forte; also a work entitled a "*Musical Vade Mecum*," in two volumes, 8vo., written in a catechetical form, which commences with the first principles of music, and gradually passes on through the whole of the science, including composition, &c.

KELLER, GODFREY, was a celebrated English master of the harpischord, about the beginning of the eighteenth century. He published several sonatas, in five parts, for flutes, hautboys, &c.; also a work entitled "A complete Method for attaining to play a Thorough Bass upon either Organ, Harpsichord, or Theorbo Lute."

KELLER, CARL. A German composer of flute music at Vienna, born in 1774. Among his works are "*Var. pour Flute, avec Acc. de Piano*," Vienna; "*Fantaisie, avec Acc. de Piano*," Op. 6, Vienna; "*Potpourri, avec Acc. de deux V., T., et B., &c.*" Op. 4; "*Gr. Polonoise en Re avec Acc. d'Orch.*" Op. 13.

KELLER, H. M., a German organist, died in 1710. He wrote some music for his instrument.

KELLNER, DAVID, a musician at Hamburg, published there, in 1732, "*Treudicher Unterricht im Generalbass*," which, in 1796, had arrived at its eighth edition. It was considered an excellent manual of thorough bass.

KELLNER, JOHANN PETER, cantor and organist at Gräfenrode, in Thuringia, was born there in 1705. He composed much, including fugues, preludes, suites, passions, and other forms of church music.

KELLNER, JOHANN CHRISTOPHE, son of the preceding, was an organist at Cassel, and born in 1735. He learned music of his father, and subsequently at Gotha, under the celebrated Benda. He had published, up to the year 1785, fifteen operas of harpsichord music, together with some pieces for the organ. He also wrote several passions and cantatas for the church, besides one opera, "*Die Schadenfreude*," which was printed in 1782. He also published, in 1788, a work on thorough bass. In 1795, he was residing at Manheim, as court musician; from which time till 1800, many more of his works were published there, both vocal and instrumental.

KELLNER, ERNEST AUGUSTUS, was born at Windsor in 1792. His father was a native of Saxe-Weimar, and one of the private band of musicians in the service of her majesty, Queen Charlotte. At about two years of age he began to teach the piano-forte to his son; who, at five years old, played one of Handel's concertos on the organ, before the royal family at Windsor. Soon after this, young Kellner began to study singing under Sir W. Parsons, by command of his majesty. At eight years of age, he sang in public; and from that period until his voice changed, sang at the Ancient Concerts, oratorios, &c., &c., with Mara, Banti, Billington, and Grassini, with great success. When his voice broke, he went into the navy, and served as a midshipman for about three years, when he returned to London, and again commenced diligently to prosecute his musical studies. In April, 1815, he married, and the same year went to Italy, where he applied himself with great zeal to the art of singing, under the celebrated masters Porre, Nozarri, and Crescentini. After leaving Italy, where he received distinguished marks of favor from the royal families of Naples and Tuscany, he visited Switzerland and Germany; here he also had the honor of receiving flattering marks of approbation and favor from many of the courts, particularly Bavaria, Saxe-Weimar, Baden, &c. He returned to England in 1820. His compositions are chiefly manuscript, and consequently only known within the circle of his friends. He has, however, written some masses and offertories, which have been sung at the Bavarian Chapel.

KELLY, MICHAEL, a native of Dublin, was born in 1764. His father, Michael Kelly, was an eminent wine merchant in that city, and for several years master of the ceremonies at the Castle. At a very early period, Michael displayed a passion for music; and as his father was enabled to procure the best masters for him, before he had reached his eleventh year he could perform some of the most difficult sonatas then in fashion, on the piano-forte. Rauzzini, when engaged to sing at the Rotunda in Dublin, gave him some lessons in singing, and persuaded his father to send him to Naples, as the only place where his musical propensity would receive proper cultivation. At the age of sixteen, he was accordingly sent there, with strong recommendations from several persons of consequence in Ireland, to Sir William Hamilton, the then British minister at the court of Naples. Sir William took him under his fostering care, and he was placed in the conservatorio of La Madonna della Loretto, where, for some time, he received instruction from the celebrated composer Fenaroli. Sir William Hamilton also did Kelly the honor of introducing him to the King and Queen of Naples, who particularly noticed the young Irishman. Having had the good fortune to meet Aprile, the first singing master of his day, that great artist, being then under an engagement to go to Palermo, offered to take Kelly with him, and to give him gratuitous instruction while there. This proposal

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was, of course, gratefully accepted, and he received Aprile's valuable tuition until the end of his engagement at the theatre. Aprile's kindness, however, did not terminate there, for he sent Kelly to Leghorn, with the strong recommendation of being his favorite pupil. From Leghorn, young Michael was engaged at the *Teatro Nuovo* at Florence, as first tenor singer. He then visited Venice, and several of the principal theatres in Italy, in which he performed with distinguished success. He was next engaged at the court of Vienna, where he was much noticed by the Emperor Joseph II. He had likewise the good fortune to be the most intimate friend of Mozart, and was one of the original performers in his "*Nozze di Figaro*," the part of Basilio having been written for him.

Having obtained a year's leave of absence from the emperor, for the purpose of visiting his father, (at the end of which time he was to go back to Vienna, where he was in such favor that he might have ended his days happily,) he returned to England by the same opportunity as Signora Storace. In April, 1787, Kelly made his first appearance in Drury Lane Theatre, in the character of Lionel, in the opera of "Lionel and Clarissa." Here he remained as first singer until he retired from the stage. He was also for several years musical director of that theatre. Kelly sang at the king's Ancient Concerts at Westminster Abbey, and at all the principal music meetings and theatres in Great Britain. He was, besides, for several years, principal tenor singer at the Italian Opera in the Haymarket, where he was stage manager.

The death of his dear and lamented friend, Stephen Storace, in the year 1797, first induced Kelly to become a composer, since which time he wrote and selected the following sixty pieces for the different theatres, by which it will appear that no English composer has ever contributed more largely to the public stock of amusement. It may be necessary to add that, in addition to the following list, Kelly has composed a great number of Italian and English songs, duets, trios, &c., &c., which retain their popularity: "A Friend in Need," 1797; "Chimney Corner," 1797; "Castle Spectre," 1797; "Last of the Family," 1797; "Blue Beard," 1798; "Captive of Spielberg," the comic music, the serious being by Dussek, 1798; "Aurelio and Mirando," 1798; "Feudal Times," 1799; "Pizarro," 1799; "Of Age to-morrow," 1800; "De Montford," 1800; "Remorse," 1801; "Gypsy Prince," 1801; "Adelmorn," 1801; "Algomah," 1802; "House to be sold," 1802; "Uriania," 1802; "Hero of the North," 1803; "Marriage Promise," 1803; "Love laughs at Locksmiths," 1804; "Cinderella," 1804; "Counterfeits," 1804; "Deaf and Dumb," 1804; "Hunter of the Alps," 1804; "Land we live in," 1804; "Honeymoon," 1805; "Youth, Love, and Folly," 1805; "Prior Claim," 1805; "Forty Thieves," 1806; "We fly by Night," 1806; "Royal Oak," 1806; "Adrian and Orilla," 1806; "Adelgitha," 1807; "Town and Country," 1807; "Time's a telltale," 1807; "Young Hussar," 1807; "Wood Demon," 1807; "Something to do," 1808; "Jew of Mogador," 1808; "Africans," 1808; "Venoni," 1808; "Foundling of the Forest," 1809; "Fall of the Taranto," 1809; "Britain's Jubilee," 1809; "Gustavus Vasa," 1810; "Humpo," 1812; "Absent Apothecary," 1813; "Polly," 1813; "Russian," 1813; "Nourjahad," 1813; "Peasant Boy," 1814; "Unknown Guest," 1815; "Bride of Abydos," 1818; "Abudah," 1819; "Grand Ballet," 1819. Kelly died in 1825. He has left a most entertaining account of his own musical career, in a book published in London, in 1814, in two vols. 8vo., called "Musical Biography of Michael Kelly."

KELWAY, THOMAS. There are few church composers of whose personal history so little is known, and yet whose works are in such constant use in English cathedrals, as those of Thomas Kelway, organist of Chichester in the early part of the last century. Of Kelway's early life nothing certain is known; he was probably a native of Chichester, and brought up in the choir of that cathedral. That he was a pupil of John Weldon, who also was born and bred in that ancient city, is rendered highly probable, not only by traditionary evidence, but by the style of his compositions, which bear traces of a mind schooled under that sweet and elegant composer. Thomas Kelway succeeded John Reading as organist of Chichester Cathedral in 1726, and held the situation twenty-three years, till his death in 1749, which is supposed to have happened in the prime of life. He was succeeded in his office by John Capel. Kelway's grave stone, after having been lost sight of for nearly a century, was a few years since accidentally discovered; it was found to be broken and much defaced, but has quite lately been restored, and set up in the south aisle of the cathedral. The inscription is as follows: "In memory of Thomas Kelway, organist of this cathedral 23 years, who died May ye 21st, 1749. My hope is in my Saviour Jesus Christ." The inscription having become almost illegible, has just been recut, which gave occasion to the following pleasing sonnet, by Mr. Crocker, a well-known verger of the cathedral: —

"Kelway! thy memory, fresh as vernal day,
In many a heart's most secret, holiest cell,
Where love of sacred song delights to dwell,
Lives — and shall live while Music holds her sway.
Within these hallowed walls, where, day by day,
Year after year, he plied the wondrous art
Which bids the spirit from its prison start,
And soar a while to happier realms away,
His strains full oft still fall upon the ear
Of those who tread yon aisle; while at their feet
His name and record of his hope appear.
Peace to his ashes — be his slumbers sweet,
Till that glad morn when he shall wake to hear
Th' angelic choir in nightless Heaven's bright sphere."

Kelway's style of composition, though not perhaps the highest, is pleasing and original, and perfectly free from plagiarism. In the library of Chichester Cathedral is a MS. volume containing scores of nearly all his compositions, probably collected and arranged by himself. The following list of them may not be unacceptable: —

SERVICES.

1. A Morning and Evening Service, full, in F major; 2. A Morning Service in E♯ major; 3. A Morning Service in C; 4. An Evening Service in A major; 5. An Evening Service in A minor, printed in Dr. Marshall's volume of Services; 6. An Evening Service in B minor; printed in Dr. Rimbault's volume of Services, and also by Dr. Marshall; 7. An Evening Service in G minor, for Sir F. Ouseley's, Bart., volume of Services.

ANTHEMS.

1. O praise the Lord, all ye heathen. Full, 4 voices. 2. Not unto us, O Lord. Full. 3. Unto

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Thee, O Lord. Full, with verse. Both these Anthems (Nos. 2 and 3) are printed in a volume of Anthems, edited by Sir W. H. Cope, Bart. 4. Sing we merrily. Full. 5. Sing unto God. 6. Thy way, O God. Verse. 7. The mighty God. Solo, bass, with chorus. 8. Blessed be the Lord God. Full. 9. Let the words of my mouth. Full, with verse.

KELWAY, JOSEPH, younger brother of Thomas, was a great musician and an excellent organ player. He was music master to the then royal family, and succeeded John Weldon as organist of St. Martins-in-the-Fields, in 1744. He was a pupil of Geminiani, and so superior was his style of playing, that Handel is said to have often gone to the church where he performed. Some harpsichord sonatas of his composition were published.

KELZ, MATTH., a German musician in the seventeenth century, published several sacred works, and wrote a treatise on composition, in the Latin language, between the years 1626 and 1669.

KEMP, DR. An English musician, of much talent as a theorist. He has also composed some very pleasing vocal music. Among his works are "Musical Illustrations of the Beauties of Shakspeare." Songs: "A lover's eyes will gaze," "Doubt thou the stars are fire," "Fair ladies masked," "Lady, by yonder blessed moon," "Love, love," "Lover's eyes," "O for my beads," "When I beheld thy blue eye." (Clementi's Cat.)

KENDAL, JOHN, an English organist, published, in 1780, some music for his instrument.

KENN, a performer on the horn, was engaged, in 1798, in the orchestra of the Grand Opera at Paris, where he also published some music for his instrument.

KENNIS, WILLIAM GOMMAR, director of the music at the Church of St. Peter, at Louvain, about the year 1768, was considered, in 1772, as the first of all violinists in the Austrian Netherlands, principally in the execution of difficulties. About that time he published nine works, at Paris and elsewhere, of which only the fourth and ninth are known in Germany; they are both duets.

KENT, JAMES, was a native of the city of Winchester, and born in 1700. At an early age he was admitted into the choir of that cathedral, under the superintendence and tuition of Mr. Vaughan Richardson, the organist. After having been some time in this situation, he became one of the children of the Chapel Royal. Here, under the care of Dr. Croft, he laid the foundation of his future excellence. He studiously observed the style, and happily caught the manner, of that justly celebrated composer. The first public situation which Kent obtained in his profession was that of organist of the chapel of Trinity College, Cambridge; and, lastly, in 1737, of the cathedral church of the chapel of the college at Winchester, in which city he continued to reside until the day of his death. Whilst he was the organist of Trinity Chapel, he conducted himself so much to the satisfaction, and was, in other respects, in such high esteem with the members of that college, that, when he was promoted to his situation at Winchester, they presented him with an elegant piece of plate, in token of their great esteem and regard. As a composer of sacred music, Kent followed closely the style of Dr. Croft; and few persons have succeeded better than he in that due intermixture of harmony and melody which renders this species of music interesting both to learned and unlearned auditors. In his compositions, the full sense and meaning are generally given to the words; and, although we sometimes observe in them what may be thought to border on conceit, yet their merit is for the most part so conspicuous, that we readily overlook their defects. By any one conversant in church music, it will easily be discovered that Kent was a pupil of Dr. Croft. Indeed, he often, without hesitation or scruple, followed the ideas of this great master, in his compositions. He once said to that excellent singer, J. Norris, who was attending the rehearsal of a new anthem, "I know your thoughts; there is the same passage in Dr. Croft; but could I have possibly done better than copy him in this place?" His talents were too great, and his disposition too ingenuous, to allow him to dissemble that he occasionally availed himself of the excellences of his favorite master. Of his own originality he has left ample proof. The subject of St. John's chapter is not much calculated for musical expression; yet, induced chiefly by his sincerely Christian principles, he set it to music; and few composers could have executed the task so well as he has done. His anthems, "Hearken unto this, O man," and "When the Son of man," are truly sublime compositions in the solemn style. "Give the Lord the honor due unto his name," is equalled by few anthems in force and dignity. The fourth verse in "The Lord is my Shepherd," as a bass solo, and the sixth verse, in which the two voices unite, produce a striking and most pleasing effect, the one by its majestic simplicity, and the other by its pastoral, yet elegant harmony. Few anthems have obtained more celebrity than "O Lord, our Governor," "My song shall be of mercy," and "Hear my prayer." So modest and unassuming was this excellent man, that it was not until towards the decline of his life that he could be prevailed with to give his works to the public; and he then printed and published a second volume, containing a morning and evening service and eight anthems. Some of these have since been printed separately, and a few of them have been admitted into Page's "*Harmonia Sacra*." Kent was remarkably mild in his disposition, amiable in his manners, and exemplary in his conduct; and, as an organist, was conscientiously diligent in performing all the duties of his situation. His performance on the organ was solemn and expressive; and he was reputed by some competent judges to have been one of the best players of Dr. Croft's music in the kingdom. Kent died at Winchester, deeply regretted by all who had the happiness of his acquaintance, in the year 1776, having resided in that city, in the character of organist and composer, for nearly forty years.

KEPLER, JOHANN, a great astronomer and mathematician, was born at Wiel, in the duchy of Wurtemburg, in the year 1571, and died in 1630.

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We shall pass unnoticed all Kepler's mathematical and astronomical works, and speak only of that entitled "*Harmonica Mundi.*" The third book of this work treats of the subject of musical harmony. Several of the first chapters are confined entirely to discussions relative to the music of the ancients. In the seventh chapter he treats of the proportions throughout all the eight usual sounds of diapason. He also speaks of the modern method of notation by lines and letters of the alphabet, and gives his opinion respecting the origin of the clefs. It may, however, with truth be observed, that if Kepler had made no greater discoveries in mathematics than he did in music, it is probable that his conceits might have remained, but his discoveries would all long since have been forgotten. Kepler denies that the ancients had any idea of harmony; he compares their accompaniments to their melodies to the droning of a bagpipe. All the information we have been able to collect shows them to have been ignorant of counterpoint, and we cannot think they had much variety in their performances.

KERANA. The name of a wind instrument forming a kind of long trumpet, much used by the Persians. Every evening, at sunset, and two hours after midnight, they sound the *kerana*, together with hautboys, timbrels, drums, and other instruments.

KERANIM. The name given by the Hebrews to the sacerdotal trumpets.

KERAS. The appellation applied by Hedylus, and other writers, to the hydraulica, or water organ of the ancients.

KEREN. A horn. Ram's horns were the first used by the Hebrews. Afterwards they were imitated in metal, and still called horns.

KERLE, JACOB DE, canon of the cathedral church of Cambray, was born at Ypres, in Flanders. His compositions, which are chiefly for the church, were published in different parts of Europe, from 1562 to 1573. His masses were printed at Venice in 1562. Their style is dry and uninteresting; the harmony, however, is good, and his answers to the fugues are warrantable.

KERL, JOHANN CASPAR, born in 1625, was a native of Saxony. Having, during his youth, shown a great taste for music, he was sent to Vienna, and, at the expense of the Archduke Leopold, placed under the tuition of Giovanni Valentine, chapel-master at the imperial court. His patron afterwards ordered him to be sent to Rome, in order to complete his musical studies under Carissimi. At his return he had a highly advantageous offer from the elector palatine, but he refused it, and settled in Bavaria, where he became chapel-master to the Elector Ferdinando Maria. Kerl's principal work is his "*Modulatio organica super magnificat, octo tonis ecclesiasticis respondens,*" printed at Munich in 1686. He is justly esteemed one of the most celebrated organists that the world ever produced. In a competition that he had with some Italian musicians, at the court of the Elector of Bavaria, he composed a piece for the organ so difficult that none but himself could execute it.

KEROU-JEBEL. Jubilee horn.

KERPEN, F. H. FREIHERR VON, a canon of the cathedrals of Mentz and Wurtzburg, was an excellent amateur musician, and published much vocal and piano-forte music between the years 1780 and 1800.

KERZEL, or KERZELLI, MICHAEL. A musician at Vienna, where he published, up to the year 1783, much violin music. About the year 1787, he went to Moscow, where he wrote some Russian operas.

KESSEL, JOHANN C. B., a singer at Eisleben, was born in 1766. In the year 1790, he published, at Leipsic, "*Unterricht im Generalbasse zum Gebrauche für Lehrer und Lernende,*" an improved edition of which appeared in 1792.

KESSLER, JOHANN WILHELM, an organist at Heilbronn, published at Stuttgard, in 1793–94, "*Würtembergisches vierstimmiges Choralbuch;*" also, at Darmstadt, in 1796, "*Divertissemens Sociaux, ou six Anglaises pour le Clavécin avec leur Chorégraphie.*"

KETTE, ALBRECHT, a celebrated organist of the court and cathedral at Wurtzburg, was born in 1726, and learned the elements of music from his father. He afterwards became a pupil of the renowned organist Bayer, at whose death, in 1749, he succeeded to his public situations. He composed much church music and music for the organ, and died in the year 1767.

KETTLE DRUM. A drum, the vellum head of which is spread over a body of brass.

KEYS. The names of the pieces of wood or ivory in an organ, piano-forte, or other instrument, which are struck by the fingers in playing the instrument.

KEYED VIOLIN. In 1848 there was exhibited in New York a newly-invented instrument called the keyed violin. It is played like the parlor organ, by means of a key board. There are forty strings (five octaves) stretched upon a horizontal frame, and brought to the proper tension by means of the same apparatus as that employed in tuning the piano-forte. At right angles with these strings are four horse hair implements, each resembling that part of an ordinary violin bow which comes in contact with the string; these are all attached to and stretched upon a frame, and by ingenious machinery are worked up and down with a steady motion, each bow passing within a minute distance of its corresponding string. The motion of the perpendicular frame and bows is caused by the use of the pedal, and the music executed in the same manner as upon the organ or piano-forte. The pressure upon a key causes a simultaneous pressure against one of the bows, bringing it in contact with its neighboring string, and thus producing a sound similar to that made by bowing and fingering upon the violin.

At the same time was exhibited an instrument which produced tunes by tuning forks. The sound of the tuning fork by itself is feeble; but if, while vibrating, it be held over the mouth of a vessel, to give the vibration in unison with the note of the fork, the sound is very much increased. This fact has been long known, but the inventor has availed himself of it in a peculiar manner, in

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the production of this instrument. By means of keys like those of a piano-forte, the forks are struck with a hammer of a peculiar kind — an essential difference being made in the hardness of the hammer for the high tones. The resonance of sound is obtained by means of boxes of thin wood immediately behind the tuning forks. The lower tones are produced by spiral wires, similar to those used as substitutes for bells in common clocks. Some of the notes in this instrument are very sweet, and of considerable volume. There appear, however, some difficulties to be overcome, such as the want of volume of tone in extremities of the scale — limited range — and the different character of sound from the wires; but which the inventor believes to be surmountable.

KEY, or KEY-NOTE. With theorists, a certain fundamental note, or tone, to which the whole of a movement has a certain relation or bearing, to which all its modulations are referred and accommodated, and in which it both commences and concludes. There are but two species of *keys*; one of the major, and one of the minor mode; all the keys in which we employ sharps or flats being deduced from the natural keys of C major and A minor, of which, indeed, the other keys are only transpositions. See articles MAJOR and MINOR.

Every practitioner in the art must have noticed the various *complexions*, so to speak, by which different keys are characterized. Each of the twelve semitones in the scale is capable of further division almost to infinity: it is possible to tune a hundred strings or more, in regular ascent of pitch, between C and C, so as to be perceptibly different to the ear. When all these gradations of sound are mingled together, we hear only a confused noise; when they are made to follow each other at harmonic distance, melody is produced. In the fifteenth century, music was generally written in the key of F and its relative, D minor. This order of sounds was first adopted, probably, on account of its being the most familiar to the ear, as Gardiner, in his "Music of Nature," asserts that the blended impression of the cries of animals, the buzzing of insects, the roar of storms, the murmurs of brooks, and some of the grandest sounds of the natural world, is to be referred to this harmony, and may be denominated *the key of nature*. As science improved, other notes were taken as the centres of systems, by which other keys were formed; and we have now not less than twenty-four keys, both major and minor. Some of them have been characterized by Gardiner, in his notes to the "Lives of Haydn and Mozart."

"The major of C is bold, vigorous, and commanding, suited to the expression of war and enterprise; and its relative, A minor, is plaintive, but not feeble.

"The major of G is gay and sprightly: being the medium key, it is adapted to the greatest range of subjects; and its relative, E minor, is persuasive, soft, and tender.

"The major of D is grand and noble: having life and animation, it is suited to the loftiest purposes; and its relative, B minor, is bewailing, but in too high a tone to excite compassion.

"The major of A is golden, warm, and sunny; and its relative, F sharp minor, is mournfully grand.

"The major of E natural is bright and pellucid, adapted to the most brilliant subjects: though higher than the major of D, it is less loud, as it stretches the voice beyond its natural power; and its relative, C sharp minor, is seldom used. In this key Haydn has written some of his most elegant thoughts.

"The major of F is rich, mild, and contemplative; and its relative, D minor, possesses similar qualities, more solemn and grand.

"The major of B flat is the least interesting of the major keys; it has not sufficient fire to render it majestic or grand; and its relative, G minor, is replete with melancholy.

"The major of E flat is full, soft, and beautiful: it is a key in which all musicians delight: though less decided in its character than some others, the regularity of its beauty renders it a universal favorite; and its relative, C minor, is complaining, and seldom used.

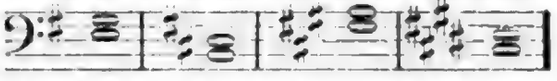
"The major of A flat is unassuming, delicate, and tender; and its relative, F minor, is penitential and gloomy.

"The major of D flat is awfully dark. In this remote key Beethoven has written his sublimest thoughts. He never enters it but for tragic purposes."

We have observed, in tuning the piano-forte, the notes F sharp, C sharp, and G sharp, which form the major thirds of the keys in sharps, are tuned sharper than the major thirds belonging to the flat keys. Hence the evident brilliancy of the one, and tender, melancholy expression of the other: and on stringed instruments it is obvious the character of the keys G, D, A, and E must be more brilliant than any other, from the circumstance of the open strings forming the key note.

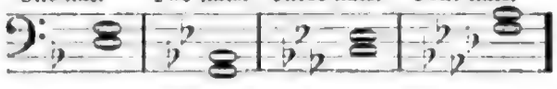
The keys are removed from their natural situation upon the staff by the aid of flats and sharps, placed at the beginning of the staff. If there be one sharp, the keys are the major of G and minor of E natural; if two, the major of D and minor of B natural; if three, the major of A natural and minor of F sharp; if four, the major of E natural and minor of C sharp; thus: —

One sharp. Two sharps. Three sharps. Four sharps.



If there be one flat, the keys are the major of F and minor of D natural; if two, the major of B flat and minor of G natural; if three, the major of E flat and minor of C natural; and if four, the major of A flat and minor of F natural; thus: —

One flat. Two flats. Three flats. Four flats.



Speaking of the different keys, a celebrated writer observes, "that in the tones of woe we invariably recognize the minor third; and in those of joy or exultation, the major third. If four minor thirds be combined, they form the chord of the extreme flat seventh, which excites in us fear and alarm. When the minor third forms the seventh of the relative key, by being compounded with brighter sounds, it loses much of the melancholy which before characterized it, and becomes highly sympathetic. We never fail to utter this

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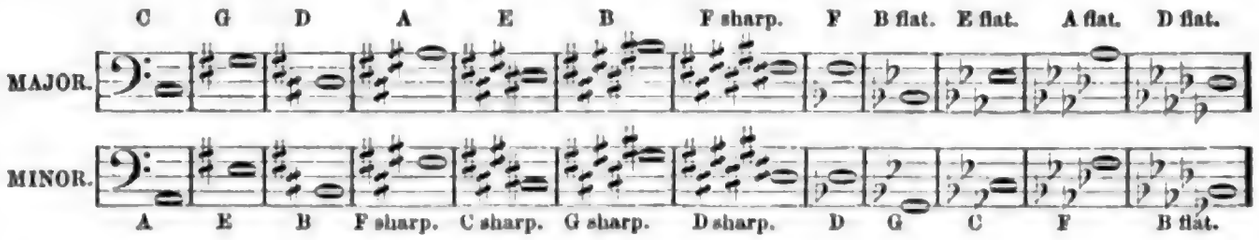
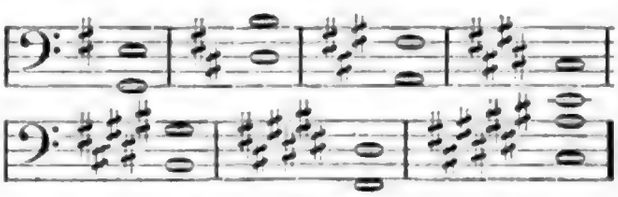
tone in moments of the greatest interest; and it may be regarded as the most affecting chord in music. It is the business of every composer, then, to supply the modulation by which the passions may be awakened; and very much of the effect produced will depend upon the manner in which this modulation is given. And it should always be the object of the vocal performer to copy the manner in which the instinctive tones are uttered; and the power of either to move us will be in proportion to his just conception of the sentiment of his author, and his skill in giving to that sentiment the tone which nature has assigned to it." And we are confident that effects still more novel and interesting may and will be produced, in proportion as the principles of music and the science of harmony, in the variety of keys, are more closely studied and more correctly known.

MAJOR KEYS AND THEIR RELATIVE MINOR.



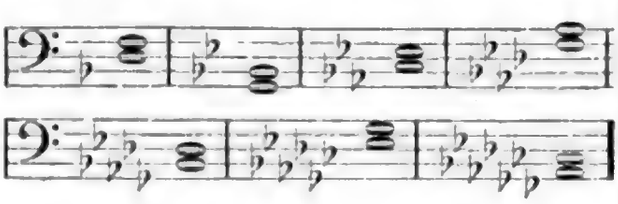
In every octave, or regular succession of eight notes, either ascending or descending, there are five whole tones and two semitones; and, in their natural order, the semitones are fixed between *three* and *four*, and *seven* and *eight* of the scale; or between E and F, and B and C. For the sake of variety, it becomes necessary to change the key, or tonic, which is done by the aid of sharps and flats; and these, placed at the beginning of a piece of music, serve to regulate the leading note, and remove the semitones from letter to letter into any part of the scale.

The following example exhibits the seven major tonics in sharps, and the seven relative minor keys: —



In the above example, the lower notes show *one* of the major scale, and the upper notes *one* of the minor scale.

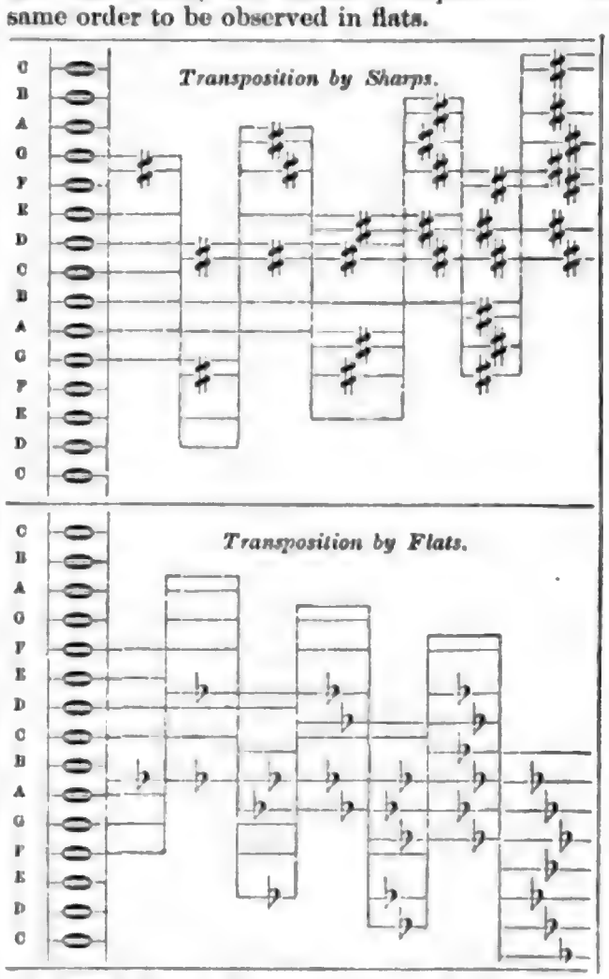
The following example exhibits the seven major tones in flats, with the seven relative minor keys: —



In the above example, the upper notes show *one* of the major scale, and the lower notes *one* of the minor scale.

In speaking of the signatures, the pupil should always name the altered letters, for each and every transposition. The following table shows the situation of the tones and semitones in the several major keys, as well as the effect which flats and sharps have in changing the tonic: —

Explanation.—First column, the *letters*; second column, *natural scale*; third, *first transposition in sharps*; fourth, *second transposition*; fifth, *third transposition*; sixth, *fourth transposition*; seventh, *fifth transposition*; eighth, *sixth transposition*; and the ninth, the *seventh transposition*. The same order to be observed in flats.



When a partial transposition of the scale occurs, the melodious relations of the sounds are changed; and it is necessary for the pupil to understand this change, and be governed by it. In such changes as usually occur in psalmody, namely, *sharping the fourth* and *flatting the seventh*, and extending only for one or two measures, it is unnecessary to change the syllables; but when the change is continued for several measures, the solmization of the new key should be adopted. The change, if possible, should be made before the note of modulation.

KEY BOARD. An instrument for dividing the intervals of the octave. In order that the localities of all the notes on an instrument may be fully explained, we will here expose the

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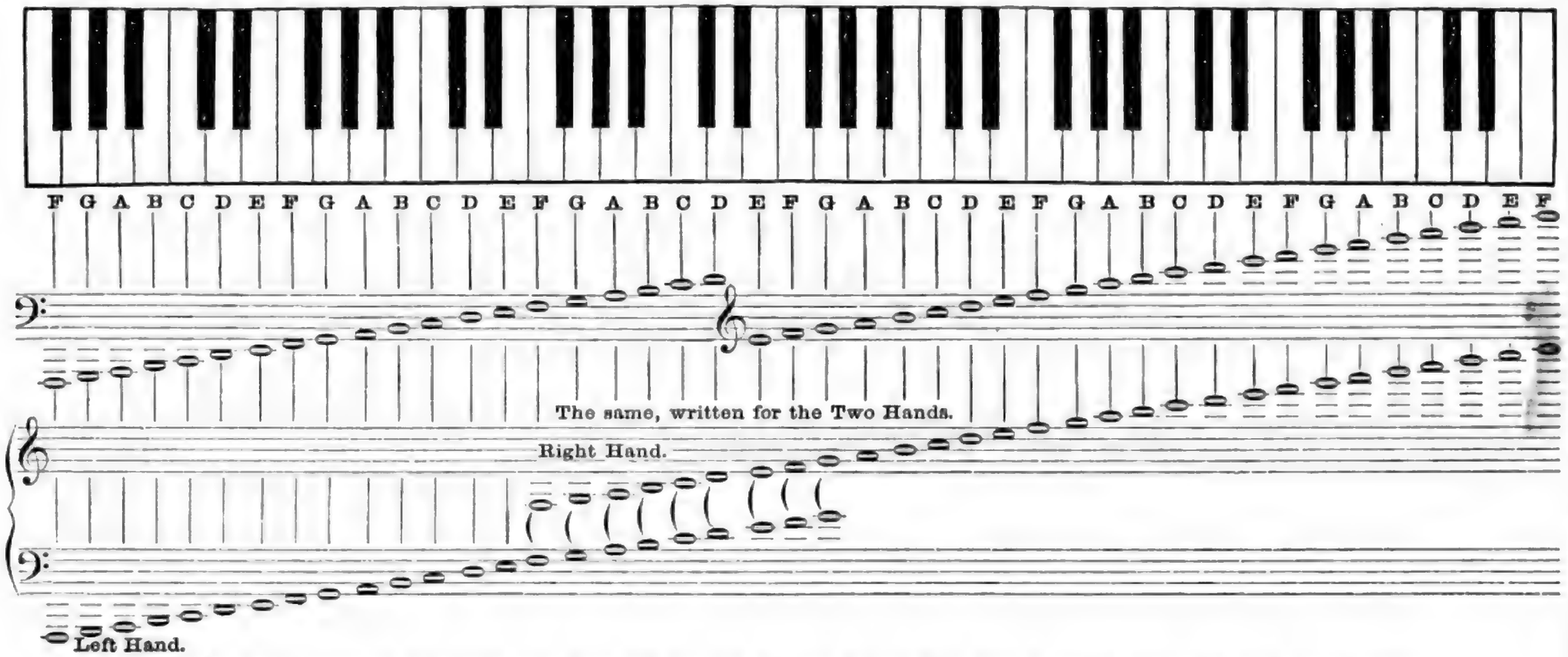
KEY-BOARD of a Six-Octave Piano-Forte, with the Signs which represent the different Keys.

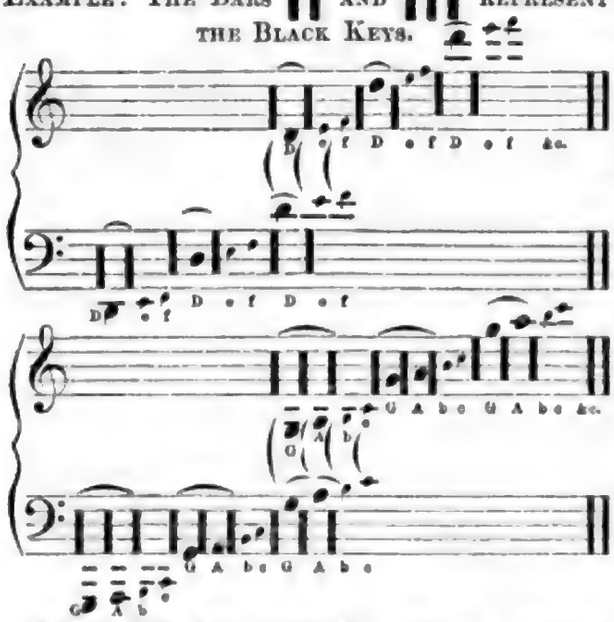


This *key-board* represents forty-three *white* keys and thirty *black* keys. The white keys are all marked by the repetition of the seven letters used in the six octaves. Begin at F, bass, the lowest left hand key, and the name of each *white* key may be learned by the letters. The *black* keys have also signs or names. The lowest left hand black key is F♯, the next G♯, the next A♯, and so on. When the sign ♯ is placed before B or E, the *white* key to the right must be played, as there is only an interval of half a tone between them, and consequently no necessity for a *black* key. In descending, or moving down from right to left, you have first F, then E, and then the *black* key E♭; next D, D♭, C, B, B♭, &c. If the sign ♭ is placed before either C or F, the *white* key next to the left must be played, as there is only an interval of half a tone between them, and consequently no use for a *black* key.

It will be seen by this, that the signs connected by the curved lines ((, express the same keys, or notes: the *upper* notation being used when the right hand descends so low into the bass, the *under*, when the left hand ascends so high into the treble. But sometimes each notation is indifferently used.

Though there is generally a great deal of time lost in the outset in this art, owing to the difficulty of knowing the keys by their notes or signs, the following mnemonic rule, it is hoped, will greatly facilitate the acquirement, and that too in a very short space of time. Observe, there are alternate groups of three white and two black keys. The *white* key between the *two black* ones is invariably D. Of course the two white keys immediately above D are E and F. Again: the *two* white keys between the *three* black ones are invariably G and A; and consequently the two white ones immediately above G and A are B and C.

EXAMPLE: THE BARS ‖ AND ‖| REPRESENT THE BLACK KEYS.



KEYS OF AN ORGAN. Those movable, projecting levers in the front of an organ, so placed as to conveniently receive the fingers of the performer, and which, by a connected movement with the valves, or pallets, admit, or exclude, the wind from the pipes. When a single key of an organ is pressed down, as many sounds are heard as all the stops which are then out furnish to that key: *i. e.*, all those pipes are heard which are permitted by those stops, and that key, to receive the wind.

KHISEL, GIOVANNI GIACOMO, a contrapuntist of the 16th century, and probably a German, resident in Italy, published at Venice, in 1591, "*Libro I. de Madrigali et Motetti à 4 e 5 voci.*"

KHYM, or KYHN, CARL, an instrumental composer, published much music at Augsburg and Vienna since the year 1798.

KIALLMARK, E., was born at Lynn Regis, in Norfolk, in the year 1781. His father was a native of Sweden, and an officer in the service of that state. His mother was a descendant from Mr. Banks, of Yorkshire, a cousin of Sir Joseph Banks. His parents, dying when he was very young, left E. Kiallmark, their only child, without provision, when he was kindly adopted by his maternal grandfather, who spared no expense in his education, and finding that he had a strong passion for music, consented eventually to bring him up to that profession. His grandfather first placed him, at the age of fifteen, (giving a considerable premium,) with a German musician of great pretension; after two years' residence with whom (the only two disagreeable years of his life) he was removed, and from that period depended on his own exertions for a livelihood. Having by the end of his apprenticeship gained a tolerable practical knowledge of the piano-forte, harp, and violin, he commenced professionally by teaching those instruments at a cheap rate, and, not caring about personal fatigue, succeeded in gaining several pupils. He always, however, appropriated a portion of his receipts to the acquirement of musical instruction, and became successively a pupil of Barthelemon, Cobham, Spagnoletti, &c., till at last he found himself, to his great delight, capable of playing in an orchestra, and became a performer, either as deputy or principal, in the oratorios, concerts, music meetings, and theatres. At the early age of twenty-two, he married a young Scotch woman, and at that time, having succeeded in obtaining a very tolerable connection, gave up all his public engagements, and became a piano-forte master. Soon after that period he became intimately acquainted with Von Esch, and although he (as himself would acknowledge) was but an indifferent theorist, yet to his taste and talents, and his friendly hints and instructions, Kiallmark confesses himself deeply indebted. Soon after this, he ventured to publish two or three pieces, although almost unacquainted with the earliest rules in composition. This success induced the music sellers to make fresh applications to him; and, after a short time, he became known as a composer. Kiallmark has since had great success as a piano-forte instructor, seldom teaching less than from nine to twelve hours per day, and for some years has had one or two assistants constantly in his employ. At the suggestion and desire of some of his connections, he was induced to become a party with Logier at the time of his great success in England; and although such was the state of Kiallmark's engagements that he could but seldom find time to see Logier, he yet acknowledges to have derived great pleasure and advantage from his acquaintance. The following are amongst the most favorite pieces of Kiallmark's composition. Piano-forte: "Introduction and Variations to 'Roy's Wife.'" "Introduction to 'Last Rose of Summer.'" Fantasia, "*L'Espérance.*" Fantasia, "*Pas Amour.*" "Fanfare and German Air." "Second German Air." "Harriot, Air with Variations." "Marian, Air with Variations." "*La Revenue,*" divertimento. "*Divertimento Scossise.*" "*Second Divertimento Scossise.*" "*Divertimento Scossise from Naderman.*" "*Second Divertimento Scossise from Naderman.*" "*Rondo, Carnival de Venice.*" "Airs from Rossini." "Russian Air, with Variations." "*Les Fleurs de Printems,*" six books. "Is there a heart, Variations." "There's kauld cail, Variations." "Cease your Funning, Variations." "Bower of Eveleen, Variations." "Robin Adair, Variations." "Rest, weary traveller, Variations." "Caledonian Fantasie." "*Chant Militaire.*" "Young Love's Dream." "Home, sweet Home, Variations." "My pretty page," rondo. "*Les petits Délassemens.*" "Romance, Variations." "Rosabella," &c., &c.

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KIESER, J. J., an organist at Erfurt about the year 1750, composed much music for his instrument.

KIESEWETTER, JOHANN FRIEDRICH, first violin at the Royal Chapel of Anspach, and one of the best performers of the school of Benda, was born at Coburg. He obtained his public situation in the year 1754.

KIESEWETTER, CHRISTOPH GOTTFRIED, son of the preceding, was born at Anspach in 1777. He was a very celebrated violinist, and spent much time in England since the winter of 1821, when he performed at the Philharmonic Concerts in London. An eminent critic states of Kiesewetter's talents as follows: "His first performance at the Philharmonic Concert of London — perhaps the severest test to which power can be brought, because the major part of the audience consists of professors or persons most immediately connected with music — his first performance, we might almost say, was greeted with the very extravagance of approbation and applause. For although his extraordinary ability deserved the most complete expression of the delight which could not but be felt, yet it was remarked amongst the judicious, that the loudest plaudits were mingled with an expression of pleasure bordering on a laugh, a manner which praise adopts when caught by surprise at quaint or unexpected turns, rather than when captivated by solid excellences. By this remark we would not be thought to detract a particle from the abundant talent which we willingly admit Kiesewetter to possess: his abilities are, in every sense of the word, admirable indeed: we merely wish to have it understood that there are points of peculiar skill which, when pushed beyond certain limits, run into defeat, however vehemently applauded these very exertions may be by the multitude of auditors, who are ever more stimulated by novelty and surprise, than by the appropriate disposition of parts and of the whole, which is the result of deep consideration and fine taste. Kiesewetter's command of the instrument appears to render him superior to every possible difficulty, and out of this superabundant power, perhaps, arise those temptations which almost necessarily lead to excess. For, although sobriety of judgment rejects superfluous execution as well as superfluous ornament, yet, when warmed with exercise, there are few who can resist the power of demonstrating acquirements which others have not reached." Kiesewetter performed at the spiritual and other concerts, in London, in the season of 1824. He died, in a state bordering upon misery, in 1827.

KIN. A Chinese instrument possessing a body of thin wood, carved like the top of a violin, to increase resonance — with five strings of silk of different sizes.

KINDERMANN, JOHANN ERASMUS, a celebrated organist at Nuremberg, died in 1655. He composed many practical works, both vocal and instrumental, the latter being chiefly for the organ. His writings bear date from the year 1640 to 1653.

KINDERVATER, JOHANN HEINRICH, a German clergyman, died in 1726. He wrote several works on music; among others one entitled "*De Musica litteratis necessaria.*"

KINDSCHER, L., a singer at the court church at Dessau, published there, in 1792, a collection of twenty-four songs, and at Leipsic, in 1801, a similar collection.

KING. A Chinese instrument, consisting of a frame of wood, with pendent stone, graduated through sixteen notes, and struck with a hammer.

KING, WILLIAM, organist of New College, Oxford, set to music Cowley's "Mistress," and published it with the following title: "Poems of Mr. Cowley and others, composed into Songs and Ayres, with a Thorough Basse for the Theorbo, Harpsecor, or Base Violl," Oxford, 1688.

KING, ROBERT, bachelor in music of Cambridge, in 1696, was one of the band of William and Mary. He composed various airs, printed in the "*Tripla Concordia,*" and set to music many songs, printed in the "Theatre of Music."

KING, CHARLES, educated in the choir of St. Paul's, under Dr. Blow, was at first a supernumerary singer in that cathedral for the small stipend of fourteen pounds a year. In the year 1704, he was admitted to the degree of bachelor in music, in the University of Oxford. King composed some anthems and services, and thereby gave occasion to Dr. Green to say, and indeed he was very fond of saying it, as he thought it was a very witty sentiment, that "Mr. King was a very *serviceable* man." As a musician, he was but little esteemed.

KING, M. P. An English composer, chiefly of vocal music, since the year 1790. Among his works are — Operas: "False Alarms," "Invisible Girl," "Matrimony," "One o'Clock," "Timour the Tartar," "Eight songs and Cantata," Op. 2. Glees for three voices: "It was the nightingale," "Minstrels three, lady, are we," "O, could I flow like thee," "O, whiter than the swan," "When shall we three meet again?" "Who rides on that meteor of fire?" Ducts: "What virtue prompts," "Vows are but breath," "Do not call it sin," "Say, beauteous tyrant," "By the roses of the spring," "Eagle Wings," "Hush, softly." He also published "A general Treatise on Music, particularly on Harmony or Thorough Bass, and its Application to Composition, written on a new Plan," &c.; likewise, several sonatas, rondos, &c., for the pianoforte.

KINOR, or KINNOR. The appellation given to the harp used by David in the curing of Saul. Of the *kinnor*, generally translated *harp*, there is a diversity of opinion; but the one most generally received is, that by it is meant the *lyre* or *harp*, or any stringed instrument of that character. In the Septuagint and the Vulgate, kinnor is so rendered that the name is equivalent to that given by the Greeks and Romans to different forms of lyres, of which there were many. Such being the case, we think the words kinnor and harp synonymous. The ancient lyre or harp was so small that it was intended to be carried in the hand, and it was so light that the player usually danced during his performance. Whether the ancients, particularly the Greeks and Romans,

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had harps like the moderns, large, heavy, and resting on the ground when played, is very doubtful; for, in almost every instance where mention is made of this instrument, it is described as being taken in the hand when played. The Egyptians, however, had large harps, as is evident from preserved paintings and sculptures. We have in its proper place alluded to Jubal as the inventor of the kinnor and organ, or rather as the father of such as handle them; and this is the earliest mention made of the use of musical instruments. Nowhere in the Pentateuch is the kinnor again mentioned; but in 1 Samuel we find that the prophet foretold to Saul that he should meet a company of prophets "coming down from the high place, with a *psaltery*, a *tabret*, a *pipe*, and a *kinnor*." Then it is noticed as used by private persons, shepherds, with a belief that it had a powerful influence over the human passions, and for that purpose David was employed to play before Saul, as previously noticed. From David's time, whose example as sultan, no doubt, recommended it to general use, the *kinnor* is frequently mentioned. It was one of the leading instruments in the orchestra of the tabernacle, and also in the temple in the time of Solomon. Eusebius, one of the early Christian fathers, says that David always carried his lyre with him, to soothe him in his many afflictions, and to sing praises to God. He is said also to have been generally in the tabernacle with his *kinnor* among the prophets, and sang and played as the inspiration came upon him. In 1 Kings, an intimation is given of the material of which the harp was composed. It says that Solomon made harps (*kinnoreth*) of the almug trees, and also psalteries for the singing. It was the harp which the captives at Babylon "hung upon the willows;" and so celebrated were the Hebrews in the use of this instrument, that their conquerors bade them sing their native songs, accompanied with the harp. Among the Hebrews it was played by females as well as males, and was used at feasts, or on occasion of mourning, for its tones might be cheerful or sad, as the occasion might require.

KIRBYE, GEORGE. An English musician, and good madrigalist at the close of the sixteenth and beginning of the seventeenth century. In the year 1597, he and Thomas Weilkes published their first books of English madrigals. Some of his compositions are to be found in the "Triumphs of Oriana."

KIRCHER, ATHANASIUS, a native of Fulda, was born in the year 1601. At the age of eighteen he was admitted into the Society of Jesuits, and after having passed through a regular course of study, became a teacher of philosophy, mathematics, and languages, in the University of Wartzburg. In the year 1631, when the Swedes, under Gustavus Adolphus, entered Germany, he retired into France, and settled in the Jesuits' college at Avignon, where he continued four years. He was then called to Rome to teach mathematics in the Roman college, and he afterwards became professor of the Hebrew language in that city. He died in 1680, having written and published different works to the number of twenty-two volumes in folio, eleven in quarto, and three in octavo. The chief of Kircher's musical works is his "*Musurgia Universalis*." This is divided into ten books. In the preface, the author states that he was aided in the compilation of it by Antonio Maria Abbatini, chapel-master of the churches of Sta. Maria Maggiore, and Pietro, Heredise, in Rome, also by Kapsberger and Carissimi. He apologizes for his attempting to write on the subject of music, who was not a professed musician; but he states, in his defence, that from his youth he had assiduously applied himself to the study of this science. In the first book he treats of the anatomy of the ear, not only in man, but in various kinds of quadrupeds and birds. From this he passes to the consideration of the voice in the human race, and also of the vocal organs in several species of animals. In the second book he speaks of the music of the Hebrews, and gives the forms of some of their instruments. He then proceeds to the music of the Greeks, and of which he gives a general and superficial account. The next book enters deeply into the doctrine of harmonics, first explaining the several kinds of proportion, and afterwards demonstrating the ratios of intervals. This book contains a system of arithmetic, taken from the writings of Boethius and others, in which are contained rules for the addition, subtraction, multiplication, and division of intervals by means of characters adapted to the purpose. The fourth book is entirely on the division of the monochord, and the method of finding the intervals by various geometric and algebraic processes. The fifth book contains directions for the composition of music in consonance. In this he explains the nature of counterpoint, both simple and figurative, and also of fugue, and gives some general rules for composition in one, two, three, and more parts. Towards the close of the book, he speaks of that spurious kind of fugue, called *fuga in nomine*, and not only explains the nature of canon, but gives examples of canons, some of which are very wonderful in their contrivance. He mentions one, which he says might be sung by twelve millions two hundred thousand voices. In the sixth book, he treats of instrumental music, and of the various instruments in use among the moderns. Nearly the whole of this book is taken from the Latin work of Mersennus. At the conclusion he gives a particular description of the great bell at Erfurt. The seventh book contains a comparison between the ancient and modern music, with some specimens of the ancient Greek musical characters, taken from Alypius. This book is of a miscellaneous nature, and, amongst other things, comprises a general enumeration of the most eminent musicians of the author's time, and contains a great variety of fine compositions selected from their works.

The second volume begins with the eighth book. In this is inserted tables of all the possible combinations of numbers, as they relate to musical intervals; as also some minute investigations into the various kinds of metre used in poetry, and particularly Greek and Latin poetry, which are illustrated by musical characters. In the ninth book there is a chapter "*De Sympathiâ et Antipathiâ Sonorum Ratione*," and an experiment here mentioned is truly curious. The author says, if five glasses of the same magnitude are filled, one with aqua vitæ, the second with wine, the third with aqua subtilis, the fourth with a thickish fluid, such as sea water or oil, and the fifth or middle one with common water, and a finger wetted, the

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following effects will be produced: the aqua vitæ will be much agitated, the wine greatly shaken, the aqua subtilis less shaken, and the sea water or other fluid not moved at all. From this experiment we may probably date the invention of *musical glasses*. He then produces instances of the surprising effects wrought by music, beginning with the disposition of Saul, as recorded in sacred writ, which he endeavors to account for mechanically; and he concludes by relating the whole process for the reputed cure of the bite of a tarantula. In treating of echoes, he relates an interesting story from Cardan, which we shall give in his own words. "A friend of mine, having set out on a journey, had a river to cross, and not knowing the word, cried *O*, to which an echo answered, *O*; he, imagining it to be a man, called out in Italian, *Onde devo passar?* it answered *Passa*; and when he asked, *Qui?* But as the waters formed a deep whirlpool there, and made a great noise, he was terrified, and again asked, *Devo passar qui?* the echo returned, *Passa qui*. He repeated the same question often, and still had the same answer. Terrified with the fear of being obliged to swim, in case he attempted to pass, and it being a dark and tempestuous night, he concluded that his respondent was some evil spirit, that wanted to entice him into the torrent. He therefore returned, and on relating his story to Cardan, was convinced by him that it was no demon, but only the sport of nature." The author next proceeds to the description of such instruments as produce music by the rotation of a cylinder; and mentions one, in the form of a star, in the church of a monastery of St. Fulda, so contrived, as, by the motion of a cylinder round its axis, to produce music from a number of small bells. He then describes an instrument to resemble, in its sound, a concert of viols. This was, in fact, a harpsichord with a circular belly, under which was a wheel, one sixth part of which rose above the belly; the strings, which were of the intestines of animals, like those of the harp, were strained into contact with the edge of this wheel, and being rubbed with powdered rosin, produced the tone he speaks of. Kircher mentions, as a contrivance of his own, the *Æolian harp*, which he describes at considerable length. But although he might have been ignorant of the fact, St. Dunstan is said, by Fuller, to have had one which must have been of a nature very similar to Kircher's. In this book it is that he gives an account of the celebrated hydraulic organ of Vitruvius, which no one has hitherto been able to comprehend. The tenth book is on the subject of analogical music, as Kircher has termed it, and the chief intention of it is to demonstrate the harmony of the four elements and of the planetary system. The author endeavors to prove that the principles of harmony are discoverable in the proportions of our bodies, in the passions of the mind, and even in the seven sacraments of the church of Rome. From these he proceeds to the consideration of political and metaphysical harmony; and, in conclusion, to that harmony, if any one can understand what he means by it, which subsists in the several orders of intellectual beings, and which is consummated in the union between God and the universe. In the year 1673, Kircher published his "*Phonurga Nova*," a work in which he explains the nature, properties, and effects of sound.

In this work the author gives a very circumstantial account of that useful instrument called by us the speaking trumpet, the invention of which he claims as his own. Of the power of this trumpet, he says, that with one of fifteen palms in length, he and some companions made themselves heard from different stations, at the distance of two, three, four, and five Italian miles.

To speak in general terms of the works of Kircher, they are chiefly either on subjects of the most remote antiquity, or on such as, from their nature, seem to elude all inquiry; notwithstanding this, the world is under great obligations to him for the "*Musurgia Universalis*." In availing himself of the researches of other learned men, and of all the assistance that he could possibly derive from an extensive correspondence, and the communications of persons eminent both in the theory and practice of music, he has been able to exhibit such a fund of instruction and entertainment, such a variety of curious particulars relative to the principles and gradual progress of the science, and such a number of curious anecdotes respecting the professors of his own time, and the opinions entertained of their works, that we know not which to admire most, his ingenuity or his industry. Notwithstanding the merits of Kircher, his "*Musurgia*," soon after its publication, underwent most severe censures from Meibomius, a German writer of considerable celebrity.

KIRCHHOF, GOTTFRIED, an organist at Halle, died in 1746. He published, at Amsterdam, a work called "*L'A, B, C, Musical*."

KIRCHHOFF, a Saxon harpist, was celebrated in Denmark and Russia, in the latter half of the last century. He wrote much music for his instrument.

KIRCHNER, JOHANN HEINRICH, a singer at Rudolstadt in the year 1799, published, early in the present century, at Armstadt, "*Theoretisch-practisches Handbuch zu einem für künftige Landschullehrer nöthigen Musikalischen Unterricht*," and "12 *Arien zum Gebrauch für Singchöre in Partitur, 1te und 2te Sammlung*."

KIRKMAN. A composer of piano-forte music, resident in London in the latter half of the last century. He published, among other works, "Duets for the Piano-forte," Op. 5. "*Trois Sonat. à quatre Mains*;" "Three Sonatas for the Harpsichord, with V.," Op. 8. "Sonata for the Piano-forte;" "Duets for the Piano-forte." He also published "Eight Ballads," dedicated to the Marchioness of Salisbury, Op. 10; and in conjunction with Keeble, "Forty Interludes, to be played between the Verses of the Psalms."

KIRMAYER, WOLFGANG, chamber musician to a nobleman at Munich, was known by his composition of serenatas, notturnos, and other violin music. He died in 1795.

KIRMAIR, FRIEDRICH JOSEPH, was, in 1803, appointed chamber musician to the Duke of Saxe-Gotha. He is celebrated as a pianist, and performed in public in almost all the large towns of the continent. In 1795, he was appointed music master to the Queen of Prussia. His works for the piano-forte are numerous, and

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have been chiefly published at Berlin and Offenbach. The following are among his more favorite compositions: "*Deux Sonat. pour Clav., V. Oblig., et B., ad lib., composés de divers Thèmes et Passages tirés de l'Opéra 'La Fl. Magique,' arrangées par les Amateurs,*" Op. 9, Offenbach. "*Trois Sonat. progress. pour le Clav. avec V. et B.,*" Op. 8, Offenbach. "*Gr. Sonat. avec Acc. Oblig.,*" Op. 21, Offenbach. "*Gr. Sonat. avec V. Oblig. et B. ad lib.,*" Offenbach. "*Sonat. avec Acc. de V. et B.,*" Op. 23, Offenbach. "*Trois Sonat. pour les Amateurs,*" Op. 12, Offenbach. "*Sonat. avec un Toccato pour le Clav. dans le Stile de Clementi,*" Op. 17, Offenbach.

KIRNBERGER, JOHANN PHILIP, a native of Berlin, was a pupil of Sebastian Bach, and possessed great musical learning. His knowledge of counterpoint and of all the laws and subtilties of canon and fugue are indisputable; but in his compositions he is often dry and crude, and he appears to have been perpetually striving at new passages and effects, with which his invention did not very liberally supply him. He died in the year 1783. His principal works were theoretical and didactic, and are as follows: "*Die Kunst des reinen Satzes, &c.,*" i. e., the art of pure composition explained on certain principles and by means of examples, 1774. "*Grundsätze des Generalbasses, &c.,*" i. e., principles of thorough bass, forming the first elements of composition, 1781, with many plates. "*Gedanken über die verschiedenen Lehrarten, &c.,*" i. e., ideas on the different methods of composition, 1782. "*Anleitung zur Sing-komposition mit Oden in verschiedenen sylbenmasen,*" i. e., instructions for learning vocal composition, 1782. "*Die wahren Grundsätze zum Gebrauch der Harmonie,*" i. e., principles of harmony, &c., 1773. This last work is attributed to Kirnberger by Kollmann and the editors of the "*Dict. Hist. des Musiciens,*" but by Gerber it is said to be from the pen of Schulzen. The chief of the musical articles in the first volume of Sulzer's "Theory of the Fine Arts," were also written by Kirnberger. His practical works are chiefly sacred.

KIRSTEN, FRIEDRICH, an organist at Dresden, published, between the years 1770 and 1797, several works of piano-forte music, also "*Lieder für gesellige und einsame Freuden gedichtet von Fr. Voigt und fürs Clavier gesetzt,*" Hamburg.

KIRSTEN, MICHAEL, organist at Breslau, died in 1742. He wrote some church music.

KIT. The name of a small or pocket violin, used by dancing masters. Its length is about sixteen inches, and that of the bow about seventeen.

KITTEL, CHRISTOPH, court organist and composer at Dresden, published there, in 1657, twelve canticles for four voices.

KITTEL, JOHANN CHRISTIAN, organist at Erfurt, was born there in 1732. He was a pupil of the great Sebastian Bach, and in all respects worthy of his master. He published "*6 Sons. fürs Klavier,*" 1787; "*Der angehende practische Organist oder anweisung zum Zweckmätzigen gebrauch der Orgel bey Gottesverehrungen in Beyspielen, Erste Abtheilung,*" Erfurt, 1801; "*Neues Choralbuch 200 theils bezifferte, theils vierstimmig ausgesetzte Choräle, desgleichen kleine vorspiele enthaltend,*" Altona, 1803; "*Hymne an das jahrhundert vierstimmig,*" Hamburg, 1801; "*Grosse Präludien für die Orgel 2d abtheilungen,*" Leipsic. Kittel died at Erfurt, in the year 1809.

KLACKEL, STEPHAN, or PATEN, chapelmaster at Prague, was born in 1753. He was an excellent violinist, and was heard in most of the capitals of Europe. He died in 1788.

KLANG. (G.) Sound.

KLANGESCHLECHT. (G.) A genus of sound; as, *chromatisches klangeschlecht*, the chromatic genus.

KLAPPE. (G.) A key belonging to any wind instrument.

KLAPPEN FLUGELHORN. (G.) The keyed bugle.

KLAPPTROMPETE. (G.) A keyed trumpet.

KLEEBERG, C. G., an organist and composer at Gera, in Upper Saxony, published, among other works, "*Trois Duos pour deux Violons,*" Op. 1, 1794, and "*Tänze am Klavier,*" Op. 6. He died in 1811.

KLEIN, JACOB, an instrumental composer, published at Amsterdam, about the year 1750, "*Six Sonates à Hautbois et B. C.*" Op. 1. "*6 Dergl.,*" Op. 2, and "*Six Sonates à une B. de Violon et B. C.,*" Op. 3.

KLEIN. (G.) Minor, in regard to intervals.

KLEIN, JOHANN JOSEPH, organist at Eisenach, published at Gera, in 1783, a work entitled "*Versuch eines Lehrbuchs, &c.,*" i. e., an essay towards systematic instruction in practical music. In 1785 appeared his "*Choralbuch mit einem vorberichte, &c.,*" i. e., a choral book, with an introduction relative to that style of music in the church service. He also published "*Vorschläge zur verbesserung der gewöhnlichen Singschulen in Deutschland,*" Leips. Mus. Zeit. 1799, No. 30. "*Ueber die Tonzeichen, nebst vorschlag einer kleinen veränderung in absicht der benennung der Töne,*" Leips. Mus. Zeit. 1799, No. 41. "*Lehrbuch der theoretischen Musik in systematischer ordnung entworfen von u. s. w. mit kupfern,*" Leipsic and Gera, 1801. The plates in this work consist of scales and passages for most wind instruments. Lastly, "*Neues vollstandiges Choralbuch zum Gebrauch beym Gottesdienste, nebst einem kurzen Vorbericht von der Choral Mus.,*" Rudolstadt, 1802.

KLEIN, HEINRICH, a professor of music at Presburg, in Hungary, born in 1756, was a pupil of Kirnberger, and an excellent pianist. He has written many masses, besides other vocal and instrumental music.

KLEINE, ANDREAS, a celebrated organist, was born in Thuringia in 1650. He composed some church and dramatic music, and died at Copenhagen.

KLEINHEINZ, FRANZ XAVER. A pianist, who first resided at Vienna, and then at Pesth, in Hungary. He was considered in Germany as an excellent composer. The following are among his principal compositions: "*Trois Sonates pour le Clav. avec V. Obl.,*" 1789. "*Var. sur 'La ci darem la mano, &c.,' pour le Clav.*" "*Var. sur 'Ein Mädchem oder Weibchen, &c.' No. 2,*" 1797. "*Douze Var. pour le Clav. sur 'Chaste Fille de Latone, &c.'*

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de Gluck, No. 3." "*Douze Var. pour le Clav.,*" Op. 4, 1799. "*Gr. Sonate pour le Clav.,*" Op. 5, 1800. "*Sonate pour le Clav.,*" Op. 6, 1800. "*Sonate pour le Clav.,*" Op. 7, 1801. "*Deux Sonates pour le Clav., avec V.,*" Op. 8. "*Trio pour Clav., V., ou Clar. et B.,*" Op. 13. "*Sonate à quatre Mains pour le Clav.,*" Op. 12, 1803. "*Hektors Abschied, der Handschuh, die Erwartung, alle drey mit Begleitung der Klaviers.*" "*Der Kampf, für Gesang mit Klavierbegleitung,*" and "*Trois gr. Sonates pour P. F.,*" Op. 17, Leipsic.

KLEINKNECHT, JOHANN WOLFGANG, concert master to the Margrave of Anspach, was born at Ulm in 1715. He commenced his studies of gymnastics in that town, and there acquired the extensive attainments which he afterwards displayed. His father instructed him in music, and he made such wonderful progress, that at eight years old he played the violin before the Duke of Wurtemburg, and at different courts, where he was generally admired. Encouraged by his first success, he resolved to devote himself entirely to music. Chance favored his design. The Duke of Wurtemburg named him, in 1773, his chamber musician, and sent him in this capacity to his chapel at Stuttgard, where Brecianello, one of the first violinists of his time, was then chapel-master. He was the first model upon which young Kleinknecht attempted to form himself.

After the death of the duke, he travelled to different courts, and obtained a situation as violinist at the chapel of Eisenach. Here the consort of the Margrave of Bayreuth heard and engaged him for a fête, to be given on the birthday of the margrave. The comforts he observed at this court, and the favor showed him by the prince, made him forget Eisenach, and he accepted the situation of concert master at Bayreuth. About this time he became acquainted with Benda, and his style pleased him so much that he adopted it. His first enthusiasm being evaporated, he remembered the Duke of Eisenach, who had treated him so kindly, and began to reproach himself with ingratitude for having left his patron without permission. With the design of atoning for his fault, he feigned a desire to visit again the different musical academies, and demanded his dismissal. As soon as he obtained it, he went to Eisenach to offer his services to his old master, who received them with undiminished kindness. He employed the time he remained there (till the death of the duke) in cultivating his talents. He was then made leader of the excellent orchestra of the theatre of Dresden, for which Hasse composed, and filled this station with the greatest *éclat* till his death, which happened in 1775. He was considered a very good leader.

KLEINKNECHT, JACOB FRIEDRICH, second son of the preceding, was born at Ulm in 1722. He published many instrumental compositions, and was chapel-master to the court of Anspach at the time of his death, which took place there in 1794.

KLEMME, JOHANN, a Saxon by birth, and a celebrated organist and church musician, was patronized for his early proficiency in music by Christian II., Elector of Saxony. That prince committed him to the tuition of the ablest masters in the court of Dresden, and he was instructed and maintained at his expense for nearly six years, when the elector died. Fortunately for Klemme, the succeeding elector was also a lover of music; and observing his desire for improvement, he placed him for further instruction under Christian Erbach, an organist and composer at Augsburg, with whom he studied three years. At the expiration of this term he returned to Dresden, and was soon afterwards appointed master of the electoral chapel, and organist to the elector.

The works of Klemme are thirty-six for the organ, composed after the manner of voluntaries, and published at Dresden in the year 1631. He was likewise the author of a set of spiritual madrigals, in the German language, for four, five, and six voices, and he assisted in the publication of the second part of the *Symphoniæ Sacræ* of Schütz. Klemme is considered to have been one of the most skilful harmonists of his time.

KLENGEL, A. A. A German composer, residing in Austria. In the review of his "6 *Notturni*" for the piano-forte, the editor of the Quarterly Musical Journal speaks very highly of Klengel, whose compositions, he says, remind him of Haydn. (Musical Review, vol. iv. p. 117.) Among his works are, "*Premier Concert. en Si, avec Orch. ou deux V. T. et Vc.,*" Op. 4. "*Air Suisse pour P. F. et Clav.,*" Op. 30. "*Divertissement,*" Op. 6. "*Rondo Militaire,*" Op. 12. "*La Promenade sur Mer interrompue par la Tempête, Souvenir d'Italie,*" Op. 19. "*Rondo Pastoral,*" Op. 20. "*Fantaisie sur un Air Cosaque,*" Op. 22. "*Fantaisie sur un Air Russe,*" Op. 25. "*Rondo sixième,*" Op. 26. "*Rondo huitième,*" Op. 28. "*Quinze Sonatines faciles et progressives.*" "*Variations d'un Andante,*" Op. 16. *Variations d'un Thème tiré de Figaro,*" Op. 17.

KLES, F., a German instrumental composer, published some violin concertos at Breslau, since the year 1786.

KLETZINSKI, JOHANN, an instrumental composer of some eminence, resided at Vienna in the latter part of the last century, and published there several operas of violin music.

KLINGENSTEIN, BERNHARD. Director of the music at Augsburg in the year 1600. He published many sacred compositions for the church.

KLOCKENBRING, FRIEDRICH ARNOLD, secretary to a government office at Hanover, published there, in 1787, a work entitled "*Aussetzungen verschiedenen, &c.,*" in which may be found the following dissertations: 1st, On the state of music in the countries newly discovered in the South Seas, and especially on the difference of the system of intervals of those people from our harmonic rules. 2dly, A letter on the question, If young persons in the higher ranks of society ought to learn music? 3dly, The answer of a lady to the preceding letter. Klockenbring was a very celebrated musical amateur. He died in 1795.

KLOEFFLER, JOHANN FRIEDRICH, an instrumental composer, published many works for the flute, violin, and piano-forte. He died at Steinfurt about the year 1792.

KLOSE, F. J., a native of London, studied composition and the piano-forte under a variety of masters, among the principal of whom was the celebrated Francesco Tomich. Klose was an able instrumental performer, and a member of

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most of the orchestras in London, particularly of the King's Theatre, and Concert of Ancient Music, the whole of which, with the exception of the last, he resigned, to devote himself exclusively to teaching and composition. As a composer, he was most esteemed for facile works. He also excelled in ballads of a pathetic and sentimental cast, of which several have acquired some degree of celebrity, as for instance, "The rose had been washed," by Cowper; "My native land, good night," by Lord Byron; and "Canst thou bid my heart forget," from Glenarvon, &c., &c. He is likewise the author of several ballets and detached pieces, which have been performed with success at the King's Theatre. The catalogue of his works is too extensive for insertion in this place, but the following are, (in addition to the above,) we believe, among the most useful and popular of his publications: "Practical Hints for acquiring Thorough Bass." "Instruction Book for P. F." "Six Sonatinas for P. F. and Violin." "Grand Sonata for P. F., Fl., and Violo." "Fourth Divertimento, with Henri Quatre, for P. F. and Fl., or Horn." "Preludes for P. F." "Selected Melodies, Books 1, 2, and 3." "Selected Melodies, Hibernian, Book 1." "Selected Melodies, Caledonian, Book 1." "Selected Melodies, Cambrian, Book 1." "Selected Melodies, French, (Duets,) Books 1 and 2." "*Les Desguisemens Amoureux, grand Ballet, performed at the King's Theatre, in six numbers.*" Various songs, &c.

KLUGLING. Organist of the Church of St. Peter and St. Paul at Dantzic, in 1782. He was considered among the best composers of his time on the organ and harpsichord, in the style of Schobert.

KNAFEL, JOSEPH LEOPOLD. A musician, resident at Vienna, known by the following compositions: "*Sept Variations pour le Clav. sur le Chœur des Papagenos,*" Vienna, 1799. "*Six Variations pour la Harpe, sur le Trio, 'Pria ch' io l' impegno,'*" Vienna, 1799. And *Recueil pour la Harpe à crochets, cah.* 1," 1803.

KNAPTON, PHILIP, was born at York in the year 1788. He received his musical education under Dr. Hague, professor of music in the University of Cambridge, after which he returned to his native city. He published "Three Sonatas for the Piano-forte," and various other works for the voice, the piano-forte, and the harp, which have been favorably received by the public: of these, his song, "There be none of beauty's daughters," and his "Mrs. Macdonald," "Greek Air," "Caller Herring," &c., for the piano-forte, are generally known. He has composed several overtures for a full band, piano-forte concertos, &c.

KNECHT, JUSTIN HEINRICH, master of a Lutheran school, and director of the music at Biberach, in Suabia, was born there in 1752. His father was his first master in music, who, however, was not sufficiently versed in the science to do more for his son than teach him a few songs and tunes on the violin. Cramer, organist of the Catholic church in the same town, first taught young Knecht the principles of composition, in which he made such progress as, at the end of six months, to render his master's further services unnecessary. At the age of twelve he made his first public attempt at composition by an opera entitled "*Abel und Cain.*" The genius which he evinced in this work attracted the notice of the privy counsellor Wieland, who felt the liveliest interest for the young composer, and not only encouraged him to continue his studies, but admitted him into his household, where he had access to the works of the greatest masters, and was also taught the Italian language. From this time, Knecht familiarized himself with the sacred, dramatic, and chamber music of the most celebrated composers of the various countries of Europe, increasing, during the same period, his theoretical knowledge by the perusal of the best didactic works. He further taught himself the flute, hautboy, horn, and trumpet; but the delicacy of his lungs obliged him soon afterwards to renounce these instruments. In 1768, he went to the collegiate church of Esslingen, where he continued the study of music under Schmidt, then chapel-master of that church. Here the lessons on the organ of Schmidt, and the perusal of the scores of Bach, Marpurg, and Graun served to complete his taste, and to develop those talents for which he afterwards became so eminent. After having remained three years at Esslingen, he prepared to go to the university, when Doll, director of the music in his native town, resigned his office, on account of his advanced age, and young Knecht, then only nineteen, was unanimously chosen his successor. He since resided almost continually at Biberach, and published, chiefly at Leipsic and Munich, a great variety of theoretical and practical works for the organ and piano-forte. Among these are the following: "The Musical Portrait of Nature, a Gr. Symph." "Short practical Piano-forte School, consisting of Exercises and easy Pieces in the most usual Major and Minor Modes, with marked Fingers and written-out Graces, four books." "Complete School for the Organ, for Beginners and those farther advanced, in three Parts, forming one thick Volume folio." "Organ Pieces for Beginners and Practitioners, No. 1." "New and complete Collection of all kinds of Preludes, Finales, Fantasies, Versettes, Fugettes, and Fugues, for Beginners and such as are more advanced on the Organ and Piano." "The 23d Psalm, for four Voices and Orchestra." And "Miriam and Deborah, from the tenth Canto of Klopstock's 'Messiah.'"

KNELL. The slow, periodical sound of a single deep-toned bell, rung at a funeral.

KNOEP, LUDER, an organist and composer of light instrumental music, resided at Bremen in the middle of the seventeenth century.

KNOOP, GEORGE, whose abilities as a performer on the violoncello were highly esteemed in this country, died at Philadelphia on the 25th day of December, 1849. The orchestras of the theatres performed a dirge at his burial in honor of him.

KNUPFER, SEBASTIAN, a singer and director of the music at Leipsic, was born in 1633. Some of his compositions for the church were much celebrated in Germany. He died in 1676.

KNYVETT, CHARLES, eldest son of Mr. Knyvett, organist to his majesty, an immediate descendant and representative of Sir John Knyvett, of the county of Norfolk, who, in the

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reign of James I., arrested Guy Fawkes, and for that service was created Lord Knyvett, Baron Eskrigg or Askrigg. The family is ancient, and can be traced to William the Conqueror. Charles Knyvett received the vocal department of his musical education under Sir William Parsons, and studied the organ and piano under S. Webbe. He was appointed organist to the parish church of St. George, Hanover Square, in 1802. He was also a director of the Vocal Concerts in Hanover Square, conjointly with his brother, W. Knyvett, and Messrs. Greatorex and Bartleman. He afterwards engaged as a teacher of thorough bass and the piano-forte, in London, in which capacity he was very eminent.

KNYVETT, WILLIAM, younger brother of the preceding, was an eminent counter tenor singer, equally admired for the sweetness of his voice and the high finish and delicacy of his style in part singing. This gentleman and his brother are among the very few English singers remarkable for correctness in the musical enunciation of the words of the English language. He first commenced orchestral singing at the Concert of Ancient Music about the year 1795, since which period he has assisted in all the most important concerts and music meetings in London and the provincial towns. As a writer of glees, his productions are airy and elegant.

KOBELIUS, JOHANN AUGUSTIN, a German chapel-master at a town near Halle, was born in 1674. He wrote several operas for the German theatres between 1716 and 1729. He died at Weissenfels in 1731.

KOBRICHT, JOHANN ANTON. Organist at Landsberg, in Bavaria, between the years 1748 and 1767. He published at Nuremberg and Augsburg thirteen works, consisting chiefly of harpsichord and organ music. The last of his publications that we have heard of was dated in the year 1788.

KOCH, ANTON ALBRECHT, chapel-master to the Prince of Bernstadt, resided chiefly at Breslau, and published many operas and other music. He died at Oels in 1745.

KOCH, HEINRICH CHRISTOPH, chamber musician to the Prince of Schwartzburg Rudolstadt, was born, 1749, at Rudolstadt; and in the year 1772 he was sent by his prince to Weimar, to complete his studies on the violin under the celebrated Goepfert, then principal chamber musician at that court. Koch published, in 1782, at Rudolstadt, "*Versuch einer Anleitung zur Mus. Composition,*" (first volume,) which is considered a work of great merit and perspicuity. The second volume appeared in 1787, and the third in 1793. "*Journal der Tonkunst,*" first and second parts, 1795. "*Trauerkantate,*" 1790. "*Kantate bey der glucklichen Zurückkünft der beyden Prinzen,*" 1790. "*Die Stimme der Freude in Hygeens Haine,*" 1790. And lastly, his most celebrated work, "*Musikalisches Lexicon, welches die theoretische und practische Tonkunst, encyclopädisch bearbeitet, alle alten und neuen Künstwörter erklärt, und die alten und neuen Instrumente beschrieben enthält,*" Frankfort, 1802.

KOCH, JOHANN A. C., director of the opera buffa at Potsdam, in 1774. He was a good violinist and performer on the double bass. He composed some dramatic music, and translated into German the French opera, "*Le Bûcheron,*" music by Philidor.

KOEHLER, GOTTLIEB HEINRICH, a musician at Leipsic, published, since the year 1789, at the above town and at Dresden, various light instrumental pieces for the piano-forte, violin, flute, &c.; also, several collections of songs.

KOELLNER, BERNHARD WILHELM, author of "*Specim. Acad. de Principiis Harmoniæ Musicæ,*" Londini Gothorum, 1777.

KOELLNER, W. M. L. A German composer of vocal and instrumental music subsequently to the year 1791.

KOENIG, JOHANN M., of Ellrich, in Prussia, published, in 1782, 1783, and 1784, some vocal and dramatic music.

KOENIGSPERGER, R. S. MARIANUS, a Benedictine monk, published at Augsburg, between the years 1740 and 1760, twenty-two works of vocal and instrumental music. Some of these contain six masses, others six litanies.

KOENIGSLOW, JOHANN WILHELM VON, organist at Lubec, was born in Lubec in 1745. He composed and arranged much sacred music.

KOERBER, IGNAZ, chamber musician and performer on the horn to the Duke of Saxe-Gotha, was born at Mentz about the year 1744, and was very celebrated on his instrument. He resided during many years at Paris, where he rivalled the celebrated Punto. In 1785 he established a music warehouse at Gotha. It is said that late in life he changed his instrument for the bassoon, on which he attained an equal degree of eminence.

KOHATH, GERSHOM, and MERARI. These three families, in the time of David, furnished those who took the lead of the choral services; and those of Heman, a descendant of Kohath, Asaph of Gershom, and Ethan, sometimes called Jeduthun, of Merari, were the chief musicians. Four thousand Levites were divided into twenty-four classes, who chanted the inspired songs employed in their magnificent and impressive worship, accompanying their voices with various kinds of instruments. Each of these classes was under the superintendence of a leader, and performed their duties by turns — each class a week at a time. The whole were under the direction of Heman, Asaph, and Ethan, and probably, on certain occasions, were brought together and united in the performance. Their knowledge of *harmony* was very small: perhaps they knew nothing of the *science* as at present understood.

KOLB, JOHANN BAPTIST, a musician at Fürth, near Nuremberg, was born in 1743. He was a pupil of Haydn, and published at Paris, about 1782, six violin quartets. Many of his manuscript publications are to be found at Hamburg.

KOLBERER, CAJETAN. A Benedictine monk

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in Bavaria, and composer of sacred music in the early part of the last century.

KOLLMAN, AUGUST FRIEDRICH CARL, organist of his majesty's German Chapel, St. James's, was born in the year 1756 at Engelbostel, a village near Hanover, where his father was organist and schoolmaster. Though the son was intended for a similar station in life, he improved the opportunity of learning Latin with the son of the pastor of his village; and from the age of fourteen he frequented, during two years, the gymnasium at Hanover, in the second class. The succeeding five years he passed partly with his parents and partly at Hanover, where he learned music of J. C. Boettner, an able organist in J. S. Bach's style. In 1779 he was admitted into the academy (improperly called seminary) for intended schoolmasters to the electorate, now kingdom, of Hanover. Here he learned that methodical and systematical manner of teaching, which was very advantageous to him, not only in school instruction, but also in teaching music, and particularly in writing his musical treatises: he, at the same time, constantly heard or assisted Boettner on the organ of the principal church, (*marktkirche*,) also entirely officiated for him during six weeks that he was ill. At the end of 1781 he went to Lüne, a Protestant establishment for noble ladies, still called a convent, near Luneburg, where he had been appointed organist and schoolmaster, and had the encouragement of meeting with much approbation. But his majesty commanding that a person should be sent by the Hanoverian government to fill the place of organist and schoolmaster at the Royal German Chapel, St. James's, Kollman was fixed on, and, in consequence of his new appointment, went to London in the autumn of 1782.

Here, though the school took him up part of four days every week, it left him sufficient time for attending to musical pursuits, as his publications will evince. Since the demise of Queen Charlotte, the school has been altogether discontinued. With respect to music, though Kollman, in England, applied himself principally to its theoretical department, he still found some time for practical composition and giving instructions in the science. His works divide themselves into three classes, namely, first, theoretical works, and other musical writings; secondly, theoretico-practical works, being compositions with theoretical explanations; and thirdly, practical works only. A distinct analysis of the contents of the first class of his works is given in the "Quarterly Musical Register," No. 1 and 2. The following is a list of the books: 1. "An Essay on Musical Harmony," folio, London, 1796. 2. "A new Theory of Musical Harmony," folio, London, 1806; and a second improved edition of it in 1812. 3. "An Essay on Practical Composition," folio, London, 1799; and a second improved edition of it in 1812. 4. "A Second Practical Guide to Thorough Bass," folio, London, 1807. N. B. This supersedes the first guide, and is not a second part of it. 5. "The Quarterly Musical Register," Nos. 1 and 2, octavo, 1812. 6. "Remarks on what Mr. J. B. Logier calls his new System of Musical Education," in the *Musicalische Zeitung* of Leipsic, 1821; and a sequel to the same, March, 1822. The second class, or theoretico-practical works, are, 1. "Twelve Analyzed Fugues for two Performers, with double Counterpoints in all Intervals, and Introductory Explanations," Op. 10, second edition, London, 1823. 2. "The Melody of the Hundredth Psalm, with Examples and Directions for a hundred different Harmonies, in four Parts," Op. 9, London, 1809. 3. "An Introduction to extemporary Modulation," Op. 11, London, 1820. 4. "The First Beginning on the Piano-forte, according to an improved Method of teaching Beginners," Op. 5, London, 1796. 5. "An Analyzed Symphony for the Piano-forte, Violin, and Bass," Op. 8, London, 1789. 6. "A Rondo on the Chord of the diminished Seventh," one sheet, 1810. Of the third class, the principal work is, "Concerto for the Piano-forte and an Orchestra, with the Cadences, as performed in public by Master Kollman," Op. 8, 1804. He died in 1829.

KONINCK, SERVAAS DE, a Dutch composer, died at Amsterdam about 1720. He published several collections of songs and some motets.

KONIZEK, a celebrated violinist at Prague, flourished about the year 1722. He was the master of the renowned A. F. Benda.

KOPPRASCH. A German performer on the bassoon, and composer for his instrument, towards the latter end of the last century.

KOSPOTH, OTTO CARL ERDMANN FREYHERR VON, chamberlain to the Prussian court, and canon at Magdeburg, was one of the most distinguished musical amateurs of Berlin. He published several vocal works for the church and theatre, also some instrumental music. His compositions bear date from the year 1787 to 1798.

KOSSLOWSKY, J. Chapel-master to the last King of Poland at Warsaw. He followed his royal master into Prussia, and on his decease, shortly afterwards, wrote the music for his funeral. He subsequently was appointed inspector of the Imperial Chapel at St. Petersburg, and in 1804 the funeral music which he wrote for the king was performed by the whole band of the Imperial Chapel on the death of Giornovichi, Madame Mara taking the principal solo part. Kosslowsky also published some songs, and collections of *Polonoises*.

KOTZWARA, FRANZ. This musician was born in Prague, and went to London about the year 1791, after which he published some songs and instrumental music.

KOZELUCH, LEOPOLD, was born in Bohemia in 1753, and resided during the greater part of his life at Vienna. He wrote a great number of concertos, sonatas, and other pieces for the piano-forte; and his works first became celebrated in England in the year 1785, by the neat and accurate execution of them by Mlle. Paradies, the blind performer on the harpsichord. They are in general very excellent, possessing solidity, good taste, and correct harmony. Those of his sonatas, with obligato accompaniments for a violin and violoncello, are eminent for their taste, elegance, and propriety, for the adagios, and the art with which the passages are varied to suit the characters of the several instruments. The

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following list contains Kozeluch's principal works. Vocal: "*Mazet*," a French comic opera; "*Didone Abandonnata*," a serious Italian opera; "*Mosè in Egitto*," an oratorio, 1787; this was performed at Vienna, for the benefit of the widows of musicians, by an orchestra of five hundred performers; many ariettes for Italian operas; many choruses and ariettes for German operas; many cantatas, among which latter are, "*Complainte sur la Mort de Marie-Thérèse, pour le Clavécin*," 1781. "*Joseph le Bienfaiteur de l'Humanité, un Extrait pour le Clav.*" "*Eine Hirtin, die die liebe*," recitative and air, 1785. "*Cantate pour un Soprano, en Italien, avec Vc. et le Clav., et avec Acc. de deux Violons, deux Hautbois, deux Cors, deux Violes et Basse.*" Besides these, there are several collections of songs, with an accompaniment for the piano-forte; the last opera of which, entitled "*Douze Ariettes Ital., Fran., et Allemandes, tirées de Metastase*," was published in 1799. For the piano-forte: "About fifty Concertos, with Accompaniments;" "*Trois Concertos, à quatre mains;*" "A Concerto for two Piano-fortes;" eight or nine only of these concertos have been printed; above "Sixty Sonatas," of which more than forty have been printed, and among them three *à quatre mains*. For other instruments: "Serenades for Wind Instruments and others; "Trios and Quatuors for Violin;" "Thirty Symphonies," some of which have been printed at Vienna; "Two Concertos for the Clarinet, and six Concertos for the Violoncello."

KOZELUCH, JOHANN ANTON, chapel-master at the metropolitan church at Prague, was born in Bohemia, in 1738. He is considered as having been one of the greatest masters of his time, both in his compositions for the church and theatre. Among the latter, his two operas, "*Demophoon*" and "*Alessandro in Indie*," were highly celebrated. Chladni speaks very highly of an oratorio by J. A. Kozeluch, entitled "*La Mort d'Abel*."

KRACHER, JOSEPH MATTHIAS, an organist near Salzburg, in Germany, was born in 1752. Previously to the year 1803, he had composed some excellent sacred music.

KRANZ, JOHANN FRIEDRICH, chamber musician and violinist, in the service of the Duke of Saxe-Weimar, was born in that town in 1754. He received his musical education partly in Italy, and in 1803 was appointed chapel-master at Stuttgard, succeeding in that situation to Zumsteeg. He has composed some pleasing vocal music.

KRAUS, JOSEPH, chapel-master to the King of Sweden, was at Manheim in 1756. He was a pupil of the Abbé Vogler. His compositions were numerous, consisting of dramatic and instrumental music. He died at Stockholm in 1792.

KRAUSE, CHRISTIAN GOTTFRIED, an advocate at Berlin, was born in Silesia. He wrote "*Lettre sur la Différence entre la Musique Française et Italienne*," Berlin, 1748; "*De la Poésie de la Musique*," Berlin, 1782. This is a highly esteemed work. He also composed some vocal and instrumental music. Among the former are some sacred pieces highly esteemed. He died in 1770.

KRAUSS, BENEDICT, a good German composer for the church and theatre, was chapel-master to the Duke Clemens of Bavaria, and *chef-d'orchestre* of the court theatre at Weimar, in 1785. He wrote many works, among which, however, only six violin quartets have been published.

KREBS, JOHANN LEWIS, court organist to the Duke of Saxe-Weimar, at Altenburg, was a pupil of the great Sebastian Bach. He died in the year 1780. Among his compositions are "Collections of Exercises for the Harpsichord;" "Easy Sonatas for the Harpsichord and Flute;" "Six Trios for the Flute;" "Six Sonatas for the Harpsichord and Flute;" "A Magnificat for four Voices and Bass;" and "Two Sanctuses for a full Orchestra."

KREIBICH, FRANZ, a celebrated German violinist, flourished in Vienna about the year 1760, and composed some music for his instrument. He died in 1797.

KREITH, CARL, a flutist and composer for his instrument at Vienna, died previously to the year 1787.

KRESS, GEORGE FRIEDRICH, a virtuoso on the violin, and a native of Darmstadt, was, about the year 1756, in the chapel of the Duke of Mecklenburg, at Schwerin. In 1764 he went to Gottingen, where he was named concert master to the university. He died about 1775. One solo for the violin, of his composition, was printed at Nuremberg in 1764; besides this, there are manuscripts of his, consisting of six solos and a concerto for the violin.

KREUTZER, RODOLPH, born at Versailles in 1767, was the son of a musician in the King of France's band, and very early in life evinced considerable talent for music. He received lessons on the violin from Ant. Stamitz, and, at the age of thirteen, played in public a concerto of his master's composition, at the *Concert Spirituel*, with great success. When nineteen years old he had already composed two *grands opéras*, which were performed before the whole court. He subsequently travelled in Germany, Holland, and Italy, where he was generally considered one of the first violinists in Europe. He then received the appointments of first violin in the chapel and private music of Napoleon, *chef-d'orchestre* at the Grand Opera at Paris, and professor of his instrument at the Conservatory. Kreutzer composed many dramatic pieces, and much violin music. Among his principal works are the following. Dramatic: "*Jeanne d'Arc à Orleans*," 1790. "*Lodoïska*," 1791. "*Paul et Virginie*," 1791. "*Le Franc Breton*," Op. com. 1792. "*Charlotte et Werter*," 1792. "*Le Déserteur de la Montagne du Hamm*," Op. com. "*Le Siége de Lille*," Op. com. 1793. "*Armodius et Aristogiton*," 1794. "*Le Journée de Marathon*," 1793. "*Le Lendemain de la Bataille de Fleurus*," 1795. "*Le petit Page*," 1800. "*Flaminius à Corietto*," Op. com. 1801. "*Astianax*," 1801. "*Le Brigand*," Op. com. 1794. "*Imogène, ou la Gagure indiscrète*." Chamber music: "*Six duos pour Violon dialog. pour deux V.*," Op. 2. "*Trois Duos pour Violon dialog. pour deux V. Liv.* 1," Zurich. "*Trois Duos pour Violon dialog. pour deux V.*," Op. 6. "*Etude de Violon ou Caprices. Recueil* 1 *et* 2," 1796. "*Airs*

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variés pour deux V. Liv. 1," 1798. "*Sinfonie Concert. pour deux V. et Vc. princip. avec Orch.*," 1795. "*Six Quat. pour deux V., A., et B.*," Op. 1. "*Ouverture de Marathon, à l'usage militaire.*" "*Onze Concerti à V. princip. avec gr. Orchest., No.* 1," 1791. "*Symphon. Concert. pour deux Violons princip. avec gr. Orch., exécutée par l'Auteur et Rode*," 1800. "*Six Nouv. Quatuors pour deux V., A., et B., dediés à M. Pleyel*," Op. 2, 1801. "*Trois Quat. pour V.*," 1801. "*Deuxième Potpourri, ou Air var. pour Violon, avec Acc. de Violon et B.*" "*Sonate pour le P. F., avec V. Oblig.*," 1802. "*Méthode de Violon, par les Citoyens Baillot, Rode, et Kreutzer, Membres au Conservatoire de Musique, redigée par Baillot, adoptée par le conservatoire pour servir, à l'Etude dans cet Etablissement*," 1803. "*Gr. Conc. pour Violon*," Op. 12. "*Six Airs, Variés pour deux V.*" "*Trois Sonatas faciles pour V. avec B. Let. A.*" "*Dix-huit nouv. Caprices ou Etudes du V.*"

KRIEGER, ADAM, chamber musician to the Elector of Saxony at Dresden, and a good poet, died in 1660. He composed many vocal pieces, some of which were published after his death.

KRIEGER, JOHANN PHILIP, the son of a merchant at Nuremberg, was born in the year 1649, and very early in life began the practice of music. After being under the care of several masters, he went into Holland, and from thence into Bayreuth, where he became first chamber organist to the margrave, and afterwards chapel-master in that city. In 1672 he travelled into Italy; and at Rome he considerably improved himself by the instructions of Abbatini, and of Pasquini, the famous performer on the harpsichord. On his return homeward, he continued some time at Naples, and took lessons from Rovetta, the organist of the church of St. Mark, in that city. On his arrival at Vienna, he was immediately invited to play before the emperor, who presented him with a purse of ducats, a gold medal and chain. He continued in the service of the emperor for some years, retaining, during all this time, his place of chapel-master at Bayreuth. Afterwards, being invited to Halle, he went thither, and at length became chapel-master to the Elector of Saxony at the court of Weissenfels, which function he exercised for nearly forty years. He died in 1727.

The works of Krieger are of various kinds. They consist of sonatas for the violin and viol da gamba; of field music, or overtures for trumpets, and other military instruments; of Latin and German psalms set to music; and songs in the several dramatic entertainments, composed by him, entitled "Flora," "Cecrops," and "Procris." Several lessons for the harpsichord, by Krieger, are also to be met with in manuscript, which appear to be written in a masterly style; but it is nowhere said that he published any compositions for that instrument.

KRIEGER, JOHANN GOTTHILFF, son of the preceding, was also chapel master at Weissenfels, and born there in 1687. He was an excellent organist.

KRIEGER, JOHANN, younger brother to J. P. Krieger, was chapel-master and organist at Zittau. He was born at Nuremberg in 1652. He composed some light harpsichord and organ music. He died suddenly in 1735.

KRIEGK, a violoncellist and chamber musician to the Duke of Saxe-Meiningen, was born in 1750. He published several works for his instrument at Offenbach, between the years 1795 and 1798.

KROHN, CASPAR DANIEL, organist of two churches at Hamburg, about the year 1790, published there several easy pieces for the pianoforte.

KROMMER, FRANZ, chamber musician to a nobleman at Vienna, is considered not only an excellent violinist, but a very ingenious composer for his instrument. His works, both printed and manuscript, are numerous, and consist of symphonies, quintets, quartets, trios, &c. They bear date between the years 1793 and 1805.

KRONER, JOHANN VON, chapel master to the Elector of Bavaria, at Munich, died there about the year 1792.

KROUSTA. (Gr.) A general name applied by the ancients to all pulsatile instruments.

KRUMBHORN, CASPAR, was a native of Lignitz, in Silesia, and born in the year 1542. In the third year of his age, he lost his sight by the small pox, and became totally blind. He was placed by his brother, who was many years older than himself, under the care of a famous musician, of the name of Knobeln, by whom he was taught first to play on the flute, then on the violin, and lastly on the harpsichord. On each of these instruments he became so excellent, that he excited the admiration of all who heard him. His fame procured him, from Augustus, the Elector of Saxony, an invitation to Dresden. This prince was greatly astonished that a young man, deprived of the faculty of sight, should not only be an excellent performer on various instruments, but likewise be deeply skilled in the art of practical composition. He endeavored, in vain, to retain Krumbhorn in his service; for, preferring his own country to all others, he returned to Lignitz, and was appointed organist of the church of St. Peter and St. Paul there. This station he occupied for fifty-six years, during which time he had frequently the direction of the musical college. He died in 1621, and was interred in the church which he so long had served.

Although Krumbhorn is said to have been the author of many musical compositions, it does not appear that any of them were ever printed.

KRUMMHORN. (G.) The name of a portable wind instrument formerly much in use, the formation and tone of which resembled that of a small cornet. Some writers suppose it to have been the same with the *cromorne* and not unlike the bassoon. Organ builders corrupt this word into *cremona*, and apply it to one of their cornet stops, erroneously supposing that stop to have originally derived the name from its imitation of the tone of the Cremona violin.

KRUMPHOLZ, J. B., a celebrated harpist, also improver of and composer for his instrument, was born in Bohemia, and quitted Germany for Paris about the year 1775. Though a sound musician, as his works testify, he had the German manner of playing the harp. About the year 1793, he married, for his second wife, Mlle. Steckler, (afterwards the celebrated Madame Krump-

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holz,) who went to London without her husband in 1795 or 1796. A few years subsequently, Krumpholz followed her to England, endeavoring to prevail on her to return with him to Paris: on her refusing to do so, he quitted England alone, for the latter capital, in an extremely unhappy state of mind, and in a short time put a period to his existence, by leaping into the River Seine. Krumpholz improved the harp, with the assistance of Naderman, senior, by extending its compass, and adding a swell pedal, for which he received the approbation of the committee of arts and sciences at Paris. He published eighteen operas for the harp; the first four of which consist of sonatas, the fifth is a duo, the sixth a concerto, and, among the rest, the tenth consists of airs with variations, and the rest are sonatas. He also published harp variations on an andante, by Haydn.

KRUMPHOLZ, MADAME, was born at Metz, where her father, a German, was teacher of music. She was very celebrated in that country as a harpist, and her style of playing was totally different from that of her husband, owing, as is supposed, to her having adopted P. Meyer's principles, which were published a few years before the period of her celebrity.

KUCHARZ, JOHANN, in the year 1800 *chef-d'orchestre* at the Italian opera at Prague, and organist there, was a pupil of Sager. He has composed several dramatic pieces for his theatre, also some organ music.

KUCHLER, JOHANN, a celebrated performer on the bassoon, resident at Bonn, about the year 1780. He published at Paris eighteen quatuors for different instruments, two symphonies, a concerto, and six duos for the violin. He also wrote the music to an operetta called "*Azakid.*"

KUCKEN, FRIEDRICH WILHELM, one of the best German song composers of this century, was born in Lüneburg in 1810. He has written many popular songs and duets for the voice, sonatas, &c., for the piano, and some operas.

KUFFNER, JOHANN JACOB PAUL, organist at Nuremberg, was born there in 1713. He published some harpsichord music. He died in 1786.

KUFFNER, son of the preceding, was a good pianist. He resided several years at Paris, and was also in England. He published some music for his instrument.

KUHL, LORENZ, chapel-master at Hamburg about the year 1770, composed, among other works, an oratorio entitled "*La Passione di Gesu Christo,*" the words by Metastasio.

KUHLAU, FRIEDRICH, a good German composer and flutist, was born in 1786. He understood his instrument well, and evinced much taste in composition, and but for his untimely death would have attained high celebrity.

KUHNAU, JOHANN, was the son of a fisherman of Geysinghen, a town near Altenburg, on the borders of Bohemia. In the year 1684, he was appointed organist of the church of St. Thomas, at Leipsic. During his residence at this place, he wrote and published a dissertation "*De Juribus circa Musicos Ecclesiasticos,*" which he afterwards defended against the censures of his adversaries. In 1689, he published two sets of lessons for the harpsichord; and, some years afterwards, two other sets; the one consisting of six, and the other of seven lessons. About 1700, he was appointed director of music in the University of Leipsic. In this station he died, in the year 1772, in the sixty-third year of his age.

Kuhnau left behind him two musical manuscripts in Latin, which have never been published — "*Tractus de Monochordo, seu Musica Antiqua ac hodierna,*" and "*Disputatio de Triade Harmonico.*"

KUHNAU, JOHANN CHRISTOPH, a singer and preceptor at the royal school of Berlin, may be reckoned among the most profound ecclesiastical contrapuntists of Germany, towards the close of the last century. His most celebrated work is "*Vierstimmige alte und neue Choralgesänge, mit Provinzial Abweichungen,*" Berlin, 1786. Besides the above volume, he published "*Choralvorspiele für die Orgel und das Klavier,*" Berlin, 1791, and "*Einige neue vierstimmige Choralgesange,*" 1797. J. C. Kuhnau died at Berlin in 1805.

KUHNEL, AUGUST, chapel-master at Leipsic in 1682, published several works for the viol da gamba and other instruments.

KUHNEL, JOHANN MICHAEL. A viol da gambist at Berlin, and afterwards at Dresden and Hamburg, in the beginning of the last century. He published at Amsterdam some works for his instrument.

KUMMEL, BERNHARD CHRISTOPHE, a German clergyman, published some vocal and instrumental music at Leipsic, between the years 1788 and 1802.

KUMMEL, JOHANN VALENTINE. An instrumental composer at Hamburg in the early part of the last century.

KUMMER. A performer on the bassoon at Dresden. In 1799 he was much admired at Leipsic, where he also published some music for his instrument.

KUMMER, FRIEDRICH AUGUST, a distinguished violoncellist and composer for his instrument, was born at Meiningen in 1797. He entered the chapel of the King of Saxony in 1822, where he became first violoncellist.

KUNZ, THOMAS ANTON, was born in 1759, at Prague, where he has chiefly resided, and has been considered an excellent composer and pianist. He published there, in 1781, a cantata entitled "Pygmalion;" since which time he has published several collections of songs. Kunz is likewise the inventor of a sort of organized pianoforte, called the *Orchestrion*, which has twenty-one stops, imitating almost every description of instrument.

KUNZE, C. H., a professor of music and instrumental composer at Heilbronn, published several pieces for the horn and flageolet, between the years 1793 and 1800.

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KUNZEN, JOHANN PAUL, organist at Lubec, was born in Saxony in 1696. From the age of seven years he was chorister in the church, and, within two years from that time, played the organ of the cathedral in the absence of the regular organist. At nine years of age, his father took him to Torgau and Freyburg, where he performed on the organ in public. In 1716, being then twenty years of age, he was sent to the University of Leipsic, with only about two shillings in his pocket. His distinguished talents, however, soon terminated his pecuniary embarrassments by procuring him access to the house of a distinguished family in the town, who treated him with generosity. As soon as he became better known, he was admitted to the orchestra of the opera, till at length the lessons which he gave in many of the first houses, the concerts at which he led, and the situation of organist of the church of St. Nicholas, which he held during the absence of Vetter, so spread his fame through the surrounding country, that he was invited to settle in several towns. In 1719, he established himself at Wittemberg, and founded a concert in that town, which was well attended. There also he married. After a residence of several years at Wittemberg, he became acquainted with a person high in a government office, who took him to Dresden, where he was introduced to Schmidt, Heinichen, and Volumier, with the latter of whom he formed a strict friendship. Here also he perfected his musical taste, under the directions of Christian Rau and Johann Kuhnau. His friends also procured him the opportunity of executing several of his compositions for the church, also his overtures and concertos, were so much applauded, that the queen had resolved to confer on him the office of chapel-master. At this time, 1723, the offer of the direction of the opera at Hamburg being made to him, he quitted Dresden for that town, where he wrote several operas, an oratorio, and other music. In the mean time his son, Karl Adolph, had attained the age of eight years, and his abilities were such that his father determined, in 1728, to exhibit his powers in Holland and England. In 1732, J. P. Kunzen accepted the situation of organist at Lubec, where he remained till his death, which took place in 1781.

KUNZEN, KARL ADOLPH, according to others JOHANN ADOLPH, son of the preceding, was born at Wittemberg in 1720. The extraordinary precocity of his talent in harpsichord playing caused his father to carry him to England in 1729. He remained long in that country, and continued to improve in proportion to the expectations raised by his early talents. He published in London a book of lessons, which, Dr. Burney says, required genius to compose and hand to execute. He finally succeeded his father as organist at Lubec. The whole of his works, which were numerous, have remained in manuscript, with the exception of the sonatas above mentioned, and a few pieces published in 1787 by Cramer, in his "Flora."

KUNZEN, FRIEDWICH LUDWIG EMIL, chapel-master to the King of Denmark in the year 1813, was born at Lubec in 1763. He studied at Kiel, in Holstein, and lived much in his youth with Professor Cramer. He was in early life remarkable for his ability as a pianist, his readiness in reading music, and his brilliant extemporaneous performance. His first composition of importance was an opera, produced at Copenhagen in 1790, and entitled "*Holger Danske.*" After which he composed many other operas in the Danish language, also several oratorios, with other sacred music, besides many instrumental pieces. His works are very highly considered in the north of Germany.

KURTZWEIL. An instrumental composer, who probably resided at Vienna. He died before the year 1806.

KURZ. (G.) Short.

KURZINGER, IGN. FRANZ XAV., a court musician at Mergentheim, in Franconia, published at Augsburg, about the year 1758, a work entitled "*David et Apollo, iste profanus Parnassi, is sacer cœli uterque rex et jubilaris archiphonascus chori, sive 8 symphoniæ solemniores sed breves à 6, tam pro ecclesiâ quam aulâ compositæ,*" Op. 1; also, "*Getrauer unterricht zum Singen mit manieren, und die Violin zu spielen,*" Augsburg, 1763.

KURZINGER, PAUL, son of the preceding, was, in 1807, resident as a musician at Vienna. He has written several short dramatic pieces, and has also published several collections of songs, and some light music for the piano-forte. Kurzinger was born at Wurtzburg in 1760.

KUSSIR. An instrument in use among the Arabians, resembling the ancient lyre.

KUTTNOHORSKY, JOHANN NEPOMUK, chapel-master and singer at Prague, died in 1781. Among his works are two masses and eight symphonies.

KUZZI, ANTON JOSEPH, a musician, resident at St. Petersburg in 1796, was a pupil of Dittersdorf. He has published symphonies and concertos for almost all instruments, likewise several operas, among which we can name "*Belmont und Konstanze,*" and many German and Italian songs.

KYRIE. The vocative of a Greek word signifying *Lord.* Masses and services frequently begin with this word. It is sometimes used as the designation of a sacred composition; as when we call a mass, or service, opening with it, a fine *Kyrie.*

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L.

L. Left hand. Notes to be struck by the left hand, or foot, are sometimes written with an L. over them.

LA. The monosyllable by which Guido denominated the last sound of each of his hexachords. In the natural hexachord, it answers to the note A, and is applied to that note in solfaing.

LABADENS, a French musician, published in 1797, "*Nouvelle Méthode pour apprendre à jouer du Violon et à lire la Musique.*"

LABARRE, MICHEL DE, a celebrated flutist, died at Paris in 1744. He composed two operas, "*Le Triomphe des Arts,*" and "*La Vénitienne.*"

LABARRE, LOUIS JULIAN CASTELS DE. Born at Paris in 1771, of a noble family of Picardy. Viotti was his master for the violin. In 1791 he went to Naples, where he studied composition under Sala, at the Conservatory of La Pietà. In 1793, he returned to France, and perfected himself in the science of music, under Mehul. After having remained during two years as first violin at the Théâtre Français, he entered the orchestra of the Grand Opera. He has published several works for his instrument, and some romances; has also composed the music of a petit opera, entitled "*Les Epoux de seize Ans.*"

LABARRE, TRILLE, a guitarist at Paris, towards the close of the last century, published several practical works, and a method for his instrument.

L'ABBE, FILS, a French violinist, published, in 1772, "*Principes de Violon.*" He is also known by eight other works for his instrument.

LABIAL. (From *labium*, the *lip*, L.) Uttered chiefly by the aid of the lips. The letters B, P, M, are called *labials*, because they can only be pronounced by closing the lips; and, when these occur at the beginning of a word, no sound can, of course, be emitted till the lips are again opened, which must, therefore, be done as quickly as possible.

LABIUM. (L.) The lip of an organ pipe.

LABLACHE, LUIGI. Luigi Lablache, the famous singer, who may safely be called, from the universal admiration which he excites, the first bass singer of our times, was born at Naples, on the 6th December, 1794. He is the son of the merchant Nicola Lablache, from Marseilles, who left his native country in 1791, and opened a mercantile establishment in Naples. He married there an Irish lady, by the name of Franziska Bietak, by whom he had the son who is the subject of this memoir. The father fell, in 1799, a victim of the revolution in Naples. Joseph Napoleon took an interest in this early orphaned countryman of his, and procured him a place as pupil in the *Conservatorio della pieta de' Turchini*, in Naples, since he showed much talent and inclination for music. Here Lablache, then twelve years old, studied vocal and instrumental music. At first, he was rather negligent and idle; and only on being threatened with dismission, he took up his studies more seriously. His musical talent was extraordinary and highly diversified. Thus he offered once, when a fellow-pupil, who was to play the double bass, suddenly fell sick, to take his part, although he had never once touched the instrument. After practising for three days, he played the part with complete success. Although he was yet very young, he wished to devote himself in particular to the stage, and not solely to music, especially not to instrumental music. Five times he secretly escaped from the Conservatory, trying to find an engagement in one of the theatres of the capital. His repeated attempts caused a royal law to be issued, that any theatre director in the whole kingdom, who should engage, without the express permission of the government, a pupil of the Conservatory, should pay a fine of 2000 ducats, and besides close his theatre for a fortnight. This prevented all further attempts of Lablache, and he quietly finished his course of instruction. On leaving the Conservatory, he was immediately engaged as "*Buffo Napolitano*" (comic) for the theatre *San Carlino*. He was only eighteen years old; yet five months after, he married the daughter of the celbrated actor Pinotti. She procured him the engagement of *Buffo Napolitano* at Messina, and soon after as bass singer at the theatre of Palermo, where he made his *début* in Pavesi's "Marc Antonio." After a stay of five years he went to Milan on an engagement at the Scala, where he first appeared as Dandini in Rossini's "*Cenerentola,*" and where Mercadante wrote his opera "*Elisa e Claudio*" for him. His success was extraordinary; his voice, his style of performance, his action, in short his whole ensemble, was generally and highly admired. Thus he lived very happily for seven seasons in Milan, and might be there still, if the desire of a more general reputation had not led him to travel through nearly all Europe. He went first to Turin, and sang in the difficult part of Uberto in Paer's "*Agnese*" with great applause, and from there he went in a short time, as in a triumphal tour, over all the theatres from Naples to Venice. In 1824 he appeared in Vienna, and enraptured the audiences in four successive evenings in the different parts of Figaro, Assur, Geronimo and Uberto so much, that a medal was coined for him, which bore the inscription by the Marchese of Gargallo: "*Actione Roscio, Tope cantu comparandus, utraque lauru conserta ambobus major.*" Even Madame Fodor and Rubini, these favorites of the Vienna public, had to stand back. After the congress of Laybach, Lablache had an audience at Vienna with Ferdinand I., King of Naples. He was received by this monarch in the

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most flattering manner, nominated singer of the Royal Chapel, and dismissed with the promise of a pension for life for his father-in-law. After an absence of ten years, he returned to Naples, but now not to the little theatre of San Carlino, but to the vast one of San Carlo. He made his *début* there in the part of Assur, in Rossini's "*Semiramide.*" From there he went to Parma, where he sang on the occasion of the opening of the theatre in Bellini's "*Zaira;*" from 1830 to 1832, he sang in Paris and London. His formerly high, noble, truly beautiful, and therefore, from its first appearance, imposing figure, has in later years lost much by a rapidly acquired and increasing stoutness; but his voice and wonderful art are unimpaired; and if, on his first entrance, the audience can hardly help laughing at his extraordinary, stout figure on the stage, this lasts only until his charming voice is heard, and until he enters into action, when their feelings immediately are changed to high rapture, which regularly breaks out in enthusiastic applause. He is as excellent an actor as he is a beautiful singer, and as wonderful in comic as in serious parts. His voice, among the most sonorous ever heard on the stage, is pure, full, powerful, and flexible; his style of performance truly artistic, and what we prize not less highly, his behavior always that of a refined gentleman. Not only his qualities as an artist are excellent, but also his private virtues. He is modest, frank, generous, benevolent, an amiable husband and father, and thus a celebrated artist on the stage, and a pleasant, virtuous man in society.

LABORDE, JEAN BENJAMIN, born at Paris in 1734, was of an opulent family, and received a distinguished education, both in the classical sciences and arts. He received lessons on the violin from the celebrated Dauvergne, and in composition from Rameau. Destined by his friends for the department of public finance, he soon got access to the court, where, from first valet de chambre to Louis XV., he became in a short time the confidant and favorite of that prince, whose liberality placed at his disposal large sums of money, which he soon dissipated. Still he did not neglect music, and in the year 1758 produced the comic opera "*Gilles Garçon Peintre,*" which was well received, and which he followed up by several successful dramatic works. At the death of Louis XV., in 1774, Laborde quitted the court, married, and commenced leading a more steady life. He reëntered the company of *fermiers-généraux* to which he had belonged several years preceding, and devoted himself to various studies. In 1780 he published his "*Essai sur la Musique Ancienne et Moderne,*" 4 volumes in 4to., with plates — a book, which, in a literary point of view, did him little credit, as it was got up in haste, and abounds in errors and contradictions. He afterwards published other works of no greater merit. At length the French revolution brought with it ruin to Laborde, who, as a *fermier-général*, was particularly obnoxious to the revolutionists. He was soon imprisoned, and, in 1794, suffered death by the guillotine. As a vocal composer, Laborde was celebrated by several peculiarly pleasing romances, among others, "*Vois-tu ces côteaux si noircir?*" "*L'amour me fait, belle brunette,*" and "*Jupiter un jour en fureur.*"

LA CHASSE. (F.) An expression applied to a composition written in the hunting style.

LACHNER, FRANZ, Maitre de Chapelle of the King of Bavaria, was born in 1804, at Krain, a little town of that kingdom, where his father was organist. From his earliest infancy he was instructed in music, and so rapid was his progress that it was soon necessary to think of giving him more skilful teachers. He was sent first to Nuremberg, and then to Munich, where Winter became his master in composition. Winter dying before Lachner had completed his studies, he was placed under the direction of Eisenhofer, with whom he completed his musical education. Already his learning was extensive in the theory and practice of his art; nevertheless, believing that much yet remained for him to learn, he went to Vienna, where he hoped to find favorable opportunities for the development of his talent: he was not deceived in his expectations, for he soon formed friendship with the most distinguished artists of the Austrian capital, and especially with the Abbé Stadler, whose counsels were of much service to him. At this time he read with avidity all the best works extant on the theory, practice, and æsthetics of his art; his taste and judgment were formed from the best models; and, finally, to the talent of a skilful executant on the organ, piano, and violin, he added the merits of a great erudition. At a trial for the place of organist of the evangelical church of Vienna, he bore away the palm among thirty competitors; but he did not long retain the position, abandoning it in the following year for that of director of music at the theatre of the Porte de Carinthie. In 1834 he resigned the latter post for that of Maitre de Chapelle of the ducal ce rt at Manheim. He received the most brilliant reception in this city, where he celebrated his arrival by the execution of his third grand symphony. In 1835, a prize being offered at Vienna for the best symphony, Lachner composed one with the title "*Sinfonia Passionata*, and handed it in to the jury who were to decide on the merits of the competitors. The first prize was awarded to him; M. Strauss, Maitre de Chapelle at Carlsruhe, obtained the second. Lachner had no sooner completed his symphony than he received his appointment as Maitre de Chapelle to the King of Bavaria, and he departed to Munich, leaving to his brother his place of director of music at the court of Manheim.

Previous to Lachner's establishment at Munich, the larger part of his great compositions had only been heard in Vienna, where they enjoyed the highest consideration. Among his principal works are, 1. "The Four Ages of Man," oratorio. 2. "*Moïse,*" idem. 3. "First Symphony for Grand Orchestra, in *mi* bemol." 4. "Second do. in *fa.*" 5. "Third do." 6. "Fourth do.," (*Sinfonia Passionata,*) which received the prize at Vienna. Among his lesser works are, 1. "*Sonate pour piano et violoncelle,*" Op. 14, Vienne, Mechette. 2. "*Grande Sonate, pour piano à 4 mains,*" Op. 20, Vienne, Leidesdorf. 3. "*Premier nocturne à 4 mains sur des thêmes français,*" Op. 12, Vienne, Pennauer. 4. "*Deuxième idem sur des thêmes d'Oberon,*" Op. 22. 5. "*Des caprices et des marches à quatre mains,*" *ibid.* 6. "*Deux grandes Sonates detachées pour piano seul,*" Op. 25 et 27, Vienne, Pennauer et Machetti. 7. "*Rondeaux brillans pour le piano,*" Op. 8 et 17, *ibid.* 8. "*Introduction et variations brillantes sur un thême original,*" Op. 15, *ibid.* 9. *Des receuils de chansons allemandes.*

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LACHNITH, ANTON. This industrious composer, born in 1756, was a native of Prague, and probably changed his first residence, which was in Zweybruck, about the year 1780, for Paris, where, in 1812, he enjoyed, and justly, a very high reputation as an artist. In his youth he was an extraordinary performer on the clarinet. He was also considered a good player on the violin and piano-forte. In Paris he seems to have devoted himself entirely to the latter instrument; and has published in that city, in conjunction with Adam, a didactic work on the piano-forte, which the Conservatory has given the preference to, and ordered that the students in that establishment should be instructed from it. The following is its title: "*Nouvelle Méthode, ou Principe général du doigté pour le Forte-piano, suivie d'une collection complette de tous les traits possibles, avec le doigté en commençant par les plus aisés, jusqu'aux plus difficiles, terminée par un dictionnaire de passages aussi doigtés et tirés des auteurs les plus célèbres, par L. Adam et Lachnith,*" Paris, 1798. His practical works had, towards that year, already reached their fifteenth number, of which we can only mention here, "*Six Violin Quartets,*" Op. 7; "6 *Conc. pour le P. F.,*" Ops. 9 and 10; "6 *Gr. Symph.,*" Ops. 11 and 12; "12 *Trios Conc. pour P. F. et V.,*" Ops. 14 and 15. There is, however, a much greater number of symphonies, overtures, and operas, originally composed by others, which have been arranged for the piano-forte and published by Lachnith.

LACHRIMÆ. (From the Latin.) The name formerly given in England to the dolorous strains of the Calvinists.

LACHRIMOSO. (I.) Tearful. A word implying that the movement to which it is prefixed is to be performed in a mournful, pathetic style.

LACY, ROPHINO. This eminent violinist was by birth a Spaniard; but his parents, though many years established in Spain, were British. His father was in the commercial line, and had, at one period, acquired a very considerable fortune. Rophino, his youngest son, among other branches of education, being instructed in music from the early age of five years, was fortunate enough to make so rapid an advancement, that, when only six years old, on the arrival of a celebrated violinist from Madrid, named Andreossi, the child performed (as a young amateur) for the first time in public, at his concert, one of Giornovichi's concertos, and was flattered with a general *encore*. In order to be seen by the audience, he was obliged, during his performance, to stand upon a table. He was at this time considered as a little *prodigy* in music, and shortly afterwards his father, being called by business to Madrid, took Rophino with him. During a short residence in that city, he performed at court with many encomiums, and received the most flattering notice from the principal grandees. About the beginning of the year 1802, he was sent to college at Bourdeaux, in France, where he remained eighteen months, and then went to Paris to complete his education at one of the principal seminaries in that city, where he made a very creditable progress in the classics, taking precedence of boys nearly double his age, and obtaining various prizes at the yearly public examinations. His principal instructor in music, at this period, was the celebrated Kreutzer, for many years leader of the Grand Opera in that city. About the year 1804, some little time after the coronation of Napoleon I., Lacy had the honor of performing before the emperor at the Tuileries, and of being distinguished by his particular notice. He was known by the name of *Le petit Espagnol.*

His father about this time, having met with many pecuniary losses in his speculations to America, resolved, from the favorable reports made to him of his son's musical attainments, to devote him entirely to the musical profession; accordingly, repairing to Paris, he took Rophino, very much to his regret, from his scholastic pursuits, with the intent of proceeding to England, and there obtaining for him the instructions of the far-famed Viotti. They proceeded on their journey by way of Holland, at the principal cities of which country Lacy had numerous introductions to the higher classes, and was fortunate enough to obtain some reputation. He performed, likewise, at the then court of *Schimmelpenninck*, at the Hague, with great success. Having obtained passports at that difficult period, he was carried to England, and arrived in London at the end of October, 1805, being then ten years and three months old. There he was introduced into the first circles, his reception in which was greatly improved by the fortunate facility with which he spoke the French, Italian, Spanish, and English languages. For more than a year and a half after going to England, his name was not publicly known, his general appellation being that of *the young Spaniard.*

At the musical parties of the Duke of Sussex at Kensington, and of the Austrian ambassador Count Starhremberg, Lacy's performances were honored by the approbation of George IV., then Prince of Wales, and other members of the royal family, and his first concert at the Hanover Square rooms was under the patronage of their royal highnesses the Prince of Wales, the Duchess of York, and the Duke of Sussex.

In May, 1807, there was published a well-executed print of Rophino Lacy, engraved by Cardon, from a drawing by Smart, and bearing the first public announcement of his name, namely, "*Master M. M. J. R. Lacy, the celebrated young Spaniard, born in Bilboa, July* 19, 1795." About this period Rophino was taken to Dublin, with letters of introduction to the then lord and lady lieutenant, the Duke and Duchess of Richmond, and performed at Catalani's first concert in that city. He was next engaged for Corri's concerts at Edinburgh, receiving twenty guineas per night.

About this period, in obedience to his father's will, Rophino sacrificed the musical for the theatrical profession, and success favoring his efforts, he long supported a principal rank in the drama, performing at the theatres royal Dublin, Edinburgh, Glasgow, &c., the first characters in genteel comedy for many seasons, only making use of his musical abilities as an attraction on his benefit nights, which were generally very productive.

His return to the musical profession did not take place till the middle of the year 1818, when application was made to him to succeed Yaniewicz in the department of leader to the Liverpool concerts, which are always frequented by the best singers from the Italian Opera House, and the two principal theatres of the metropolis.

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There he continued till the end of the year 1820, when he returned to London, and was engaged at the Opera House, in the season of 1821, as leader of the ballets; but shortly after the commencement of the season, disagreeing with one of the directors, quitted the situation until the season of 1824, when he once more resumed his place at the head of that orchestra.

Rophino Lacy's works, hitherto published, are mostly for the piano-forte, or piano-forte and flute. The principal are, an arrangement of four of Rossini's most celebrated operas, namely, "*Il Turco in Italia*," "*La Gazza Ladra*," "*Otello*," and "*Mosè in Egitto*." Three rondos, namely, one on the carnival of Venice, dedicated to the right honorable Lady Emma Sophia Edgcumbe; one on a popular Irish air by Whittaker; another dedicated to Mrs. St. Alban. "A Quintetto, for two Violins, Tenor, Flute, and Violoncello, with Piano-forte Accompaniment," dedicated to William Graham, Esq., and "Six Popular Songs, with Guitar Accompaniments."

LACY. This celebrated English singer received the rudiments of his musical education at Bath, under Rauzzini, and subsequently studied in Italy, where he so entirely mastered both the language and the style of singing of the natives, that he appeared to superior advantage, even by the side of the most approved Italians. From the weak state of his health, Lacy was induced, in the year 1818, together with his wife, to accept an engagement at Calcutta. Lacy was considered by competent judges to be, without question, the most legitimate English bass singer, the most accomplished in various styles, and altogether the most perfect and finished that had appeared in that country. He was endowed by nature with organs of great strength and delicacy; his voice was rich and full-toned, particularly in the lower notes; his intonation perfect, and his finish and variety in graces remarkable. So considerable were his attainments thought by the Italians, that he was offered engagements at the operas of both Florence and Milan.

LACY, MRS. BIANCHI, wife of the preceding, first became known in England as an orchestra singer, in the year 1800, when she appeared at the Ancient Concert, being then Miss Jackson. She first married Francesco Bianchi, the composer, who lived but a short time afterwards. She accompanied her second husband to Calcutta. Mrs. B. Lacy was celebrated for her pure and chaste style of singing, fine intonation, and, above all, her beautiful articulation.

LADORNER, S., a musician in Paris, living in 1812, seems, with the exception of the initial of his Christian name, to be identical with the following. Gerber finds, however, the name spelt as above in the *Journ. de la Littér. de Fr.* An. 6, p. 127, and before the following work, composed by him, "*Trois Grandes Sonates, avec la Charge de Cavalerie, pour Clav.*," Op. 4, Paris, 1798.

LADURNER, N., a Parisian composer, has written for the theatres there, "*Les vieux Fous*," and "*Senzel, ou le Magistrat du Peuple*," 1794. He has also published "*Trois Sonates pour le Clav., V., et Vc.*," Op. 1, Paris, 1793, and "*Trois Sonates pour le Clav. avec V.*," Op. 5, 1802.

LAELIUS, D. DANIEL. A professor of the lute in the beginning of the seventeenth century. He published "*Testudo Spiritualis*," Frankfort, 1616, 4to. This work contained the "*Lobwasser Psalms*," with French melodies for the lute.

LAETIUS, JACOBUS, a learned author, the period of whose birth is uncertain, was a native of Louvain. He published a treatise under the title of "*Encomium Musices*," Maestricht.

LAFFILARD, a French musician, published, in 1710, a very easy method for the attainment of singing at sight. In this work we find the first idea of the *Metronome*.

LA FINALE. The last figure of a quadrille.

LAFOND, a good French violinist, and pupil of the celebrated Rode, made his first appearance in public at Paris, in 1800. He was then only fifteen years old. His excellent performances procured him the greatest applause.

LAFONT, CH. PH., a celebrated French violinist, resident during many years in Russia, was a native of Paris. His first violin master was Bertheaume, (his uncle,) and he received lessons in composition from Navoigille the elder, and Berton. Early in life he travelled to various courts of Europe with his uncle Bertheaume. On his return, Garat introduced him to the public, in 1794, as a singer, in which art he was entirely self-instructed. He next appeared, with great success, as a violinist, at the opera and other concerts in Paris. He published some concertos and other music for his instrument. Lafont was highly esteemed in France for his *chantant* and graceful performance of the violin.

LAFORET, a celebrated French bass singer, was a pupil of Lully. He sang at the French Grand Opera immediately after its establishment, and Lully composed several scenes for him.

LAGARDE, a French musician, was, in 1788, at Paris, as *surintendant de la musique* of the Count d'Artois, also *maître de musique* of the Enfans de France. He was the composer of the opera "*Egle*."

LAGKNER, DANIEL. Organist at Losdorp, in the beginning of the seventeenth century. He was composer to Count Losenstein, and published *Melodia funebris 6 vocum*," Vienna, 1601; "*Soboles Musica*," i. e., "*Cantiones Sacræ 8 vocum*," 1602. It contains twenty-eight Latin hymns. "*Florum Jessæorum semina vocibus quatuor per musicos numeros disseminata, per, etc.*," Nuremburg, 1607, and "*Neuwe teutsche Lieder mit 4 Stimmen*," Nuremburg, 1606, 4to.

LAGO, GIOVANNI DEL, a native of Venice, flourished towards the middle of the sixteenth century, and wrote "*Breve Introduzzione alla Musica Misurata*," Venezia, 1540.

LAGRANGE, JEAN LOUIS DE, member of the French Institute, and born at Turin in 1736, wrote a dissertation on the propagation of sound, which appeared in the first volume of the *Mémoires de Turin*, 1759.

LAGRIMOSO. (I.) In a mournful, dolorous style.

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LAHARPE, J. F. This celebrated French *homme de lettres*, was the author of the "*Lycée, ou Cours de Littérature ancienne et moderne*," tom. xii., Paris, 1801, gr. 8vo. In the twelfth volume of that work, he treats of every sort of opera, also of Italian music. He also examines the novelties in modern French music, and, in a supplement, especially considers the *Mémoires sur la Musique* of Gretry.

LAHOUSSAYE, PIERRE, one of the best pupils of Tartini, was born at Paris in 1735. Gifted with a happy organization for music, he instructed himself on the violin in early childhood, and at only seven years of age could play several tunes very agreeably. Piffet, (called *le grand nez*,) a musician at the Grand Opera at Paris, gave him his first instructions in music, and enabled him, when only nine years old, to make his *début* at the *Concert Spirituel*. A short time after this he was introduced at a musical party given by the Count of Senneterre, where he heard the first violinists of the age, especially Pagin, Gavinies, Pugnani, Giardini, Vanmalder, and Domenico Ferrari. Each of these celebrated men played a solo, and they all remarked the enthusiasm with which the young Lahoussaye attended to their performance. Ferrari then gave the boy a violin, when he not only preluded in a brilliant style, but repeated from memory several passages in a sonata of Tartini, that Pagin had just before played, which pleased the latter so much, that he took the boy for his pupil; he also immediately procured him the place of chamber musician to the prince Count of Clermont. The good fortune which Lahoussaye was now enjoying, did not, however, prevent his continuing to cherish a strong desire to see Tartini. He therefore attached himself to the suite of the Prince of Monaco, and went with him to Italy, proceeding immediately to Padua, to pay his respects to his favorite master. He found him in the church, just about to commence a concerto; and it would be impossible to express the surprise and admiration of the young Frenchman, at the purity, accuracy, quality of tone, and expression of the great Tartini. He felt so humbled as scarcely to wish to hazard an introduction. He did so, however, when Tartini received him with kindness, and observing in his performance the manner of his own school, took him as a regular pupil. Lahoussaye was, however, to his great regret, soon recalled from Padua, by the Prince of Monaco, with whom he next went to Parma, where he much delighted the court. In this town he received instructions in composition from the celebrated Traetta, and composed many airs for ballets, which had the greatest success at Parma and Venice. After this he found means to return to Tartini at Padua, and continued for a long time under his tuition, remaining in Italy altogether during fifteen years. He then, in 1769, went with P. Guglielmi to London, where he remained three years, and from thence returned to Paris. He was now nominated to the situation of *chef-d'orchestre* at the *Concert Spirituel*, and at the Italian Opera. In 1789 he succeeded Mestrino as *chef d'orchestre* of the theatre of Monsieur, and afterwards of the Feydeau. At the first establishment of the Paris Conservatory he was appointed professor of the first class. Lahoussaye died at Paris.

LAIOLLE, FRANC DE. We meet with some of this composer's melodies in a collection of songs of various languages, printed in the Netherlands between the years 1530 and 1540.

LAIRE, M. DE, or DELAIRE, a French artist, wrote "*Traité d'Accompagnement*," Paris, 1700. He was the first, after Rousseau in his dictionary, who made the French acquainted with the *régle de l'octave*, or the harmony upon the ascending and descending scale.

LAIS, or LAYS, FRANÇOIS. First tenor of the Grand Opera in Paris in 1798. He attracted the universal applause of French amateurs by his clear and agreeable voice and tasteful delivery. Chapel-master Reichardt says, that in expression he excelled even the celebrated David. Lais was born in 1758, and was equally celebrated as a church and theatrical singer.

LALANDE, MICHAEL RICHARD DE, born at Paris in the year 1657, was the fifteenth child of his parents, and discovering in his infancy a strong propensity to music, he was entered as a chorister of the church of St. Germain l'Auxerrois, and was there distinguished for the fineness of his voice. At the age of about sixteen his voice left him, but before that time, by diligent application, and frequently spending whole nights in practice, he had attained to great perfection on various instruments; on the violin in particular he played with great facility and judgment. He enjoyed in succession the two offices of music master of the king's chamber, and that of superintendent of music in the Royal Chapel. His motets, which were always performed before Louis XIV. and Louis XV. with great applause, have been collected and published in two volumes in folio. The "*Cantate*," the "*Dixit*," and the "*Miserere*" are principally admired. He died at Versailles in 1726.

LALOUETTE, JEAN FRANCOIS, a pupil of Lully, successively conducted the music in the churches of St. Germain l'Auxerrois and Notre Dame. He composed many motets for a full choir, which are much admired; but none of his compositions have been published, except some motets for the principal anniversary festivals, for one, two, and three voices, with a thorough bass. He died at Paris in 1728, at the age of seventy-five.

LAMARRE, N. DE, a French violoncellist, was a pupil of Henri Levasseur; he also took some lessons of the celebrated Duport. Lamarre was much admired in Paris about the year 1800.

L'AME. (F.) The sound post of a violin, tenor, &c.

LA MAUPIN. La Maupin, the successor of La Rochois, may be noticed on account of her wild and lawless character, and the strangeness of her adventures. She was born in 1673, and married at a very early age, but soon ran away with a fencing master, from whom she learned the use of the small sword. After remaining for some time at Marseilles, where she narrowly escaped the punishment of being burned alive for setting fire to a convent, she went to Paris, appeared on the opera stage at the age of two and twenty, and was for a considerable time the reigning favorite of the day. Having on some occasion been

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affronted by Dumeni, a singer, she put on male attire, watched for him in the Place des Victoires, insisted on his drawing his sword and fighting her, and, on his refusing, caned him and took his watch and snuff box. Next day, Dumeni having boasted in the Opera House that he had defended himself against three men who had attempted to rob him, she told the whole story, and produced his watch and snuff box in proof of her having chastised him as a coward. Thevenard, another singer of note, was nearly treated in the same manner, and had no other way of escaping but by publicly begging her pardon, after hiding himself in the Palais Royal for three weeks. At a ball given by Monsieur, the brother of Louis XIV., she appeared in men's clothes, and, having behaved impertinently to a lady, was called out by three of her friends. Instead of avoiding the combat by discovering her sex, she drew her sword, and killed all the three; and then, returning very coolly to the ball room, told the story to Monsieur, who obtained her pardon.

LAMB, BENJAMIN, organist of Eton College, and verger of the chapel of St. George, at Windsor, composed many anthems, at the beginning of the seventeenth century.

LAMBERT, G. L., was born at Beverley, in Yorkshire, in the year 1795, and received the rudiments of his musical education under his father, who was organist of the minster, the principal church in that town. The son was particularly well grounded in the rules of harmony, and in playing upon the organ, and, at the age of sixteen, was sent to London to complete his education; he was first placed under S. T. Lyon for two years, and lastly under Dr. Crotch. His earliest attempt at composition was made a short time previously to leaving Lyon, when he composed a trio for the piano-forte, violin, and violoncello, and a sonata for the piano-forte; the latter, in compliance with the wishes of his friends, he published. During his studies under Dr. Crotch, he composed several fugues, overtures, &c. In 1818 he had the misfortune to lose his father, when, his relations wishing him to reside with them, he applied for the organist's situation at Beverley, and obtained it. He has composed and published "A Duet for two Performers upon the Piano-forte," also "Three Trios for the Piano-forte, Violin, and Violoncello," "A Septet for the Piano-forte, Violin, Viola, Violoncello, two Horns, and Double Bass."

LAMBERT, MICHAEL, was born in the year 1610 at Vivonne, a small village of Poitou. He is supposed to be the first who gave his countrymen a just notion of the graces of vocal music. His compositions, however, are not very numerous, consisting only of some little motets, music for *leçons de ténèbres*, and a collection, containing various airs of one, two, three, and four parts, with a thorough bass. He died at Paris in 1690.

LAMBERT, M. A composer in Paris, from whose works Pleyel has published, in 1799, a "*Rondeau, dédié à Plantade.*" It is for the voice and piano-forte. His Op. 3, dedicated to Madame de Genlis, appeared in 1805.

LAMBERT, JOHANN HENRY. A French architect. His treatise, which he read before the Academy of Berlin in 1774, entitled "*Remarques sur le Tempérament en Musique,*" was inserted in the Memoirs of the Academy of Berlin of the same year. The following excellent treatises on acoustics of this mathematician deserve also to be named here: "*Observations sur les Tons des Flutes.*" It is a very interesting subject, and well treated in the *Mémoires de l' Académie de Berlin*, 1775. "*Sur le Son des Corps Elastiques,*" in the *Nov. Act. Helvet.* tom. i. p. 42. "*Sur la Vitesse du Son,*" in the *Mémoires de l' Académie de Berlin*, 1768; and *Sur quelques Instrumens Acoustiques,*" in the *Mémoires de l'Académie de Berlin*, 1763.

LAMBERTINI, GIOVANNI TOMASO, a composer, who flourished in Venice about the middle of the sixteenth century. He printed there, in 1569, the seven penitential psalms, for four voices. In the elector's library, at Munich, are also to be found "*Madrigali à 4 voci,*" by him, Venice, 1560.

LAMBO, C., organist of St. Nicholas Church, Hamburgh, published, in 1754-1755, a collection of odes, set to music, which are much admired.

LAMENTABILE, LAMENTOSO, LAMENTANDO. (I.) Plaintively.

LAMETATIONE. (I.) A term denoting that the movement before which it is placed is to be sung, or played, in a doleful, melancholy style.

LAMENTATIONS. The funeral music of the ancient Jews was called by this name. At the death of any one, it was not only usual to employ tibicines, or flute players, to perform over the body of the deceased, but to hire at least one vocal female mourner, or lamentatrix. From the rabbi Maimonides, we learn that the husband was obliged to provide mourners to weep over the corpse of his deceased wife, and at her funeral; or, at least, that this was the established custom of the country. The poorest persons among the Israelites, he tells us, engaged two flutes and one female mourner; and if the husband were rich, the expense and pomp of the ceremony were proportioned to his wealth and dignity.

LAMENTATRICES. The name given by the ancient Hebrews to certain female vocal performers, who were hired to chant over the dead, and to sing dirges at funerals; on which occasions they were accompanied with flutes.

LAMENTEVOLE. By this term the performer understands that the music before which it is placed is to be executed in a slow and mournful style.

LAMENTS. The name given by the Scotch to some of their old, serious, and melancholy airs.

LAMIA. The most celebrated female flute player in antiquity was Lamia; her beauty, wit, and abilities in her profession made her regarded as a prodigy. The honors she received, which are recorded by several authors, particularly by Plutarch and Athenæus, are sufficient testimonies of her great power over the passions of her hearers. Her claim to admiration from her personal allurements does not entirely depend, at present, upon the fidelity of historians; since an exquisite engraving of her head, upon an ame-

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thyst, with the veil and bandage of her profession, is preserved in the King of France's collection, which, in some measure, authenticates the accounts of her beauty.

As she was a great traveller, her reputation soon became very extensive. Her first journey from Athens, the place of her birth, was into Egypt, whither she was drawn by the fame of the flute players of that country. Her person and performance were not long unnoticed at the court of Alexandria; however, in the conflict between Ptolemy Soter and Demetrius for the Island of Cyprus, about three hundred and twelve years before Christ, Ptolemy being defeated in a sea engagement, his wives, domestics, and military stores fell into the hands of Demetrius.

Plutarch, in his life of this prince, tells us, that "the celebrated Lamia was among the female captives taken in this victory. She had been universally admired at first on account of her talents, for she was a wonderful performer on the flute; but afterwards, her fortune became more splendid by the charms of her person, which procured her many admirers of great rank." The prince whose captive she became, and who, though a successful warrior, was said to have vanquished as many hearts as cities, conceived so violent a passion for Lamia, that, from a sovereign and a conqueror, he was instantly transformed into a slave; though her beauty was now on the decline, and Demetrius, the handsomest prince of his time, was much younger than herself.

At her instigation, he conferred such extraordinary benefits upon the Athenians, that they rendered him divine honors; and, as an acknowledgment of the influence which she had exercised in their favor, they dedicated a temple to her, under the name of Venus Lamia.

LAMIRAS, a poet and celebrated musician of ancient Greece, was a native of Thrace. He flourished before Homer, and, it is said, not only invented the Doric measure, but was the first who accompanied his voice with the harp.

LAMMERHIRT, G., lived, in 1797, as steward to Count Erbach, at Erbach, from whence he gave publicity to the following compositions: "*Gr. Sonat. pour le P. F., avec V.*," Op. 1, Offenbach, 1797, and "*Deux Sonat. faciles à quatre mains pour le Clav.*," Op. 20, 1798.

LAMOTTE, FRANCOIS, first violin at the Imperial Chapel at Vienna, was born there in the year 1751. Some, however, make him a native of Flanders. At the age of twelve, he played a concerto of his own composition before the whole court. In 1767, the emperor allowed him to travel. His talent at that time promised what Dr. Burney said of him five years afterwards, "that he would, some day, be the first violinist in Europe." He could play entire pages of music without changing his string. In 1779, he went to London, where he was imprisoned for debt, and escaped, with many others, at the time of Lord George Gordon's riot. He then fled to Holland, where he died, in 1781, aged only thirty. His published works are, "*Trois Concertos pour le Violon*," Paris, 1770; "*Six Solos pour le Violon*," London; and "*Airs variés pour le Violon*," Paris. Lamotte was a remarkable sight player, which Jarnowick was once desirous to put to the test, by proposing to perform with him a symphonic concertante; to which offer Lamotte replied, "*Quel est le virtuose qui peut se distinguer par là? Je vous offre autre chose moi; apportez un concerto de votre composition, j'en apporterai un de la mienne; vous jouerez le mien, et je jouerai le vôtre.*" Probably Jarnowick found this proposal *un peu forte*; at all events, it was never put in execution.

LAMPADARIUS. The name given to that of the two principal singers, in the patriarchal church of Constantinople, who held the first place on the left side of the choir. The appellation of *Lampadarius* is supposed to be derived from the musical writer and composer of that name, who flourished about the year 1300, and is conjectured to have been the first who filled the office.

LAMPADIUS, a singer in Luneburg, in the first half of the sixteenth century, published the following small work: "*Compendium Musices tam figurati quam Plani Cantus, ad formam dialogi, in usum ingenuæ pubis ex eruditissimis Musicorum Scriptis accuratè congestum, quale antehâc nunquam visum, et jam recens publicatum, Adjectis etiam regulis concordantiarum et componendi cantus artificio; summatim omnia Musices præcepta pulcherrimis Exemplis illustrata, succinctè et simpliciter complectens,*" Bernæ, 1539. Walther quotes an edition of this treatise, Bernæ, 1537. This latter work is still in the Electoral Library at Munich.

LAMPARELLI. An Italian musician, resident at Paris in 1812. The following vocal productions were published by him: "*Romances, tirées du Roman de Pauliska, avec Accompagnement pour le Piano-forte*," Paris, 1798, eighth collection; "*Six Nouvelles Romances, avec Accompagnement pour le Piano-forte*," Paris, 1799, eleventh collection; to which belong also all the numbers not mentioned here; "*Le diable emporté l'Amour*," romance, Paris, 1799; and "*Le Chien de la Seine*," romance, Paris, 1799.

LAMPE, JOHN FREDERIC, was, as he affected to style himself, some time a student of music at Helmstadt, in Saxony, and, going to England about the year 1725, obtained employment in the opera band. About the year 1730, he was engaged by Rich, of Covent Garden Theatre, to compose some dramatic music. In 1737, he published, in a quarto volume, "A plain and compendious Method of teaching Thorough Bass after the most rational Manner, with proper Rules for Practice." There are extant many single songs, composed by Lampe at different times, some of which are printed in the Musical Miscellany, in six volumes, published by Watts. Lampe died in London, in the year 1751.

LAMPUGNANI, GIOV. BATTISTA, of Milan, was, in 1744 and 1745, in London, where some of his operas were performed, which, though not written in a grand style, contained some agreeable and lively melodies and songs. His principal works were "*Alfonso*," 1744, and "*Siroe*," 1755, besides some detached airs and pasticcios.

LANCE, LE CHEVALIER DE LA, resided, in 1802, at Verdun. He was, previous to the year 1790, an officer in the royal French guards, but, during the revolution, quitted both the service and his country, and resided for some time at Frankfort on the Maine, where he was under the necessity of seeking a subsistence by giving lessons on the piano-forte. Afterwards he went

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to Silesia, where he lived on the estate of a nobleman, to whom he gave instruction on the piano-forte. He published the following compositions: "*Romances et autres Chantes de Zilla*," Paris. "*Trois Sonates pour le Clavécin, avec Violon*," Op. 2, Paris. "*Six Airs variés pour le Clavécin*," Op. 3, Paris. Op. 4 is not known. "*Sonate brillante pour le Clavécin*," Op. 5, Paris. "*Trois Sonates pour le Clavécin et Violon*," Op. 6, Paris. Op. 7 is not known. "*Trois Sonates pour le Clavécin, avec Violon et Bass*," Op. 8, Offenbach, 1793. "*Grand Concerto pour le Clavécin*," Op. 9, Frankfort, 1794. "*Trois Trios pour le Clavécin, Violon, et Bass*," Op. 10, Offenbach, 1795. "*Plainte de Vénus sur la Mort d'Adonis, Cantate, avec Accompagnement de Piano-forte, deux Violons, A., et Bass*," Mentz, 1795. "*Recueil des Allemandes, Angloises, &c., pour le Clavécin*," Vienna, 1798. "*Thème, avec douze Variations pour le Clavécin*," 1801. "*Air Russe, avec sept Variations pour le Clavécin.*" "*Quartet pour le Clavecin, avec deux Violons et Violoncello*," Op. 13. "*Deux Grands Trios pour le Clavécin, Violon, et Violoncello obligato*," Op. 2, Augsburg, 1802. In the year 1788, a violinist, of the name of La Lance, was engaged at the Théâtre Français in Paris.

LANCELOT, CLAUDE, a Benedictine monk, born at Paris in 1615, was master in Greek to the celebrated Racine. Amongst other works he published "*Nouvelle Méthode pour apprendre le Plain-chant*," Paris, 1668, and reprinted in 1685.

LANDI, STEFFANO, a composer, lived, about the year 1619, as *maître de chapelle* to the Bishop of Padua; and afterwards, about 1634, was at Rome, as member of the Pope's Chapel. We possess information of the following of his printed works: "*Madrigale*," Venice, 1619; "*La Mort d'Orfeo*," Venice, 1619; and "*Il S. Alessio, Dramma Musicale*," Rome, 1634.

LANDLER. (G.) A country dance or air in a rustic and popular style, generally in three eight time.

LANDMANN, a German musician, is known since the year 1770 by an oratorio of the passion and three quatuors, in manuscript, of his composition.

LANDRIANO, CARLO ANTONIO, is considered a prodigy as a sopranist, by Picinelli, in his *Ateneo dei Letterati*, Milan, p. 106. His greatest triumph was at the festivals celebrated on occasion of the marriage of the Duke of Parma, Odoardo Farnese, where he procured great presents. He obtained, afterwards, the place of organist at St. Raphael's Church, and was appointed, at the same time, singer in the cathedral at Milan. He died in the thirty-third year of his age. The following of his works is printed: "*Motetti à voce sola*," Milan, 1655.

LANETTI. This Italian musician published at Amsterdam, in 1762, six very agreeable violin trios.

LANFRANCO DA TERENTIO PARMEGIANO, GIOVAN. MARIA, a professor and musical author, lived in the beginning of the sixteenth century, and was, in the opinion of Dr. Forkel, either singer or *maître de chapelle* in the cathedral of Brescia. A work of his, highly esteemed by his contemporaries, is entitled "*Scintille di Musica, che mostrano à leggere il canto fermo e figurato, gli accidenti delle note misurate, le proportioni, i tuoni, il contrapunto e la divisione del monochordo, con la accordatura da varii instrumenti, della quale nasce un modo, onde ciascun per se stesso imparare potra le voci di la, sol, fa, mi, re, ut*," Brescia, 1533. This work is so rare, that neither Hawkins nor Burney, indeed not even Padre Martini, appear to have seen a copy of it. It is only now to be found in Germany, in the ducal library at Gotha, where Dr. Forkel saw it, and has consequently been enabled to give us not only the complete title of the work, but also much other interesting information respecting its author.

LANG, E. G. B., a harpist and painter at Nuremberg, died there in 1780, aged thirty-six. He composed much music for his instrument.

LANGDON, RICHARD. An English composer, in the middle of the last century. Among his works are "Songs, two Books;" "Canzonets," Op. 7; "Divine Harmony, Book I." This contains about sixty psalms in score, with a part for the bassoon or violoncello. The second book of the same collection contains "Anthems, &c.," and "Twelve Glees."

LANGE, or LANGIUS, HIERONIMUS GEORGIUS, was born in Havelburg, in the duchy of Brandenburg, and published "*Cantiones Sacræ, 4, 5, 6, et 8 Voc., Pars I.*," Nuremberg, 1580, and a second volume of the same, Nuremberg, 1584. Both volumes are inscribed to the council of Breslau, on which occasion the author mentions that an unforeseen misfortune had compelled him to resign his employments. The misfortune he here alludes to was a paralytic affection of the hands and feet, which put an end to his life in 1587.

LANGE, JOHANN, flourished as a composer, in Germany, about the year 1651. He set several melodies in "*Zesen's Dichterischen Liebes flammem*," i. e., poetical love flames.

LANGE, JOH. CASPAR, a vocalist at Hildesheim, in the latter half of the seventeenth century, published "*Methodus nova et perspicua in Artem Musicam*," i. e., "Rudimental instructions for acquiring the noble art of music, with every thing belonging to it, in the easiest and surest way, and within a short time, according to the present manner. To which is added an appendix of the musical terms most in use at present; also, forms for practice illustrative of the text," Hildesheim, 1688. The work is in question and answer.

LANGE, JOSEPH, a performer in the National Theatre at Vienna, and dramatic composer, not without talents and science, was born in Wurtzburg in 1752. He appeared on the stage for the first time in 1770, and afterwards married the celebrated vocalist, Maria Antonia Weber. He wrote, about the year 1796, the music for the opera "*Adelheit von Pouthieu*."

LANGE, LOUISE, wife of the preceding, and sister to Madame Mozart, was born in Manheim. She made her *d but* on the stage in 1779, went afterwards to Vienna, and was engaged there at

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the Grand Opera. She afterwards sang at Schroder's theatre, in Hamburg, from whence she went to Amsterdam in 1798. The German critics greatly admired her.

LANGE, CATHARINE, court singer and performer at Munich, born in Manheim in 1774, was a pupil of Madame Wendling, of Manheim, and appeared for the first time on the stage in 1792. Great praise was bestowed on her in Germany for her musical knowledge, her powerful and pure voice, and tasteful execution. In the year 1793, she went to Italy with her father.

LANGLÉ, HONORÉ FRANÇOIS MARIE, born at Monaco in 1741, was sent to Naples, when sixteen years of age, by the Prince of Monaco, that he might be instructed in music. He entered theConservatory of La Pietà, that he might study under Caffaro, who was considered the most learned pupil of the renowned Leo. Here Langlé remained eight years, till he became principal chapel-master of the institution. During this period, he composed several masses and motets, which were applauded by the first masters in Italy. In 1768, he went to Paris, and soon distinguished himself there, at the spiritual and other concerts, for which he composed several lyric scenas. In the year 1791, his opera of "*Corisandre*" was first represented at the Royal Academy of Music: the success of this piece led him to compose others of the same description, which, however, were not performed. Langlé also wrote several didactic musical works, namely, "*Traité d'Harmonie et de Modulation*," 1793; "*Traité de la Bass sous le Chant*," 1797; "*Traité de la Fugue*," 1800; and "*Nouvelle Méthode pour chiffrer les Accords*," 1801. Langlé was master to the celebrated Dalayrac, who is called, in France, the second Gretry of the comic opera. He was also a professor and librarian at the Conservatory. He died at Paris in 1807.

LANGMAFIUS, GOTTFRIED, a composer, and lastly, chamberlain and bass singer at the court of Eisenach, was born in Guben, in 1684. He remained six years at the academy at Leipsic, and in 1710 was called to Eisenach, and appointed to the above situation, which he held in 1732. He composed some music for both the church and chamber.

LANGSHAW, Sen. This ingenious organist and mechanic was engaged by the Earl of Bute to set the barrels for his celebrated organ, and continued in his lordship's sole employ for above twelve years. The setting of these barrels is mentioned in the following very flattering terms, in the lives of Handel and Smith: "He [Smith] was engaged at this time in arranging music for some barrels belonging to a large organ, the property of the Earl of Bute. The barrels were set by an ingenious artist, of the name of Langshaw, in so masterly a manner, that the effect was equal to that produced by the most finished player."

Langshaw, wishing to reside in the country for the benefit of his health, accepted the situation of organist at Lancaster in 1772.

LANGSHAW, JOHN, son of the preceding, was born in London in 1763. He received his education chiefly at Lancaster, but did not devote much time to music till he was thirteen years of age. In his sixteenth year he went to London, and there studied under Charles Wesley, from whom, as also from his brother, Samuel Wesley, he experienced the most unremitting kindness. To these instructions, and to the frequent opportunities he had of hearing the Wesleys' performances in private, he attributes all his subsequent improvement.

After visiting London three times, he commenced his career as a teacher of music, and in 1798 succeeded his father, as organist, at Lancaster.

His publications, which are not numerous, consist chiefly of "The Farewell," an anonymous ballad, much sung by Mr. Meredith; "Can joy that wretched bosom cheer," which is thought to convey much of the spirit and pathos of the words; with several other songs, some choruses from the works of Handel, and the "Creation" of Haydn, arranged as duets; also "A Theme, with Variations for the Piano-forte or Harp," originally composed for the Countess of Dunmore.

LANGUEMENTE, or LANGUENDO. A word implying that the movement before which it is placed is to be sung, or played, in a soft and dolorous style. The term LANGUENTE and LANGUIDO, have a similar meaning — languishingly, or with languor.

LANIERE, LANIER, or LANEARE, NICOLAS, was born in Italy in the year 1568. In the early part of his life, however, he went into England, where he continued to reside until the time of his death.

He was the composer of a masque, performed at Lord Hay's, mentioned in Ben Jonson's works, and also joint composer with Coperario of another, performed on the marriage of the Earl of Somerset with Lady Francis Howard. Many of his songs are to be found in different collections published during the reign of King Charles I., but they have, in general, very little merit. Smith, in his *Musica Antiqua*, has inserted one of them, taken from the masque called "Luminalia, or the Festival of Light," performed at court, on the evening of Shrove Tuesday, 1637, in which the queen and her ladies were the masquers.

Laniere, as well as musician, was a painter and engraver. There is an excellent portrait of him, painted by himself, in the music school at Oxford.

LANNOY, LE COMTESSE DE, was a good musical amateur, and resided some years in Germany. She published "*Deux Romances Franç. avec Acc. de Piano-forte*," Berlin, 1798; "*Trois Sonates pour le Clav., avec Acc. d'un Violon et Violoncello*," Berlin, 1798; "*Romances Acc. de Piano-forte ou de la Harpe*," Part II.; "*Romances Acc. de Piano-forte ou de la Harpe*," Part III., 1801.

LANUSSE, (fils.) Under this name have been printed in Paris, in 1800, "*Quatre Romances avec Acc. de Piano-forte*."

LANZ, J. M., a German composer, is known by several works for the piano and for the voice, namely, "*Lagenlieder*," Dresden, 1788; "*Quatre Sonates pour le Clav. d'une Exécut. facile*," Op. 3, Brunswick, 1795; "Twenty-one Variations upon 'God save the King,' for the Piano," Op. 4; "Twenty-one Variations upon 'God save the

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King,' for the Piano," 1795; "*Sonate à quatre mains*," Op. 5; "*Sonate à quatre mains*," 1796; "Eight Variations for the Piano-forte, upon '*Freut euch des Lebens*,'" Hanover, 1796.

LANZA, GIUSEPPE, an Italian composer, published at Naples, in 1792, "6 *Arie Notturne con Accomp. di Chitarra Francese e V. a piacer*." Lanza resided during many years in England, and, for a considerable time, was resident in the family of the Marquis of Abercorn. He published in London several sets of very pleasing and tasteful canzonets, for one and two voices. The following of his works were printed by Birchall: "Six Trios," Op. 13, and "Six Canzonets, with Recitatives," Op. 14.

LANZA, GESUALDO, son of the preceding, resided in England from an early age. He was considered an excellent singing master, and has published one of the best works on that art, entitled "The Elements of Singing familiarly exemplified," &c. (See Quarterly Musical Review, vol. i. p. 351.)

LA POULE. The second figure in a quadrille.

LAPPI, PIETRO, an ecclesiastic and composer, of Florence, flourished about the beginning of the seventeenth century, as chapel-master in the church of St. Maria Gratiarum of Brescia. He published much church music, of which we can only mention the following pieces: "*Litanie della Madonna à 4, 5, 6, 7, et 8 voci;*" "*Salmi Concertati à 5 voci;*" "*Misse à 3, 4, e 5 Chori*," Venet. 1616; these were burned in 1794, in the castle of Copenhagen. "*Sacræ Melodiæ*, 1, 2, 3 — 6 *voci decantandæ, una cum Symphoniis et B. ad Organum*," Frankfort, 1621; "*Compieta à 3 e 4 Chori*," Op. 16, Venice, 1626; "*Rosarium Musicale*," Venice, 1629: this last work contains a mass, psalms, Magnificats, litanies, and *Te Deums*, for two and three choirs.

LA PRIMA INTENZIONE. An expression applied by the Italians to the form of any composition, as originally designed by the composer, and distinguished from the improved or altered copy.

LARBA, GIOV. LEONARDO, a composer of the sixteenth century, published "*Canzonette Napolitane à 3*," Venice, 1565.

LARGAMENTE, LARGAMENTO. (I.) In a full, free, broad style of performance.

LARGE. A character, or note, formerly in use, of the greatest value or duration; equal in length to two longs, four breves, eight semibreves, sixteen minims, thirty-two crotchets, sixty-four quavers, and so on in duple proportion.

LARGHETTO. A word specifying a time not quite so slow as that denoted by *largo*, of which word it is the diminutive.

LARGHISSIMO. (I.) Extremely slow.

LARGO. (I.) A word by which is to be understood a movement one degree quicker than grave, and two degrees quicker than adagio.

LARIGOT. The former name of a flageolet.

LAROCHE. A French composer of many songs which were popular at the court of Louis XIV.

LAROON, MARCELLUS, an amateur musician at Oxford, was a skilful performer on the violoncello, and wrote several solos for his instrument. He died at Oxford in 1772.

LARIVEE, M. One of the greatest, if not the greatest, of French musical artists. From the humble station of a barber's boy, he attained the nearest approach to the perfect standard of excellence, as established by the French critics. It was his peculiar good fortune to attract the notice, and soon after to receive the invaluable instructions, of the celebrated Gluck, under whose anxious care he acquired "a more impressive manner of delivering recitative" than had been known to the French before, and which approached nearer than had been conceived possible to the genuine style of French declamation. He is said to have united in a surprising degree all the qualities of a singer and actor; his voice was full and melodious; his taste and judgment pure and sound. It is said that the best performances of Garcia, father of Malibran, might, perhaps, in their force, variety, and truth, give some idea of Larivee's excellence.

LARRIVEE, HENRI, born at Lyons in 1733, entered as a singer at the Grand Opera at Paris in 1755. He was much admired, but sang with rather a nasal tone; which caused a wit in the parterre to remark, on hearing him for the first time, "*Voilà un nez qui a une belle voix!*" He died in 1802.

LARUE, PIERRE DE, a Frenchman by birth, called sometimes PETRUS PLATENSIS, was chapel-master at Antwerp. He composed some masses and motets about the year 1549.

LARYNX. (Gr.) The upper part of the *trachea*. The *larynx* is composed of five annular cartilages, placed above one another, and united by elastic ligaments, or fibres, by which it is so dilated and contracted, as to be capable of producing all the various tones of the voice.

LASCEUX, GUILLAUME, an organist at Paris, was born at Poissy in 1740. He was a pupil of Noblet for composition, and published many works for the organ and harpsichord, between the years 1768 and 1806.

LASKA, FRANCIS, one of the best organists in Bohemia, was born in 1750, and lived, in 1788, at Mokarzow, as an ex-Benedictine monk. He died January 19, 1795, leaving in manuscript several organ compositions.

LASSER, JOHN BAPTIST, court and private singer at Munich, was born at Steinkirchen, in Lower Austria. About the year 1790 he was tenor singer and performer at the theatre of Gratz. He has not only given proofs of his activity and talents as an author and composer, but has made his son a distinguished pianist. The younger Lasser first performed in public in 1794, at the Academy of Music at Vienna, where he was greatly applauded. Among the father's works are the following operas: "*Das wüthende Heer*"—The Mad Army; "*Die gluckliche Maskerade*"—The Fortunate Masquerade; "*Der Kapellmeister*."

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"*Die Kluge Wittwe.*" "*Die unruhige Nacht*" —The Boisterous Night. "*La Marchande de Modes*" — The Milliner. "*Der Jude*" — The Jew. "*Die Huldigung der Treue*" — The Homage to Fidelity. He also wrote several masses. The following, however, is his only work which has become known through the press: "*Volstandige Anleitung zur Singkunst, sowohl für den Sopran als auch fur den Alt,*" i. e., "Complete Introduction to the Vocal Art, for the Soprano as well as Alto." Munich, 1798.

LASSO, ORLANDO DI, or LASSUS, also ROLAND DE LATTRE, a native of Mons, in Hainault, born in the year 1520, was the contemporary of Cipriano Rore, and much resembled him in genius, abilities, and reputation. Orlando not only spent many years of his life in Italy, but had his musical education there, having been carried thither, surreptitiously, when a child, on account of his fine voice. The historian Thuanus, who has given Orlando a place among the illustrious men of his time, tells us that it was a common practice for young singers to be forced away from their parents, and detained in the service of princes; and that Orlando was carried to Milan, Naples, and Sicily, by Ferdinand Gonzago. Afterwards, when he was grown up, and had probably lost his voice, he went to Rome, where he taught music during two years; at the expiration of which he travelled through different parts of Italy and France with Julius Cæsar Brancaccio, and at length, returning to Flanders, resided many years at Antwerp, till, being invited by the Duke of Bavaria to Munich, he settled at that court, and married. He had afterwards an invitation, accompanied with the promise of great emoluments, from Charles IX., King of France, to take upon him the office of master and director of his band, an honor which he accepted, but was stopped on the road to Paris by the news of that monarch's death. After this event, he returned to Munich, whither he was called by William, the son and successor of his patron Albert, to the same office which he had held under his father. Orlando continued at this court until his death, in the year 1593, at upwards of seventy years of age. His reputation was so great that it was said of him, "*Hic ille Orlandus Lassum qui recreat orbem.*"

As he lived to a considerable age, and never seems to have checked the fertility of his genius by indolence, his compositions exceed, in number, even those of Palestrina. There is a complete catalogue of them in Draudius, amounting to upwards of fifty different works, consisting of masses, Magnificats, passiones, motets, and psalms, with Latin, Italian, German, and French songs, printed in Italy, Germany, France, and the Netherlands.

To form a comparative idea of the style of the two composers, Orlando and Cipriano, with that of Palestrina, the specific difference seems to be this: that the two Netherlanders, by having spent the chief part of their time in the courts of princes, had acquired a lighter and more secular cast of melody than Palestrina, who, residing constantly at Rome, and writing chiefly for the church, had a natural and characteristic gravity in all his productions. Indeed, the compositions *à capella* of Cipriano Rore and Orlando di Lasso are much inferior to those of Palestrina, in this particular; for by striving to be grave and solemn they only become heavy and dull, and what is unaffected dignity in the Roman is little better than the strut of a dwarf upon stilts in the Netherlanders. They were, however, great masters of harmony, and out of the church, prepared the colors, and furnished the musician's pallette with many new tints of harmony and modulation, which were of great use to subsequent composers, particularly in dramatic painting.

In the same collection of songs, printed in 1555, we have a Latin poem set by Orlando di Lasso in the manner of a madrigal, in which the modulation is curious; but, though elaborate and *recherché*, it is pleasing, and has had many imitators. Cipriano and Orlando were the first who hazarded what are now called chromatic passages. A statue has been erected to the famous old composer, Orlando di Lasso, at Mons, his birthplace. Judging from the accounts, the ceremonies on the occasion were not very imposing. At 11 o'clock, Lasso's Mass: *Or — hy à coup*, which he had set, after the manner of his time, to a well-known theme, was performed — not in the cathedral, nor in the church of St. Nicholas, where Lassus used to sing, as choir boy—but in a little obscure church of the society which has assumed the name of *Roland de Lattre*; and performed, too, with many modern embellishments, and with an organ accompaniment. After the mass, there was a procession to the public garden, where the statue was consecrated, and the various musical bodies of the place were put in requisition. The statue was uncovered amid the thunder of artillery, several speeches were made, &c., &c. In the expression of the statue there is something very noble. With one hand Lasso touches the keys of a portable organ; the other is raised to heaven, as if he had just discovered a new chord. The house where Orlando was born is no longer identified.

LASSO, RUDOLPH VON, eldest son of the preceding, born in Munich, was organist to Duke Maximilian, of Bavaria, and seems to have met with more encouragement, considering the number of his works, than his younger brother Ferdinand. We can mention the following of his compositions: "*Cantiones, 4 vocum,*" Munich, 1606. "*Circus Symphoniacus,*" Augsburg, 1611. "*Modi sacri ad convicium sacrum à 2, 3–6 voc.,*" Munich, 1614. "*Virginalia Eucharistica, 2, 3–7 voc.,*" 1615: Walther supposes this to be the same work as the preceding. "*Alphabetum Marianum triplici Cantionum serie ad multifariam, 2, 3, 4 vocum harmoniam,*" Munich, 1621: this work contains fifty-seven pieces, and is dedicated to the Bishop of Freysingen. He had also probably the greatest share in the labor and care bestowed on collecting and arranging the Latin works of his father, which, after his death, were published by the two brothers, under the title of "*Magnum Opus Musicum Orlandi de Lasso, Capellæ Bavaricæ quondam Magistri complectens omnes cantiones, quas Motetas vulgo vocant tam antea editas, quam hactenus nondum publicatas à 2–12 voc. a Ferdinando, Serenissimi Bavariæ Ducis Maximiliani Musicorum Præfecto et Rudolpho, eidem Principi ab organis; Authoris filiis, summo studio collectum, et impensis eorundem typis mandatum,*" Munich, 1604.

LASSO, or LASSUS, FERDINAND, brother

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of the preceding, was principal chapel-master to the Duke Maximilian, of Bavaria, at Munich. In the year 1588, he was in the service of Count Hohernollern. By a work which he published in 1604, it would, however, appear, that he must, before that year, have been resident at Munich as chapel-master, in which situation he probably continued till his death. Besides the editions of his father's works, in which he was engaged in 1604, in Munich, conjointly with his brother Rudolph, he also published the following works of his own: "*Cantiones Sacræ 6 vocum cum Instrum.*," 1588. "*Apparatus Musicus 8 vocum, varias easque sacras et divinis officiis aptas complectens odas concinnatas a Ferdinando di Lasso Sereniss. Maximiliani utriusque Bavariæ Principis supremo Musices Præfecto,*" 1622.

LASUS, according to Suidas, was a native of Hermione, a city of Peloponnesus, in the kingdom of Argos. He flourished in the fifty-eighth Olympiad, five hundred and forty-eight years before Christ, and was the most ancient author known who had written upon the theory of music.

With respect to the musical discoveries of Lasus, both in theory and practice, all that we know of them may be reduced to three heads.

1. Aristoxenus, in speaking of the nature of sound, attributes to him, in common with certain Epigonians, a heterodox opinion, that sound had a latitude. Meibomius is perplexed by the passage, but is inclined to think it means only that, in sustaining a note, the voice varied a little up and down, and did not strictly keep to one mathematical line of tone. This explication, however, is not satisfactory; for the expression naturally leads to the idea of a temperament, and seems to say, that the intonation of the scale admitted of some variety; in other words, that the exact ratio of intervals might be departed from without offending the ear. And what is said of Lasus by Plutarch, in his dialogue on music, renders this idea still more probable. He is there mentioned as a great innovator, who imitated the compass and variety of wind instruments, as well as Epigonius, who was the inventor of the instrument of forty strings. Among the corruptions complained of in the new music, the frequent and licentious transitions from one mode and genius to another, was not the least. If, therefore, the object of this multiplication of strings may be supposed to have been the convenience of having an instrument ready tuned for all the modes, like our harpsichords, it seems probable that both Lasus and Epigonius might have been temperers, and have accommodated their doctrine to their practice.

2. Theon of Smyrna testifies that Lasus, as well as the Pythagorean Hippasus of Metapontus, made use of two vases of the same size and tone, in order to calculate the exact ratio or proportions of concords. For, by leaving one of the vases empty, and filling the other half full of water, they became octaves to each other; and filling one a fourth part full, and the other a third, the percussion of the two vessels produced the concords of fourth and fifth; from which process resulted the proportions of these three concords, contained in the numbers 1, 2, 3, 4.

3. Lasus, according to Plutarch, introduced a dithyrambic license or irregularity into musical measure, or rhythm, and upon his lyre imitated the compass and variety of the flute.

LATES, JOHN JAMES, received his musical instruction under the first masters in Italy, and was considered an excellent performer on the violin. He led the concerts at Oxford with credit to himself and great satisfaction to his employers. The Duke of Marlborough honored him with his patronage, and gave him a lucrative professional situation at Blenheim, which he enjoyed to the day of his death. He was modest and unassuming in his manners, an affectionate husband and father, an honest and sincere friend, and died very much respected in 1777. He was the author of several violin solos, ducts, and trios.

LATES, CHARLES, bachelor of music, Oxon, son of the preceding, received a regular cathedral education, under the late professor of music to the University of Oxford, Dr. Philip Hayes, and the first London masters. He was well known to be an able extempore fuguist on the organ, and a capital player on the piano-forte. In early life he published a "Set of Sonatas for the piano-forte," "Songs in Scores," &c. His experience in the science, and long practice as a professor, together with the approbation of the public, fully proved him to be a sound musician.

LATILLA, GAETANO, born at Naples about 1710, distinguished himself by his talents, at a time when the school of Naples was most fertile in great masters. A friend of Pergolese from their tenderest infancy, he did honor to the ties which bound him to the Orpheus of Ausonia, by the sincere attachment he showed to him, both in prosperity and adversity, and he softened his last moments by the most tender consolation and the most lively grief. Latilla was, moreover, the maternal uncle of Piccini, and these titles to the consideration of the friends of harmony, did not fail to be increased by multiplied proofs of real talent.

On quitting the Conservatory, he first composed the serious opera of "*Orazio*," and afterwards, "*Madama Giana*," a comic opera, thus showing himself almost simultaneously, equally great in both styles. He set the second opera in conjunction with Galuppi, afterwards known under the title of *Buranello*, and the first master of the learned school of that city. We shall say nothing of the first of these works, but that it succeeded, and laid the foundation of the reputation of its author; but we may judge of the success of the second from the alliance of a good rising composer, of the Neapolitan school, with the most famous of the old masters of the rival school of Venice.

Latilla, satisfied with having succeeded in both styles, did not change his method of composition. To "*Madama Giana*" succeeded "*La Tarentola*;" and to "*Orazio*," "*L'Olympiade*," "*Demofoonte*, *la Pastorella*;" and to "*Merope*," "*La Giardiniera Contessa*." Afterwards, devoting himself exclusively to the comic opera, for which he probably felt a predilection, he composed "*La Commedia in Commedia*," "*Don Calascione*," and "*La Buona Figliuola*," a subject frequently employed by other composers. These operas, performed in the different theatres of Italy, were esteemed like those of the greatest masters. On the whole, it would even appear that the comic style was that in which Latilla was most distinguished.

LATOUR, T. This elegant writer for the

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piano-forte, was born in Paris in 1766, and in the early part of the French revolution went to London, where he earned a substantial reputation by the composition of very numerous works, throughout which a refined taste and lively mind are always distinguishable. He received the appointment of pianist to the Prince of Wales, afterwards George IV. In 1810 he established himself in business as a music dealer, under the name of Chappell & Co. In 1830 he abandoned business, and returned to Paris. Having become, in some sort the *Gelineck* of England, by his compositions and easy arrangements for the piano, he multiplied varieties, potpourris, and fantasias, which obtained considerable vogue, and from which he realized considerable sums of money.

LATRE, JEAN DE, commonly called PETIT JEAN, a composer of the 16th century, published "*Motetti à 5, 6, e 7 Voc.*," Dusseldorf, 1566.

LA TRENISE. The fourth figure in a quadrille, also called *pastorale*.

LA TROBE, REV. CHRISTIAN IGNATIUS, eldest son of the Rev. Benjamin La Trobe, for many years superintendent of the congregations of the United Brethren in England, was born, in 1758, at Fulnec, near Leeds, in Yorkshire. He received his early education at the place of his nativity, and went to Germany in 1771, to prosecute his studies at the college of the United Brethren at Niesky, in Upper Lusatia. Returning in 1784, he entered into holy orders in the same church, and remained in London. He was usefully and honorably employed for nearly forty years, in the service of the church in general, and of its missions among the heathen in particular, and was enabled, by his public and private connections, in various ways, to promote their welfare. He never cultivated music as a profession, though, as a science, from his earliest years it engaged his attention. In all his compositions he has endeavored to bear in mind the great and important use to which music should be applied; and, agreeably to his convictions upon this subject, not less than to the received ideas concerning the clerical character, he has confined himself, in vocal music, to sacred or devotional words. To encourage the same application of this divine art in others has also been one great object of his publications.

Among his earlier compositions were several for instruments alone. Besides concertos for single instruments, accompanied by a full band, he occasionally wrote sonatas for the piano-forte. A set of three sonatas, having met with the approbation of the great Haydn, was published about the time of that master's second visit to England: the circumstance of their dedication to him is mentioned by Haydn in a short memoir of himself.

Mr. La Trobe's compositions for the church, or for private devotion, are by no means few in number; particularly when it is considered that they are the production of very irregular intervals between official engagements, which demand no ordinary share of time and labor. They consist of solos, anthems for several voices, and oratorios, only part of which have been as yet given to the public. It would be difficult to say on what model these compositions have been formed. Mr. La Trobe is certainly no copyist, but in general displays a character of his own. His taste was originally grounded upon the simple yet majestic modulations, and the rich harmonies, which characterize the psalmody of the Lutheran and Moravian churches. From these the transition was easy to the works of the great masters of the German school, at the head of whom may be placed Hasse and Graun: the compositions of their mighty successors, Haydn and Mozart, who seemed to have carried that peculiar combination of natural and scientific beauty to its height, led him still further into the knowledge and practice of the true ecclesiastical style of music. He has been heard frequently to observe that the "*Tod Jesu*" (Death of Jesus) of Graun, and the "*Stabat Mater*" of Haydn, first gave him the idea of the powers of vocal music, in the expression of every feeling of which a devotional mind is capable. His acquaintance with the foreign masters, which increased with the gradual acquisition of an extensive musical library, at length suggested the idea of a publication, by which Mr. La Trobe's name has become better known than by his original compositions, and which has, according to the testimony of impartial judges, contributed more, perhaps, than any other work, to the introduction into England of a taste for the church music of Germany and Italy. "The Selection of Sacred Music," commenced in the year 1806, extended to five volumes; and the approbation it almost universally met with, wherever it became known, may be considered as no unfair test of its merits. An idea has been entertained by some persons that this work was published in a spirit unfavorable to the reputation of Handel; as if admiration of the compositions which have assisted to form the taste of the most musical nations of Europe were inconsistent with the full enjoyment of the works of that sublime composer. So far from this being correct, it may be affirmed, without hazard, that few Englishmen, even of the most rigid Handelians, have viewed with more regret and surprise the increasing neglect which seems to be the lot of some of the finest monuments of Handel's genius.

The following is a list of Mr. La Trobe's published compositions: "Three Sonatas for the Piano-forte," dedicated to Hadyn. The "*Dies Iræ*," a hymn on the last judgment. "The Dawn of Glory," a hymn on the bliss of the redeemed. "A Jubilee Anthem," for the fiftieth anniversary of the accession of King George III. A "*Te Deum*," as performed in the cathedral at York. "*Miserere*," (Ps. li.) Various anthems published in a "Collection of Anthems in Use among the United Brethren." "Six Airs," the words by Cowper and Miss Hannah More.

LAUCHER, JOSEPH ANTONY, *Musices Director Delingæ ad Danubium gloriosissimæ Domus Austriacæ*, published the following works: "18 *Vesper Hymnen mit 4 gewöhnl: Singstimmen, 2 Viol., Orgel, Violon, und 2 Waldhörnern, mit angehängtem vollstimmigen Te Deum und Veni Sancte, etc.*," 1786. "*Sacrificium Mortuorum, seu 3 Missæ Solennes, breves tamen, de Requiem, occasione exequiarum felicissimæ Memoriæ Josephi II., Leopoldi II., Romanorum Imperatorum, et Elisabethæ Imperatricis, in insigni Ecclesia Collegiata D. Petri ibidem rite persolutarum decantatæ, nunc vero in lucem publicam*

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edite 4 vocib. ordin. concinnentibus, 2 Violinis, Alto-Viola, et Organo necessariis, 2 Cornibus vero, 2 Clarinettis vel Obois et Violone partim obligatis, partim non obligatis," Op. 2, Speyer, 1792.

LAUDAMUS. (L.) *We praise thee.* A part of the mass.

LAUDI, or LODI. The name formerly given to certain sacred or spiritual songs, of Italian invention, distinct from the common hymns, and composed in praise of God, the Virgin Mary, and the saints and martyrs.

LAUDISTI, or LAUDESI. The name applied to the members of a society first instituted at Florence so early as the year 1310, for the performance of those spiritual songs called *Laudi.*

LAUDUNO, NICOLAS DE. In the Barberini library is preserved a manuscript treatise on music by this author.

LAUDUS, VICTORIUS, chapel-master in the cathedral church at Messina, about the year 1597, was born at Alcar, in Sicily. He published "*Il Primo Libro de Madrigali à 5 Voci, con Dialogo à 8 Voci,*" Palermo, 1597.

LAUER, J. F. L., published at Gotha "*Klavierliedersammlung,*" 1786.

LAUGIER, the ABBÉ MARC ANTOINE, born at Manosque, in Provence, in 1613, was a Jesuit, and preacher to the King of France. He published the first musical journal which appeared in France, under the title "*Sentiment d'un Harmoniphile sur différens Ouvrages de Musique,*" Lyons, 1756.

LAURA, DOMINICO, flourished, according to Cerreto, as one of the best composers in Italy, about the year 1600.

LAURENBERG, DR. PETER, a physician and professor of poetry at Rostock, died there in 1639. In the title of a fourth edition of the "*Musomachia,*" of 1642, he is called its principal contributor. He was also the author of a work published by Sartorius at Hamburg, and entitled "*Bellum Musicale.*"

LAURENTI, LAURENTIUS, a chapel-master at Bremen, died in 1722. His principal work bears the title "*Evangelia Melodica.*" It consists of spiritual songs and hymns, arranged according to the different gospels for Sundays and holydays, and adapted to known melodies. Bremen, 1700. As a musician, he seems to have done little or nothing in this work.

LAURENTII, PIETRO PAOLO, of Bologna, set to music the following three operas: "*Attilio Regolo in Africa,*" 1071; "*I diporti d' Amore in Villa,*" 1710; and "*Esone Ringiovenito,*" 1716.

LAURENTII, GIROLAMO, an ecclesiastic of Bologna, flourished, as one of the first violin players of Italy, about the year 1720. There have been published of his works "6 *Concerti à 3 V., A., Vc., e Organo.*"

LAURENTIO, MARIANUS DE, a priest and canon in Sicily, flourished as a composer, and published many works, about the year 1620. We can now only meet with the following: "*Primo libro di Madrigali à 5 Voci con un dialogo à 8,*" Venice, 1602; and "*Salmi, Magnificat, Falsi Cardoni e Messa, à 4 Voci, con B. continuo per l'Organo,*" Op. 5, Palermo, 1624.

LAURIETTI, an Italian musician, published at Paris, in 1780, "*Six Quatuors pour le Violon.*"

LAURUS, DOMINICUS, leader of the orchestra at Mantua, was born at Padua. He flourished about 1550, and published many works.

LAUSKA, FRANZ IGNAZ, chamber musician to the Elector Palatine of Bavaria, and one of the best German pianists, travelled on the continent during many years. He remained, probably, the whole of the year 1794 in Hamburg, whence his fame first began to spread over Germany. After this, he gathered equal praises at Copenhagen. In 1799 he went to Berlin, where he wrote and published a concerto for the piano. His works for that instrument are quite original, and are as follows: "*Grande Sonate pour le Clavécin,*" Op. 1, Hamburg, 1795. "Nine German Songs, with Variations for the Piano," Op. 2, Hamburg, 1792. "*Rondo pour le Clavécin, pour les Dames,*" Op. 4, Munich, 1797. "Four Sonatas for the Piano-forte," (each separate,) as Op. 4, Op. 6, Op. 7, and Op. 8, Hamburg, 1797. "*Der Greis und sein Stab.,*" i. e., "The Old Man and his Staff," Konigsberg, 1797. "Eight Variations for the Piano-forte on Reichardt's Song, '*Ich kusse dich, Schleier,*'" Munich, 1799. "*Deux Grandes Sonates pour le Clavécin,*" Ops. 9 and 10, Hamburg. "*Deux Petits Rondeaux pour Piano-forte,*" Berlin.

The following of his works have been published by Kuhnel, of Leipsic: "*Six Variations pour Piano-forte.*" "*Sonate pour Piano-forte,*" Op. 20. "*Trois Petits Rondeaux pour Piano-forte,*" Op. 23. "*Grande Sonate pour Piano-forte,*" Op. 24. "*Polonaise pour Piano-forte,*" Op. 25. "*Dix-neuf Grandes Sonates pour Piano-forte,*" Op. 26. "*Capriccio pour Piano-forte,*" Op. 32. "*Angenehme und nicht schwere Tonstücke mit applikatur f. d. Piano-forte,*" i. e., "Pleasant and not difficult Exercises, with Applications, for the Piano-forte," Op. 33. About the year 1804 he went to Vienna, to study counterpoint under the celebrated Albrechtsberger.

LAUTE. (G.) The lute.

LAUS PERENNIS. (L.) The name given by papistical writers to the *Perpetual Psalmody* preserved at Antioch by an order of monks established there in the early ages of Christianity, and whose discipline obliged them to render it perennial, like the vestal fire or perpetual lamps of antiquity.

LAUXMIN, SIGISMUND, a Polish Jesuit, from Samogitia, was rector of several colleges, and, lastly, vice provincial of Lithuania, in which situation he died in 1670, in the seventy-first year of his age, or, according to others, in his seventy-fourth. He wrote, amongst other works, "*Ars et Praxis Musicæ,*" Wilna, 1664.

LAVIGNA, VINCENZO. A Neapolitan musician, recommended by Paesiello, in 1802, to the directors of the theatre there, as a composer. He wrote in the same year, for the Theatre della Scala, the opera buffa "*La Muta per Amore ossia il Medico per Forza,*" which obtained distinguished success.

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LAVINETTA, BERNHARDUS DE, or LAVINHETTE, a learned monk, about the year 1523, wrote "*Compendiosa Explicatio Artis Lullianæ*," in which he treats, in nine chapters, on musical subjects.

LAVIT, J. B. O., formerly a pupil of the *Ecole Polytechnique* at Paris, published there, in 1808, "*Tableau comparatif du Système Harmonique de Pythagore, et du Système des Modernes.*"

LAVOCAT, PIERRE, a French composer, flourished about 1700, in Burgundy, and is known by the following work: "*Concert des Dieux pour le Mariage de S. A. S. Mgr.*" Of this work, the text only, by Derequeleyne, has been printed at Dijon.

LAVOLTA, or LA VOLTE. A lively, animated tune, performed to an old dance, the action of which consisted chiefly of quick turns and high leaps.

LAWATZ published songs for the piano-forte, Altona, 1790.

LAWES, WILLIAM, the son of Thomas Lawes, a vicar choral of the church of Salisbury, and a native of that city, having shown an early propensity to music, was, at the expense of Edward, Earl of Hereford, placed under the tuition of Coperario. He was a member of the choir of Chichester, and was called from thence, in 1602, to the office of gentleman of the Chapel Royal; but, afterwards, resigning that situation in favor of Ezekiel Wood, he became one of the private or chamber musicians to King Charles I. Fuller says, that "he was respected and beloved by all who cast any looks towards virtue and honor." His gratitude and loyalty for his master were such, that he took up arms in his cause; and although, to exempt him from danger, Lord Gerrard made him a commissary in the royal army, yet the activity of his spirit disdained this intended security, and at the siege of Chester, in 1645, he lost his life. The king is said to have been so much affected at his death, that he wore particular mourning for him.

His compositions were, for the most part, fantasias for the viols and the organ; but the chief of his printed works were "Choice Psalms put into Music for three Voices." Many of his songs are to be met with in the collections of the day, and several catches and rounds, and a few of his canons, are published in "Hilton's Collection."

LAWES, HENRY, brother of the preceding, was likewise a pupil of Coperario. He was a native of Salisbury, and born in the year 1600. In the month of January, 1625, he was made pisteller, and in November following, a gentleman of the Chapel Royal. After this, he was appointed clerk of the check, and a gentleman of the private music, to King Charles I.

He had the credit of introducing the Italian style of music into England; but this rests upon no better foundation than his having been educated under Coperario, and having composed a song on the story of "Theseus and Ariadne," in which there are some passages that a superficial peruser might mistake for recitative. This song is published among his "Ayres and Dialogues for one, two, and three Voices," printed in London in 1653. In the preface to this collection, the author mentions his having formerly composed some airs to Italian and Spanish words. He speaks of the Italians as being great masters of music, but, at the same time, that his own nation had produced as many able musicians as any in Europe. He censures the particularity of the age for songs sung in a language which the hearers do not understand; and, in ridicule of it, speaks of a song of his own composition, printed at the end of the book, which was nothing more than an index of the initial words of some old Italian song or madrigal. He says that this index, which he had set to a varied air, and, when read together, was a strange medley of nonsense, passed with a great part of the world as an Italian song.

The first composition in the above collection is "The Complaint of Ariadne," (before mentioned,) the music to which is neither recitative nor air, but in such a medium between the two, that a name is wanting for it. The circumstance which contributed to recommend it to notice cannot now be discovered, but the applauses that attended the singing of it almost exceed belief.

Lawes also composed tunes to Mr. Sandys's "Paraphrase on the Psalms," published in 1638, and afterwards in 1676. These tunes are different from those composed jointly by the two brothers, and published in 1648. They are for a single voice, with a bass, and were intended for private devotion.

Milton's "Comus" was originally set to music by Lawes, and was first represented on Michaelmas night, 1634, at Ludlow Castle, in Shropshire, for the entertainment of the family of the Earl of Bridgewater, and others of the neighborhood. Lawes himself played in it the character of the attendant spirit, who, towards the middle of the drama, appears to the brothers habited like a shepherd.

The songs of Lawes, to a very great number, are to be found in the collection entitled "Select Musical Ayres and Dialogues," by Dr. Wilson, Dr. Charles Colman, Henry Lawes, and William Webb, published in 1652; "Ayres and Dialogues," published by himself in the year following; "The Treasury of Music," 1669; and several others printed about that time. In these are contained the songs of Waller, all, or nearly all, of which were set to music by Lawes, and, as an acknowledgment of the obligation, that poet has celebrated his skill in the following lines:

"Let those who only warble long,
And gargle in their throats a song,
Content themselves with ut, re, mi;
Let words of sense be set by thee."

Lawes continued in the service of the king no longer than the breaking out of the rebellion. From that time he employed himself in teaching ladies to sing. He, however, retained his place in the Chapel Royal, and composed the coronation anthem for King Charles II. He died in 1662, and was interred in Westminster Abbey.

Were we to judge of the merits of Lawes, as a musician, from the numerous testimonies of contemporary writers, we should be compelled to rank him amongst the first which England has ever produced; but if we examine his works, his title to fame will not appear quite so well grounded. He was engaged in the service of the church, but contributed nothing towards the increase of

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its stores. His talent lay chiefly in the composition of songs for a single voice, and in these his greatest excellence consisted in the correspondence which he kept up between the accent of the music and the quantity of the verse.

Dr. Burney says, that the greater part of his productions are "languid and insipid, and equally devoid of learning and genius."

LAY. (From the Anglo-Saxon word *ley*.) The name of an ancient elegiac kind of French lyric poetry, formerly much imitated by the English. The *lay* is said to have been formed on the model of the trochaic verses of the Greek and Latin tragedies. There were two sorts of *lays*; the *greater*, which consisted of twelve couplets of verses in different measures, and the *lesser*, comprising sixteen or twenty verses. The word *lay* is now generally applied to any little melancholy song or air, and is, for the most part, used in that sense by Chaucer, Spenser, Milton, Waller, Dryden, and other classical English poets.

LAY CLERK. A vocal officiate in a cathedral, who takes a part in the services and anthems, but is not of the priesthood.

LAYMEN. Those vocal officiates in a cathedral who are not of the priesthood.

LAYOLLE, ALEMAN, organist at Lyons, about the middle of the sixteenth century, published "*Chansons et Voix-de-ville à quatre voix*," Lyons, 1561.

LAYS, FRANCOIS, a singer of the opera at Paris, who had a brilliant reputation, was born in 1758, and was destined for the ecclesiastical profession, but, induced by the rare beauty of his voice, abandoned the church for the stage. He took an active part in the revolution of 1789, and travelled through the provinces as an ardent missionary of the system of terror. He was professor of singing in the Conservatoire from 1795 to 1799, and subsequently first singer in the chapel of Napoleon I. from 1801 to 1815. He died in 1831, aged 73.

LAZZARI, ALBERTO, published at Venice, in 1637, "*Gloria di Venetia, e altre Musiche à Voce sola*," &c. Op. 3.

LEADER. A performer, who, in a concert, takes the principal violin, receives the time and style of the several movements from the conductor, and communicates them to the rest of the band. The leader, after the conductor, holds the most important station in the orchestra. It is to him that the other performers look for direction in the execution of the music; and it is on his steadiness, skill, and judgment, and the attention of the band to his motion, manner, and expression, that the concinnity, truth, and effect in a great measure depend.

LEADING NOTE. The seventh note of the scale of any key, when at the distance of a semitone below the key note. A leading note is the sound by which the scale is known and its tonic or key note ascertained. For instance, the leading notes in two flats are, A♮ or F♯. A natural leads to B♭; F sharp leads to G natural. In minor keys the ♯7 is the leading note. In major keys the *mi* is the leading note. The key note of two flats is either B♭ or G natural.

LEAL, MIGUEL, a friar of the Cistercian order, and a good composer, was born in Lisbon, and entered into the order at Alcobaca in 1645. Among the works which he has left behind, there is one particularly distinguished, namely, "*Missa a nove coros*." Leal became, at last, prior of a convent in Lisbon.

LEANDER, two brothers, performers on the French horn, resided many years in London, up to about 1805. They were excellent virtuosi on their instrument, and were engaged in the orchestra of the King's Theatre, and at most of the public concerts. One of the brothers composed a very pleasing duet for two voices, "By those eyes whose sweet expression."

LEAPS. This word is properly applicable to any disjunct degree; but it is generally used to signify a distance compounded of several intermediate intervals.

LEBHAFT. (G.) Lively.

LEBRUN, LOUIS SEBASTIAN, a French dramatic composer and singer, was born at Paris about the year 1765. He was, in childhood, admitted as a chorister at the cathedral of Notre Dame, in which situation he remained twelve years. He was there taught composition, and the practice of music, by the Abbé Dugué, chapel-master of the cathedral. Lebrun was next appointed chapel-master to the church of St. Germain l'Auxerrois; after two years, however, he resolved to make his *début*, as a singer, at the Royal Academy of Music, where he first appeared in 1787, in the part of Polynice in "*Œdipe*." He next came before the public at the *Concert Spirituel*, in the double capacity of composer and singer. His compositions for this concert consisted in several scenas and grand choruses from oratorios. In 1790 he produced his first dramatic work at the Théâtre Montansier; it was entitled "*L'Art d'aimer au Village*." He next gave, at the Théâtre Louvois, "*Emilie et Melcour*," "*Un Moment d'Humour*," and "*La Veuve Américaine*;" at the Théâtre des Variétés, "*Les petits Aveugles*," and "*La Suite de la Cinquantaine*;" at the Théâtre Feydeau, "*Le bon Fils*," "*Plus de Peur que de Mal*," "*L'Astronome*," "*Le Maçon*," and "*Marcelline*." After being engaged at the Théâtre Feydeau during several years, Lebrun reëntered at the Grand Opera, as one of the principal singers. He was afterwards first tenor singer at the Chapel Royal of Napoleon I. and also chamber singer to the emperor. In 1809 a grand "*Te Deum*" of his composition was executed at the cathedral of Notre Dame, in honor of the victories of Wagram and Enzerdoff.

LEBSDEFF, a Russian composer, went to London in 1798, with a squadron from India. He was engaged, at that time, in writing a collection of airs in the style of the music of Hindostan and Bengal. As he was fully master of the Eastern languages, as well as of their musical expression, he was much looked to at the time for the explanation of modern Oriental music, which, even yet, has not been fully made known. The airs are, in the opinion of connoisseurs, very melodious and pathetic, and are a medium between Scottish and Italian music. We have not been able to obtain any further information respecting this musician or his works.

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LEBUGLE, ABBÉ, published much music of his composition for the harpsichord, at Paris, subsequently to the year 1783.

LEBEUF, THE ABBÉ JEAN, was canon and sub-chanter of the cathedral of Auxerre, where he was born, March 6, 1687. The Academy of Inscriptions and Belles Lettres chose him, in 1740, to fill the place of Lancelot. He was the author of many treatises and works relating to music, and died in 1760.

LECCIO, SCOZZESE AGOSTINO DI. A composer of the sixteenth century, of whose works there is yet preserved, in the Munich library, "*Canzonette Neapolitane à 3, 4 e 5 Voci*," Venice, 1579.

LECLERC, J. B., deputy for the department of the Maine et Loire, in the Legislative Assembly at Paris, in 1796. He had been a member of the Convention, and was obliged to leave Paris to escape persecution and imprisonment. During his retirement from public business, he laid the plan of a great musical work, and submitted it to the committee for public instruction in France. As, however, this body took no notice of it, the author published it in 1796, (improved and enlarged,) under the title of "*Essai sur la Propagation de la Musique en France, sa Conservation, et ses Rapports avec le Gouvernement.*" This treatise begins with a brief history of music among the Chinese, Egyptians, Greeks, and other ancient nations, amongst whom it was considered as a foundation of religion and morality. Then he proceeds to the influence which it has had upon modern nations; on which subject he says that Gluck's music in Paris laid the foundation of the revolution, as the want of church music gave rise to the civil war in La Vendée. He endeavors to prove the necessity of music to the French nation, amongst other arguments, by the conduct of certain peasants in Lower Poitou, whose only business is to sing incessantly whilst the oxen are drawing the plough. From this, he proceeds further, and endeavors to prove that the cultivation of the science of music leads us to the practice of every public and private virtue, by means of the satisfaction and calmness which it imparts to the mind; and that, for this reason, all governments ought particularly to take it under their observation, and to fix its use and abuse by proper laws. He examines, further, how far the then existing operas, and other public musical performances in France, either may tend to promote or to diminish human perfectibility.

LEÇON. (F.) A lesson or instructive composition for some instruments.

LE CHANT ROYAL. Certain verses sung in chorus to the virgins and saints, by troops or companies of pilgrims returning from the holy sepulchre. This practice was first introduced by the French in the fourteenth century.

LEDERER, JOSEPH, an Augustine monk, in St. Michael's convent at Ulm, and professor of divinity there, was born in Suabia in 1733, and published the following musical works, practical as well as theoretical: "*Neue und erleichterte art zu Solmisiren*," Ulm, 1756. Second edition under the title, "*Neue und erleichterte art zul Solmisiren, nebst andern Vortheilen, die Singkunst in kurzer zeit zu erlernen*," Ulm, 1796. A Song: "*Aus den frohen Liebeshund.*" "*6 Messen, kurz, leicht und sangbar, hauptsächlich zum Gebrauch der Chore aus dem Lande und der Frauenklöster aufgesetst*," Augsburg, 1776. "*Etwas aus China*," operetta, Ulm, 1777. "*5 Vespern, sammt 5 andern Psalmen, welche das Jahr hindurch vorkommen, einen besondern Magnificat, und einen Stabat Mater, kurz, leicht, singbar*," Ulm, 1780. "*Musikalischer Vorrath, bestehend aus 18 Versen, 17 Preambulen, Menuetten, Trio, 3 Sonaten und eine Arie in Partitur*," Augsburg, 1781. "*Die jungen Rekruten, eine Romische operetta*," Ulm, 1781. This worthy divine and excellent artist died in 1796.

LEDERZ, PAULUS, a bookseller at Strasburg, published "*Kirchengesangbuch, darinne die fürnehmsten und besten, auch gebrauchlichsten Lieder und Gesange zu finden*," Strasburg, 1616.

LEDGER LINES. Those lines which are added above or beneath the five composing the staff, for the reception of such notes as are too high or too low to be placed upon or within the staff. The word *legere* being the Latin for *to read*, it follows that *ledger lines* are to facilitate the reading of the notes.

LEDUC, SIMON, the elder, one of the directors of the *Concert Spirituel* at Paris, was born in 1748. He was a violin pupil of Gaviniès. There are known, of his compositions, two books of sonatas for one violin, and several concertos and symphonies. About a month after the decease of Leduc, in 1777, there was a rehearsal of one of his symphonies for the *concert des amateurs*. In the middle of the *adagio*, the Chevalier de St. Georges was so affected by the expression of the movement, joined to the recollection of the death of his friend, that he let his bow fall, and burst into tears.

LEDUC, PIERRE, brother and pupil of the preceding, was born in 1755. He was a violinist at the spiritual and amateur concerts at Paris, and subsequently engaged in the music trade. He died in Holland, in 1816.

LEDWICK, EDWARD, an Irish author, published "Antiquities of Ireland," Dublin and London, 1790. Part of this work treats of the music of the ancient Irish, as it was cultivated by their bards. The author states, that the music of the ancient inhabitants of Ireland consisted merely in the tunes of their poems and songs, which they called *pheateath*, or *peiteagh*, that is, relating in music. They had also some knowledge of wind instruments, some of which were the *goll-trompo*, or the foreign trumpet. This was the metal horn which the Danes, Normans, and English made use of. 2dly. The *trompa*, which resembled the modern trumpet. This was the war instrument of the Saxons, Gauls, and Normans. 3dly. *Piobanuda*, or harp, which, according to our author, is either of Scythian or Teutonic origin. They may, perhaps, have earlier known the *tiompan*, or drum, and the *crotalin*. Their oldest and most celebrated harp players, about the year 1330, were O'Carrol and Cruise, who had probably learned from the Christian clergy to tune their harps according to the eight diatonic notes, on the principles of harmony.

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LEE, ALEXANDER, died, after a long illness, at his residence in Newton Terrace, Kennington, in 1849. On that very evening a concert had been organized for his benefit at Frampton's Dancing Academy, in the York Road; but he expired in the afternoon. Alexander Lee was the son of Harry Lee, a well-known boxer in his day, whose son had the patronage of Lord Barrymore. He was, at one period, the lessee of Drury Lane Theatre, in partnership with Captain Polhill, and had been musical director of the Olympic and Strand Theatres, of Vauxhall Gardens, &c. He wrote the music for the piece of the Invincibles, which had great success with Madame Vestris in the chief part, at Covent Garden Theatre. To name the ballads of the late Alexander Lee would occupy a large space, for a more prolific song writer never existed; and many of his compositions will perpetuate the name of Alexander Lee as a composer of the English school of simple and unaffected melody.

LEEDER, JOHANN WILHELM, chapel-master at Hildesheim, died in 1785. He published, at Amsterdam, some music for the flute and violin.

LEEVES, REV. W., of Wrington, in Somersetshire, is the composer of the still prevailing melody of "Auld Robin Grey," which has been erroneously attributed to Lady Anne Lindsey. He also published a volume of glees, about the year 1790, in conjunction with Dr. Harrington, of Bath, and Edmund Broderip, the organist of Wells Cathedral.

LEFEBURE DE WELEY, ANTOINE. A composer at Paris. Among his works may be mentioned "*Nouveau Solfège*," Venise et Paris, 1780. It is an easy method of solmization. "*Quatre Sonat. pour le Clav.*," Op. 2, Paris. "*Premiere, deuxième, et troisième Recueil d'Airs, pour le Piano-forte*," Ops. 3, 4, 5, Paris. In 1801 he read, in a public sitting of the National Institute, a treatise on the effects of music on the nerves.

LEFEBURE, JACOB, violinist in the chapel of Prince Henry of Prussia, at Berlin, was born in 1723. He studied music under Graun and Emmanuel Bach. He composed much music for his instrument.

LEFEVRE. Organist at the church of St. Louis, in Paris, in the year 1760. He executed at the *Concert Spirituel* several of his motets, of which "*Quam bonus*," "*Conserva me*," and "*Coronate*," have been engraved.

LEFEVRE, JACQUES. Chamber musician to the King of France in 1613. He composed about the same time several works for three, four, five, and seven voices, of which Laborde has given two airs in his second volume.

LEFEVRE, XAVIER, an excellent performer on the clarinet, and composer for his instrument, was born in 1763. In 1798 he was first clarinet at the Grand Opera in Paris. He published a variety of music for his instrument, of which, however, only the following can be mentioned: "*Duos Concertin. pour 2 Clav.*," Ops. 1, 3, 4, and 10. "*Petits Duos facil. Liv.*," Ops. A and B, 1 and 2; each work contains six pieces, Paris, 1791 to 1798. "*Trios pour deux Clar. et Fagotte*," Ops. 5 and 9, each six pieces, Paris, 1793 to 1797. "*Recueil de Marches et Pas redoublés suivi d'une Marche religieuse de Gossec*," Paris, 1793. "*Sinfon. Concert. à Clarinette et Fagotte*," Paris. "*5 Concert. à Clarinette*," Paris, from 1793 till 1795, Nos. 1, 2, 3, 4, 5, each separate. The pupil who played on the clarinet in 1799, at the National Institute of Paris, gained the prize with No. 5 of the foregoing. "*Méthode de Clarinette, par A. Lefevre, adoptée par le Conservatoire*," Paris, 1803. It is uncertain whether the initial of A. to the last work indicates another author; probably it is only a second Christian name of X. Lefèvre.

LEFFLOTH, JOHANN MATHIAS. Organist at Nuremberg. He published many instrumental works, among which are, "*Sonate et Fugue pour le Clav.*," Nuremberg. "*Divertimento Musicale, consistente in 1 Partita da Cembalo*," Nuremberg. He died in 1733.

LEGARE, CLAUDE, published at Geneva, in 1657, "*Les Pseaumes de David réduits sur une seule Clef.*"

LEGAT DE FURCI, ANTOINE, was born at Maubeuge. He published "*Seconds Solfèges avec basse Chiffrée, contenant des Leçons dans tous les Genres des duos et des Ariettes, avec Paroles*," Paris, 1790. He was organist to the church of St. Croix de la Bretonnière in Paris, and assisted Laborde in writing his essay on music. He also composed several dramatic pieces.

LEGATO. (I.) A word used in opposition to *staccato*, and implying that the notes of the movement or passage to which it is affixed are to be performed in a close, smooth, and gliding manner, each note being held down till the next is struck; also binding them in that manner which is called syncopation. (See SYNCOPATION.) A passage is said to be in legato style when performed in a close, smooth, graceful manner, thus:

In common psalmody the tie is considered unnecessary, and is generally omitted, when notes are connected with their blocks, as in the above example.

LEGATISSIMO. (I.) The superlative of *legato*. Most closely or tenaciously bound. See LEGATO.

LEGEREMENT. (F.) A word denoting that the movement before which it is placed is to be performed in a light and gay style.

LEGGIADRO. (I.) Brisk, lively.

LEGGIERAMENTE, or LEGGIERISSIMO. Lightly, gently; with the utmost lightness and facility. *Leggiero*, or *Con Leggierezza*, has the same meaning.

LEGRENZI, GIOVANNI, born about 1625, was organist of the church of Santa Maria Maggiore, in Bergamo, afterwards chapel-master in the church Della Spirito Santa, in Ferrara, and in his

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later years, chapel-master of the church of St. Mark, at Venice. His works consist of masses, motets, *sonata per chiesa e de camera*, psalms, litanies, and cantatas.

LEGROS, JOSEPH. A French musician, born in 1739. In 1777 he was manager of the *Concert Spirituel* at Paris.

LEHMANN, FREDERIC ADOLPH VON, counsellor of legation at Dessau, in the year 1801, was previously in the elector's infantry. Although but an amateur, he has proved by his published works that he had not only made unusual progress in the art of playing the pianoforte, but also acquired a familiarity with counterpoint and the rules of strict composition. The following of his works have appeared in print: "*Gesänge am Klavier, in Musik gesetzt*," Dessau, 1793. "*Des Mädchens Klage von Schiller, furs Klavier in Musik ges.*," 1801. "*Onze Variat. pour le piano-forte*," Augsburg, 1802. "*Gesänge am Klavier*," Leipsic, 1802. "*Kleine Gesänge, in Klav.*," Op. 4. "*Six Marches, qui peuvent exécuter aussi bien en entr'actes à plein orch., qu'en harmonie pour l'instr. à vent*," Op. 4. "*Six Marches pour le Piano-forte*," Op. 4.

LEHMKE, CHRISTINE WILHELME CATHARINE, wife of Christian Lehmke, singer to the Duke of Mecklenburg-Schwerin at Lunwigslust, was born at Minden, in Prussia, about the year 1774. She was engaged by the duke, in 1796, as singer, in consequence of her great talents, and afterwards became the great attraction of the chapel there. The compass of her voice was very considerable. Her melting softness in the *adagio*, and charming style of taking *bravura* passages, caused her to be considered in Germany as one of the first singers of the age. She was likewise an excellent pianist, and possessed much knowledge of the science of music. Her husband was an actor, and together with his wife performed the first parts in every good opera (comic and tragic) that was given at the court theatre.

LEIHT. (G.) Easy.

LEJEUNE, a Parisian composer, has become known by a "*Recueil de Romances et Chansons*," Op. 1, published in Paris in 1792.

LEJEUNE, CLAUDE, also known as CLAUDIN, or CLAUDIN LEJEUNE, was a celebrated musician, born at Vincennes; probably about 1540. He was composer to King Henry IV. of France. He enjoyed a high and perhaps exaggerated reputation as a composer in France. Burney considers him a learned and laborious musician rather than a man of genius, while Fétis thinks that the fact is precisely the reverse. His Psalms, in four parts, in simple counterpoint, had great success, and many editions of them have been published. He died probably about the year 1603.

LEIGHTON, SIR WILLIAM, knight, one of the honorable band of gentleman pensioners, published in 1614, in conjunction with some other persons, a work entitled "The Teares or Lamentations of a sorrowful Soul, composed with musical Ayres and Songs, both for Voices and divers instruments."

LEISRING, VOLCKMAR, was born at Gebstädt, near Buttstädt, in Thuringia. He pursued his studies at Jena, and about the year 1617 was appointed rector at Schkölen, near Naumburg. In the year 1619, he became pastor at Nohra, near Weimar; and lastly, in 1626, pastor at Buchfarth, where he died in 1637. His practical works are, according to Walther, "*Brautlied aus dem 26 Cap. Sirach's*," Jena, 1609. "*Cymbalum Davidicum 4, 5, 6, et 8 vocum*," Jena, 1611. "*Tæda Nuptiales, in 16 latein und deutschen Hochzeitgesangen von 4, 5, und 8 Stimmen*," Erfurt, 1624. "*Strenophoniæ, in 21 latein und deutschen Neujahrs Gesängen*," Erfurt, 1628.

LEM, PETER, first violin at the Royal Chapel in Copenhagen, was born there about the year 1753. He had first a pension of one hundred rix dollars, and was dispensed with playing in the orchestra. After the death of the chamber musician Hartmann, his pension was increased to twenty dollars, and the title of professor was given to him. From that time he played only solos at concerts, and instructed the pupils, who from time to time were appointed to the Royal Chapel. Traeg mentions a "*Rondo pour le Clav.*," in manuscript, written by this musician.

LE MAIRE. This French musician was singing master in Paris in the year 1660, and contributed much to the propagation and general adoption of the seventh note of the octave, *(si.)* His son Charles was a vocal composer, as appears from the following of his printed works: "*Les quatre Saisons ou Cantates, Lib.* 1," Paris. "1, 2, 3, 4, 5, 6 *Recueil d'Airs à chanter*," Paris.

LEMIERE, JEAN FREDERIC AUGUSTE, was born in 1770. He became a director of the Conservatory of Music in Paris, and was a pupil of Berton. He brought out at the Théâtre des Amis des Arts, "*Les deux Orphelins*," "*Les deux Crispins*," with the poetry, "*La Paix et l'Amour*," all three printed in Paris in 1798; "*La Reprise de Toulon*," the overture of which, *à grand orch.*, was printed at Paris in 1797, "*Andros et Almone*," 1794, and "*Le Tombeau de Mirabeau*." Most of the above little pieces were successful. He also published "*Sept Romanc. avec Acc. de Clav.*," Op. 14, and "*Deuxième Duo Conc. pour Harp et Piano*," Paris, 1803. He died in 1832.

LEMLIN, LAURENTINUS. A contrapuntist about the middle of the sixteenth century. Of his works are still to be found some melodies, in a collection of songs for four voices, made in 1548, and yet preserved in the Zwickau library.

LEMOYNE, or MOINE, JEAN-BAPTISTE, a French musician, was born at Eymet in 1751. In his youth he went to Germany, and studied composition under the celebrated masters Graun and Kirnberger. Whilst at Berlin he composed a storm chorus for an old opera, "Toinon and Toinette," which had the greatest success, so much so, that the Prince Royal of Prussia gave him, as a reward for its composition, a superb gold snuff box filled with ducats. He was then nominated director of the music at the theatre of this prince, and had the honor of giving several lessons to Frederic the Great, by whom he was much esteemed. After this he produced, at Warsaw, "*Le Bouquet de Colette*," an opera in one act, in which Madame St. Huberty performed, who afterwards, by Lemoyne's instructions, became a

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celebrated actress and singer at Paris. On his return to France, he composed for the Royal Academy of Music, "*Electre*," an opera in three acts, 1783; "*Phèdre*," in three acts, 1786; "*Nephté*," in three acts, and "*Les Prétendus*," in two acts, 1789; "*Louis IX.*," in three acts, and "*Les Pommiers et le Moulin*," in one act, 1790. Subsequently to this, he gave, at the same theatre, "*Miltiade à Marathon*." The above works were all successful, especially "*Phèdre*," "*Nephté*," and "*Les Prétendus*." Lemoyne was the first composer who had the honor of being called on the stage by the public at the Grand Opera. This took place on the first representation of his "*Nephté*." Lemoyne also composed several operas for the Théâtre Feydeau, namely, "*Elfrida*," "*Le petit Batelier*," and "*Le Mensonge officieux*." He was the only French composer of his time whose works succeeded by the side of those of Gluck, Piccini, Sacchini, &c. He died at Paris in 1796.

LEMOYNE, G., son of the preceding, was born at Berlin in 1772. He was an excellent pianist, and composed much music for his instrument, as also a great number of romances, amongst which is the admired one "*Le Tombeau de Myrthe*."

LENAIN published at Paris, in 1766, a work entitled "*Des Elémens de Musique*."

LENCLOS, DE, chamber musician to Louis XIV., was a guitarist and theorbist. He died in 1630. He was the father of the celebrated Ninon de Lenclos.

LENE. An old term applied to a note sustained in one of the harmonic *parts* of a composition, whilst the other *parts* are in motion.

LENTANDO. (I.) A word indicating that the notes over which it is written are to be played, from the first to the last, with increasing slowness.

LENTEMENT. (F.) A word signifying that the movement to which it is prefixed is to be performed in a slow time.

LENTEMENTE. (I.) Somewhat slow.

LENTO, or LENT. A term implying slowness of time.

LENTEUR, or LENTEZZA. (I.) With a sedate and lingering movement.

LENTON, JOHN, one of the band of King William and Queen Mary, was a professor of the flute. He composed and published, in conjunction with Mr. Tollit, a work entitled "A Concert of Music, in three parts." Some catches of his composition are printed in the "Pleasant Musical Companion."

LENTZ, H. G., a German composer and professor of the piano-forte, seems to have resided some time in London, between the years 1784 and 1794. He then went to Hamburg, where he styled himself a member of the Society of Arts and Sciences at Paris, and played two new concertos for the piano-forte, and symphonies, which compositions were distinguished for so much genius, art, and taste, that they obtained the approbation of all connoisseurs. He published various pieces, of which we may mention the following: "*Trois Concertos pour le Clav.*," Nos. 1, 2, 3; "*Neuf Trios pour le Piano, avec V.*," Op. 5; "*Neuf Trios pour le Piano, avec V. et B.*," Op. 8; "*Neuf Trios pour le Piano, avec V.*," Op. 9, Paris; the last also at Offenbach, 1793 and 1794; "*Airs variés pour le Clav.*," No. 70, Paris, 1792; "Three Trios for Piano-forte," London, 1795; "6 *Deutsche lieder*," Hamburg, 1796; "Preludes for the Piano-forte," London, about 1794; "*Air varié, 'O ma tendre Musette,' pour Piano-forte*," Leipsic.

LENZI, CARLO. Formerly *chef d'orchestre* at Bergamo. It is said that he obtained no small degree of fame as an artist in Italy. He retired, probably on account of his old age, in 1802.

LEO, LEONARDO, born at Naples in 1694, was, after Durante, one of the most laborious, brilliant, and sublime composers of Italy. Like Durante, a pupil of Alessandro Scarlatti, he did not adopt all the severity of the style of the latter in the opera, nor of the former in church music; he preserved all their dignity, which he blended with pathos, his peculiar excellence. Flexibility was the source of the talent of this composer; he adapted his style with equal success to the serious and to the comic opera. He was alike brilliant in each, and his first opera, "*Cioè*," in the latter species, was received by the Neapolitans with such applause, that it was represented in several of the other Italian theatres. The subject of this piece is a man who has the habit of adding "*that is to say*" to every thing he says, and who, in endeavoring to be explicit, is only the more obscure. His serious operas were approved as much as the "*Cioè*," for their expression, grace, truth, and melody.

Emulous of Vinci and Porpora in dramatic composition, Leo was equally desirous of rivalling Durante in sacred music; and as in the one he had been by turns pathetic and gay, scientific and natural, so in the other he was imposing and elevated, grand, and at times sublime. Amongst his compositions for the church, his "*Miserere*" is particularly celebrated for its profound knowledge of counterpoint, its grandeur and purity of style, and its natural and ingenious employment of modulation and imitation; it has even been judged equal to that of Jomelli. Leo invented that species of air called, by the Italians, *aria d'ostinazione*, or obligato airs; his compositions in this style are highly classical, particularly that beginning "*Ombra diletta e cara*."

Leo was the founder of a school of singing in Naples, which tended to increase the fame of his country as a nursery for those celebrated singers which have filled the Italian theatres of the different European courts. The solfeggi he composed for his scholars are still eagerly sought and studied. Leo was in every respect eminently serviceable to the progress of his art. That which Alessandro Scarlatti began, he continued; that which Porpora and Sarra had only indicated, he completed. By his assistance, melody was greatly released from those elements which destroyed its power; it was purified on leaving his hand; without any injury to expression, he gave it its delightful alliance with grace and truth; his style was always elevated without affectation, expressive without extravagance, and grand without inflation. Leo died at Naples in 1745, aged fifty-one.

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The following list comprises his principal works. Sacred music: "*Santa Elena*," oratorio; "*La Morte d'Abele*," oratorio; "*Ave Maria stella*," "*Miserere alla Capella*," for eight voices; "*Heu nos miseros, Motetta alla Capella à 5 voci;*" "*Missa à 2 Sopr., A., T., e B.;*" "*3 Misse à 5 voci;*" "*3 Dixit;*" "*Te Deum à 4 voci;*" "*Credo à 4 voci;*" "*Magnificat à 5 voci;*" "*Magnificat à 4 voc. con 2 V. e B.;*" "*Cantata per il glorioso S. Vincenso Ferreri, ossia Motetto à 5 voc. con Strom.;*" "*Cantata per il Miracolo del glorioso S. Gennaro à 5 voc. e grande orch.;*" "*Motetta Jam surrexit dies gloriosa, à 5 voc.;*" "*Miserere mei à 4 voc. soli col Basso.*" Operas: "*Caio Gracco*," 1720; "*Tamerlano*," 1722; "*Timocrate*," 1723; "*Catone in Utica*," 1726; "*Argone*," 1728; "*La Clemenza di Tito*," 1735; "*Siface*," 1737; "*Ciro riconosciuto*," 1739; "*Achille in Sciro*," 1740; "*Vologeso*," 1744; "*Sofonisba*," 1718; this, according to Dr. Burney, was Leo's first opera; "*Artaserse;*" Dr. Burney could only find in Italy one air from this opera; "*Arianne e Teseo*," "*Olimpiade*," "*Demofoonte*," "*Andromacha*," "*Le Nozze di Psiche con Amore*," "*Festo Teatrale*," 1739; "*La Zingarella*," intermezzo, 1731; and "*Il Cioè*," opera buffa. Other vocal works: "*Serenata per Spagna, 2 parte*," and "*Componimento pastorale, 2 parte.*"

LEONACCINI, born at Modena, was reckoned by Piccini among the principal Italian masters in music. He flourished from the year 1600 till 1650.

LEONARDI, GIOVANNI. A composer in the beginning of the sixteenth century, some of whose works are yet to be found in a collection of songs for four voices, printed in 1548. A copy of this work may be seen in the Zwickau library.

LEONE, ERASIO, a Carmelite monk, probably at Turin, published "The Lamentations of Jeremiah set to Music," Turin, 1798.

LEONETTI, GIOV. BATTISTA, an Italian composer of the last century, published "*Litanie a 4, 5, 6, 7, et 8 voci.*"

LEONI, LEO, chapel-master of the cathedral at Vicenza, published "*Salmi à 8 voci*," Venice, 1623, also some works of motets and other music, early in the seventeenth century.

LEONI, a Jew, was considered, in 1777, as one of the best singers in England. He was engaged both at concerts and at the opera. In 1778 he went to Dublin. Before this period he had sung at synagogues in London, where people of the first rank went to hear him. The Jews, however, afterwards dismissed him from their church service, because he had sung in "The Messiah" of Handel, and at the theatres. The Jews of Berlin did not evince the same intolerance in 1786, when thirteen persons of their persuasion sang in "The Messiah," at the church of St. Nicholas in that town.

LEONINE. An epitaph applied to certain hymns, or verses, of which the middle line rhymes with the last. They are supposed to have derived this appellation from Pope Leo, their author, in the seventh century, and are, by some, thought to have been the first attempt at rhyme. Others, however, imagine the hymn to St. John the Baptist, written by Paul Diaconus, to be rendered memorable not only by Guido's scale, but by having been the model of all other monkish rhymes in Latin, as well as in the modern languages.

LEOPOLD, GEO. AUG. JULIUS, born at Leimbach in 1755, published "*Gedanken und Conjecturen zur Geschichte der Musik*," Stendal, 1780.

LEPIN. Under this name was published in Paris, in 1794, "*Concerto pour le Clav. avec deux V., A., et B.*"

LÉPINE. A musician not much known, who composed the music of "*Acys et Galathée*," an operetta which was represented in 1787.

LEPRINCE, a French violinist, died in 1781. On his voyage from Holland to St. Petersburg, the vessel he was in was taken by an English privateer, when he continued to play so cheerfully on his violin, that the English made him play to their dancing, and gave him back all his property.

LEPSIS. A term used in the ancient music for one of the three branches of *melopœia*, and by which the composer discerned whether he ought to place the notes of his melody in the lower part of the octave, called *hypatoides*, the upper part, called *netoides*, or among the middle sounds, called *mesoides*. See MESCOLMENTS, and USUS.

LE PANTALON. The first figure of a quadrille.

LEROY, ADRIEN, an excellent lutist and composer, was the first establisher of musical printing in France, and published, in 1583, a treatise on music.

LEROY, EUGENE, a composer at Paris, published there, previously to the year 1798, four works of sonatas for the piano-forte. He died in 1816.

LESCOT, singer at the Théâtre Italien in Paris, in 1788, was the composer of the printed operetta "*La Négresse*," 1789.

LESGU, a French composer, lived in the year 1678.

LESSEL, V. F., a musician at Vienna, one of the three pupils of Haydn, published there "*Arietta pour le Clav. avec Var.*," 1797, and some other compositions.

LESSING, GOTHOLD EPHRAIM, counsellor at Brunswick-Wolfenbuttel, and librarian, was born at Pasewalk, in Pomerania, in 1729. Though he never understood the science of music, he, by his genius and learning, acquired such deep insight into what is really beautiful, that, even to professional musicians, he could give hints and excellent rules for the use and application of the art. The proofs of this are to be found in the following of his writings: "*Ueber die Regeln der Wissenschaften zum Vergnügen besonders der Poesie und Musik;*" this is a small instructive poem, Berlin, 1753–1756. "*Ueber die Musikalischen Zwischenspiele bey Schauspielen*," 1767; this is in his "*Hamb. Dramaturgie*," 1769. "*Scriptores Rerum Brunsvicensium*," Hanover, 1770, three vol-

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umes folio. This is an historical work. He died in 1781.

LESSON. A word formerly used by composers, to signify those exercises for the harpsichord, or piano-forte, which are now generally called sonatas. The length, variety, and style of *lessons* are not regulated by any acknowledged rule, but entirely depend on the fancy, taste, and abilities of the composer, and the class of practitioners for whose use the pieces are designed. The word *lesson* is also applied to that instruction which a master communicates to his pupil at each visit, or sitting.

LESUEUR, JEAN FRANCOIS, chevalier of the legion of honor, and conductor of the Emperor Napoleon's chamber music, was born about the year 1766. He first studied music at Amiens, where he was educated. He was appointed in early life chapel-master of several cathedrals, among others of Notre Dame at Paris, for which he composed many oratorios, masses, and motets. The extraordinary success of these pieces at Notre Dame, the Chapel Royal, and the *Concerts Spirituel*, and the favorable critiques on them, written in the journals by such men as Sacchini, Piccini, Phillidor, and Grétry, placed Lesueur, during the space of thirty years, in the very first rank of the church composers of Europe. As early as the year 1785, before Lesueur was twenty years of age, Sacchini said of him, "I know only two chapel-masters in Italy who can equal him." Lesueur not only wrote for the church, but he also composed five operas, which are considered in the highest order of dramatic compositions. His first opera was "*La Caverne*," in three acts, represented at the Théâtre Feydeau, in 1793. The second, "*Paul et Virginie*," in three acts, also performed at the Feydeau, in 1794. The hymn to the sun in this piece was greatly admired, and has frequently been sung at concerts. Third, "*Télémaque*," in three acts, Théâtre Feydeau, in 1796. Fourth, "*Les Bardes*," five acts, performed at the Royal Academy of Music, in 1804. French critics have agreed, in speaking of this opera, that the sublime is the true characteristic of Lesueur's music. He always writes with simplicity, but still forms his taste on the antique. In his opera of "*Les Bardes*," he had proposed to himself to renew the impressions which many of the audience must have felt on reading the works of Ossian, and, in fact, the extraordinary character of his melodies produced the effect he expected. He has borrowed many of the musical ideas from his sacred compositions. There are two choruses of bards in it, of very different character, and in two different scenes; these in a third scene he joins together in one piece, so as to form some highly-wrought and striking contrasts. Fifth, "*La Mort d'Adam*," in three acts. This was first represented at the Royal Academy of Music in 1809. The character of the music is said, by the editor of the French dictionary of musicians, to be truly biblical, simple, and sublime. The Emperor Napoleon appointed Lesueur his chapel-master, on the return of Paesiello to Italy, accompanying the order of appointment with a gold snuff-box, inscribed "*L'Empereur des Français à l'Auteur des Bardes.*" In 1787, Lesueur published a volume in 8vo., entitled "*Exposé d'une Musique, une, imitative, et particulière à chaque solennité.*" Among his other works, we should also name "*Lettre en réponse à Guillard sur l'Opéra de la Mort d'Adam, dont le tour de mise arrive pour la troisième fois au Théâtre des Arts, et sur plusieurs points d'utilité relatifs aux Arts et aux Lettres,*" 1802. The subject of this pamphlet is the differences which had arisen between Lesueur and the then director, or rather despot, of the Paris Conservatory, Sarette. In this controversy, another work appeared, entitled "*Mémoire pour J. F. Lesueur, contenant quelques vues d'ameliorations et d'affermissement dont le Conservatoire parait susceptible, par C. P. Ducancel, défenseur officieux et ami de Lesueur,*" 1803. In consequence of this last pamphlet, Napoleon interfered, and Sarette was deprived of his situation in the Conservatory, whilst Lesueur obtained much favor and reappointment to his situation in the National Institute, of which he had been before deprived. It was about this period that he was appointed chapel-master to the emperor, as before stated.

LESSUS. A word in the twelve tables of the Romans, supposed by some to mean a funeral song; but of the real signification of this word, even Cicero was doubtful.

LETENDART, N., a pianist, born at Paris in 1770, was considered in France as the best pupil of Balbâtre. He composed some music for his instrument.

LETTERIO, MARINO, an instrumentalist, probably from Italy, acquired notoriety in Paris, by his "*Six duos faciles et progress. pour deux Hautbois,*" Op. 2, Paris, 1801.

LETTERS. The first seven letters of the alphabet, A, B, C, D, E, F, and G, are used to form the letters of the scale, and are repeated in every octave. These letters serve to distinguish the notes; they have been used since the time of Gregory to determine the pitch of the sounds, and are stationary upon the lines and spaces.

LEUTHARD, JOHANN DANIEL, chamberlain to the Crown Prince of Rudolstadt, born at Kerlsberg, near Rudolstadt, in 1706, was taught the piano-forte by the celebrated Vogler, and, in 1727, the violin by chapel-master Graff. After this he entered, in 1730, as musician in the service of the Duke of Weimar. Here he composed several instrumental works for the court band, till, at length, he obtained the above-mentioned situation at Rudolstadt, in 1735. The following of his works have been printed: "6 *Klaviersonaten*," Op. 1; "6 *Arien und* 6 *Menuetten fürs klavier.*"

LEVARE ANTIPHONAM. An expression used in the old church music, and signifying to begin, or open the leading part of an anthem.

LEVASSEUR, PIERRE FRANÇOIS, called Levasseur the elder, was born at Abbeville in 1753. He was a celebrated violoncellist, and, at the beginning of the present century, was still a performer in the orchestra of the Grand Opera at Paris, where he died in 1815.

LEVASSEUR, JEAN HENRI, called Levasseur the younger, was chamber musician to Napoleon, and first violoncellist at the Grand Opera. He was professor of his instrument at the conservatory in Paris, and composed much music for the violoncello and piano-forte. He died in 1823.

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L'ÉVEQUE, JOHANN WILHELM, royal chapel-master at Hanover, was born at Cologne in 1759. He left his native town when he was only three years old, and was taken by his parents to Paris, where he was intended for the learned profession, in order to obtain afterwards the prebendary stall of his uncle, who lived there. At Paris he first learned to play the violin for his amusement. But the great progress he made so increased his passion for music, that at last he resolved to devote himself entirely to this science, and quitted his father's house in consequence. His first engagement was with the reigning prince of Nassau-Weilburg. This prince, however, was soon obliged, in consequence of the French revolution, to dismiss the music in his chapel, when L'Éveque went to Switzerland, where he remained two years. Afterwards, he travelled through Austria and Hungary, and returned from thence to Passau, where the reigning bishop appointed him his chapel-master. After having filled this station for three years, the situation of chapel-master in Hanover was offered him, which he accepted immediately, and remained there till his death in 1816. His compositions consist of solos, duets, trios, concertos, and quartets, for the violin, &c.

LEVERIDGE, RICHARD, was a bass singer at the theatre in Lincoln's Inn Fields, where he made himself useful in performing such characters as Pluto, Faustus, and Merlin, in the pantomimical exhibitions contrived by Mr. Rich. He had a taste both for poetical and musical composition. The first appears from several jovial songs written by him, and adapted to well-known airs; the latter by the songs in the play of "The Indian Princess," altered by Motteaux, which have considerable merit, and some others. His singing consisted chiefly in strength and compass of voice, without much grace or elegance. In 1730, he thought his voice so good, that he offered, for a wager of a hundred guineas, to sing a bass song with any man in England.

About the year 1726, he opened a coffee house in Tavistock Street, Covent Garden, and published a collection of his songs in two pocket volumes, neatly engraved. In Rowe's edition of Shakspeare, the music of the second act of Macbeth is said to have been set by Leveridge; but whether the editor has not mistaken the music of Matthew Lock for his, may deserve inquiry. His manners were coarse, but the humor of his songs and conversation obtained for him a welcome at all clubs and assemblies, where the avowed purpose of meeting was an oblivion of care; and being ever ready to aid in the promotion of social mirth, he acquired many friends, from whose bounty he derived all the comforts that, in extreme old age, he was capable of enjoying. A physician in the city procured from a number of persons an annual contribution, which Leveridge continued to receive until the time of his death. This took place about the year 1758, at the age of nearly ninety years.

LÉVESQUE, a musician in Paris about 1790, published, conjointly with Bêche, "*Solfèges d'Italie, avec la Basse chiffrée par Leo, Durante, Scarlatti, Hasse, Porpora, &c.*," Paris.

LEVETT, an English composer, published the following works: "Introductory Lessons on Singing, particularly Psalmody, to which are annexed several Psalm Tunes, in four Parts, proper for practice," "New Year's Anthem," "Hymn for Easter Day," "Hymn for Christmas Day," and "Hymn for Whitsunday."

LEVI, STEFFANO, formerly organist in the church of St. Blasius, at Codogno, in the Milanese, published "*Salmi*," Milano, 1647.

LEVIS, ANTONIO. An artist, placed among the composers of the first rank in the "*Indice de Spettac.*," 1791. He was in 1788 at Novi, in Italy, and the following of his compositions had then been produced on the stage: "*La Contadina in Corte*," opera buffa, and "*Isabella e Rodrigo*," opera buffa, 1788.

LEXICON, MUSICAL. A book teaching the signification of musical terms; a musical dictionary. John W. Moore published the "Musician's Lexicon, or Treasury of Musical Knowledge," at Bellows Falls, Vt., 1845.

LIAISON. (F.) Smoothness of connection; also a bind or tie.

LIBRETTO. The name given by the Italians to the book containing the words of any opera.

LICENSE. A liberty taken in composition, or performance, by which the master, with some particular view, violates, for the moment, those received rules and regulations which form the established system of harmony and modulation. This kind of freedom is, at best, a hazardous resource; and the composer, or performer, who ventures it, should possess as much genius as boldness, and always compensate his trespass by some felicitous and striking effect.

L'HOYER, ANTOINE, formerly a member of the French company of performers to Prince Henry at Rheinsberg, and afterwards, from the year 1800, a guitarist in Hamburg, published there "*Six Adagios pour la Guitare, avec Acc. d'un Violon obligé*," 1797; "*Grande Sonate pour la Guitare*," 1799; "*Six Romances pour la Guitare*," Op. 14, 1799.

LIBERATI, ANTONIO, during his youth, was a singer of the imperial chapel of Ferdinand III., and afterwards in the pontifical chapel. When arrived at manhood, he was appointed chapel-master and organist of the church Della Santissima Trinità de' Pellegrini, and also chapel-master and organist of the church Di Santa Maria dell' Anima at Rome. During the time he held the latter situation, the place of chapel master of the metropolitan church of Milan became vacant, and Liberati was requested to give his opinion of the respective merits of five persons who were candidates for it. In consequence of this request, he wrote a letter, dated the 15th of October, 1684, which he afterwards published under the title of "*Lettera scritta dal Sig. Antonio Liberati, in Riposta ad una del Sig. Ovidio Persapegi.*" In this he discusses the merits of the compositions presented by the candidates in evidence of their abilities, and then traces the rise and progress of music, from the time of Pythagoras downwards, and gives his opinion respecting most of the eminent musicians who had lived both before and during his own time. This

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letter contains many curious particulars of musical history, but is written in such a vein of general panegyric, that it is much more likely to produce scepticism than conviction in the minds of modern readers.

LIBLER, JOHANN. Under this name there were published in Hamburg, about 1796, "Two Songs for the Piano-forte."

LICHNOWSKI, COUNT, an amateur at Vienna, printed there, in 1798, "*Sept Variations pour le Piano-forte sur l'Air 'Nel cor piu non, &c.'*" In the year 1796 there was a prince of this name in Vienna, who was considered one of the first pianists of that city.

LICHTENSTEIN, LOUIS, BARON VON, of Lahm and Heiligersdorf, formerly intendant of the court theatre, and chamberlain to the Prince of Dessau, obtained a high rank among German amateurs, both as a dramatic poet, composer, and singer. When a student in the University of Göttingen, he first appeared as a performer on the violin, in Forkel's concerts, which were held there. After this time, he became page to the Elector of Hanover, in which capacity he wrote the words of the following operas, in 1795, at Bamberg, composing the music for them, and appearing on the stage in the principal characters. About 1798, he entered upon his first-named situation at Dessau, where he not only immediately enriched the orchestra with several able artists for almost every different instrument, but invited also a select number of the best vocal performers in Germany, of both sexes. In the mean time he had composed the opera "*Bathmendi*," for the opening of the theatre on the 26th December, 1798. In his following opera, "*Die Steinerne Braut*," i. e., "The Stone Bride," he and his wife performed the two principal characters, with universal approbation. By his great activity, Von Lichtenstein at length brought to such perfection the *personale* of the Dessau theatre, and the singing even of the most difficult and intricate finales of grand operas, that the musical public of Leipsic were not a little surprised, when he brought his company to their town, in the beginning of the year 1800. Notwithstanding this success, however, he resigned his situation in August of the same year, and after having, for the first time in Leipsic, introduced his own compositions, in the musical pieces "*Mitgefühl*," and the operetta "*Ende gut alles gut*," i. e., "All's well that ends well," he went to Vienna, where the Baron Von Braun gave him the direction of the court theatre and its orchestra, reserving only the financial part of the concern to himself. In 1831, Von Lichtenstein was still in this capacity at Vienna. His most known works are, "*Knall und Fall*," i. e., "Crash and Fall," an operetta in two acts, poetry and music, Bamberg, 1795. This was first performed privately for the nobility, and afterwards publicly for the benefit of the hospital for sick servants. "*Bathmendi*," an opera, 1798. This opera was in the following year entirely rewritten, not only all the words, but also the subject and contents, being entirely changed, and absolutely nothing but the name left. It gained greatly in interest by the change. "*Die Steinerne Braut*," Dessau, 1799; "*Mitgefühl*," a musical piece, the words of the songs by favorite poets, Dessau, 1800; and "*Ende gut alles gut*," an operetta, Dessau, 1800.

LICHTENTHAL, PETER, a physician and composer at Vienna, published "*Der Musikalische Arzt oder Ubhandlung von dem Einflusse der Musik auf den Körper, &c.*," Vienna, 1807.

LICINO, AGOSTINO. An Italian contrapuntist of the 16th century, of whose works the following are still preserved in the elector's library at Munich, "*Duo Cromatici, Libri* 2," Venet., 1545 and 1546.

LICKL, JEAN GEORGE, a musician at Vienna, has composed much music, among which the following may be named: "*Der Zauberpfiel*," i. e., "The Magical Arrow," an operetta for the Schikander theatre at Vienna, 1792. This has been repeatedly represented. "*Trois Quatuors, à 2 V., A., et B.*," Op. 1, Offenbach, 1797; "*Trois Sonat. pour le Clav. avec V. et Vc.*," Nos. 1, 2, 3; "*Six Var. pour le Clav. sur Gott erhalte, Franz, &c.*," Vienna, 1798; "*Cassatio pour Oboe, Clarinetto, Fag., e Corno*," Vienna; "12 *Var. p. il cemb. sopra Mein Steffel ist ja ein*," Vienna; "*Trois Quat. pour Fl., V., A., et Vc.*," Op. 5, Vienna, 1798; "9 *Var. p. il cemb.*," Vienna; "*Trois Sonates pour le Piano-forte*," Vienna, 1799; "*Trois Duos pour 2 Fl.*," No. 4, Vienna, 1799; "3 *Terzetti à Clar., Corn., e Fag.*, 1 *Mst. bey Traeg.*," and "*Trois Trios pour V., A., et B.*," Op. 17, Augsburg, 1800.

LIDL, ANTON. Dr. Burney states him to have been an able and tasteful viol da gambist. He also made many improvements on an instrument called the baritono, which was invented about the year 1700, and much resembled the viol da gamba. Lidl was a native of Vienna. He was still living in 1800, according to Choron. Dr. Burney, however, states that he died before the year 1789.

LIEBERT, chapel-master to the Prince of Thurn and Taxis, at Regensburg, in 1796, was a pupil of the able Riepel. He was also a good composer.

LIEBESKIND, GEORG GOTTHILF, a celebrated flutist, in the service of the Margrave of Anspach, was born in 1732. He was the favorite pupil of Quartz.

LIEBESKIND, JOHANN HEINRICH, a son of the above, lived, in 1807, at Bamberg, being a doctor of laws and chief justice to the King of Bavaria. He is one of those amateurs, says Gerber, of whom it is to be wished there were many in our science, who not only seek for entertainment in music because it gratifies their senses, but because they can employ their abilities for the benefit of the science. He is equally familiar with musical literature, and with the nature and powers of the flute. Of this he gave a convincing proof in 1807 and 1808, in the *Leipsic Mus. Zeit.*, in which he published a learned, ingenious, and instructive treatise on the notes of the flute, under the title of "*Bruchstücke aus einem noch ungedruckten philosophisch-praktischen Versuche uber die Natur und das Tonspiel der deutschen Flöte.*"

LIEBICH, GOTFRIED SIEGMUND, chapel-master and private secretary to the Count of Reuss-Planischen, was born at Frankenberg, in Meissen, in 1672. He received a good foundation in musical education from his father, who was a singer in the same chapel, and went afterwards

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to the school at Bautzen, and from thence to Jena, to study medicine. Here, however, he did not remain more than a year, when he proceeded to Dresden, where he devoted himself entirely to music, in which profession his beautiful tenor voice afforded him a great advantage. About the year 1695, he obtained the office of notary in Schlaetz, in Voigtland, and afterwards the chapel-master's situation above mentioned, in which he died in 1727. Among various other works, there are manuscripts of his entitled "*Einen Jahrgang über die Evangelien, für 1 Singstimme, 2 Violinen, 2 V., et B.,*" and "*Einen dergleichen Jahrgang, für 4 Singstimmen mit verschiedenen Instrumenten.*"

LIGATURE. A *ligature* is a band, or link, by which notes are connected or tied together. At present we only tie the tails of quavers and notes of shorter duration; but the old masters tied, or linked, together the heads of their square notes.

LIGHT. A word adjectively applied to any thin, airy composition; also to the keys of an organ, harpsichord, or piano-forte, when they make very little resistance to the pressure of the fingers. Instruments with such keys are said to be of a *light touch.*

LIGNE, PRINZ KARL DE, published at Vienna, of his own composition, "*Recueil* 1, 2, 3, *de Six Airs François pour le Clavécin,*" Vienna, 1791.

LIGOU, PIERRE, an abbé, born at Avignon in 1749, was appointed organist at Alais, in 1769. He composed several operettas, also some church music, which had much success.

LILIEN, BARONESS ANTOINETTE DE. An amateur at Vienna, whose compositions are praised for their powerful style. She published, in 1799, "*Huit Variations pour le Piano-forte sur le Thème du Trio 'Pria ch' io l' impegno,*" Vienna; "*Sept Variations sur un Thème dans le Ballet d'Alcine,*" Op. 2, Vienna; and "*Neuf Variations pour le Piano-forte,*" Vienna.

LILIEN, BARONESS JOSEPHINE DE, probably sister to the preceding, has published "*Dix Variations pour le Clav. sur une Romance,*" Vienna, 1800, and "*Dix Variations pour le Clav. sur l'Air La Rachelina,*" Op. 2, Vienna, 1800.

LIMMA, or REMNANT. An interval used in the ancient Greek music, which is less by a comma than a major semitone. When taken from a major tone, it leaves the *apotome* for a remainder.

LINES. Those members of a stave on and between which the notes are placed; also those horizontal parallels which are placed above or beneath the stave. The invention of *lines* is generally attributed to Guido. At their first introduction the spaces between them were not used.

LINC, or LINK, WENZEL, a coöperator with Luther in the reformation, was born at Colditz in the year 1483. He was first a monk of the order of St. Augustine, in the convent at Meisnisch, near Waldheim; became, in his twenty-eighth year, a preacher; and, lastly, in consequence of his thorough acquaintance with the Holy Scriptures, professor, in 1512. From thence he was, in 1518, appointed first as friar, and afterwards, in 1525, as first Lutheran minister, in the hospital at Waldheim, where he died in 1547. Among his numerous writings is to be mentioned "*Die letzten 3 Psalmen von Orgeln, Pauken, Glocken und dergleichen ausserlichen Gottesdienst, ob und wie Gott darinnen gelobet wird, verteutscht durch W. Link, zu Altenburg,*" Zwickau, 1523.

LIND, JENNY, (GOLDSCHMIDT,) who stands, by common consent, at the head of living soprano singers, was born in Stockholm on the 8th of February, 1820. Her father, we believe, was an advocate of respectable character and moderate circumstances. She was a lovely and modest child, and from her earliest days was passionately fond of melody. One day, when she was five or six years of age, a Swedish actress heard the child singing, and was so surprised by the marvellous purity of her voice, and the talent and native skill displayed by the child in its management, that she spoke of it to the Herr Crœlius, a music master resident in Stockholm. He heard the child sing, and instantly determined on presenting her to the Count Pücke, as a candidate for admission to the musical school attached to the Royal Theatre, of which he was the manager. The Count Pücke at first made some difficulties; but, after hearing her sing, was even more astonished than Herr Crœlius had been, and consented to her admission. She accordingly entered the Conservatory at this early age, and was placed under the tuition of Erasmus Berg, a profound and skilful musician. After studying under this master for several years, the public were surprised one evening at seeing a child appear in a *vaudeville*, in which she had to sing. This child was Jenny Lind. Such was her success, that she became a public favorite, and, after a short time, began to appear in opera. At this period of her life every thing seemed to bid fair for the future, and the child looked forward to the day in which she might hold a high position in her art. This, however, was a dream, which was destined to be dispelled by a misfortune to which she had not looked forward. It was the loss of her voice, when she was about fourteen years of age. She was compelled to retire from the theatre, and again practise her art alone, and in the privacy of her own apartments.

At length her voice returned to her, but it was no longer the voice which she once had, nor had it yet acquired the wonderful beauty and purity which now marks it. She now managed to go to Paris, and place herself under the tuition of Signor Garcia, the father of the famous Malibran, and the master of so many distinguished vocalists of the present day, who, however, at first little foreboded the future eminence which his pupil was to obtain, greeting her, on being presented to him, with the discouraging remark, "*Mon enfant, vous n'avez plus de voix.*" And very frequently has he said, "If Lind had more voice at her disposal, nothing could prevent her becoming the greatest of modern singers; but as it is, she must be content with singing second to many who will not have one half her genius."

Her voice, nevertheless, gradually strengthened, and she was at length summoned back to Stockholm. Here she again entered the theatre, and speedily became again a public favorite in

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Sweden. But during her residence in Paris, she had made the acquaintance of Meyerbeer, the celebrated composer. This great man had formed a friendship for Jenny, and two years later she received an invitation from him to join the opera at Berlin. To this she consented, and soon after repaired to Berlin, in 1844. At first she made little impression upon the public, for her voice had not yet completely returned to her. One evening, however, when she was singing in *Robert le Diable*, she felt that it had returned, and inspired by the consciousness, sang the music of Alice with such a force and power, combined with the sweetness to which the public had become accustomed, that she electrified them, and astonished Meyerbeer, who from that moment regarded her as the first of modern singers. Every thing was now changed for her. She rapidly progressed in public estimation, and her reputation soon spread through the whole of Germany, which at present is, perhaps, the most musical nation in continental Europe. Soon after this, a musical festival was held at Bonn, upon the Rhine, and the Queen of England, who was then on a visit to his Prussian majesty, attended it. Jenny Lind was engaged at the festival, and the English critics who attended it wrote back such warm accounts of her genius, that it was not difficult to foretell that she would soon come to England. Accordingly, towards the end of the year, M. Belinaye came to Berlin, and through the medium of Lord Westmoreland, was presented to Jenny Lind, whom he had the satisfaction of engaging to appear, under Mr. Lumley's management, the following season.

Her success in England was such as at once to rank her, in the estimation of London, as the very first of modern singers, and this, too, at a season when Alboni had made her first appearance there, and Viardot Garcia had returned to the English stage in all the triumph of a continental reputation. From this period her reputation has been unchanged.

Jenny Lind sang in opera in London for several years, with increasing reputation, and realized from her efforts very large sums of money. Her principal *rôles* in opera were Alice in "*La Sonnambula*," "*La Fille du Regiment*," Agatha in "*Der Freischütz*," &c., &c.

She also sang, with wonderful success, in Handel's oratorios, and gave many concerts in England during the last season in which she sang there, having withdrawn entirely from the lyric stage. In September, 1850, she visited the United States, and gave upwards of a hundred concerts, in all parts of the country, exciting every where an unparalleled enthusiasm. Soon after the termination of those concerts she was married, in Boston, Mass., in February, 1852, to Mr. Otto Goldschmidt, of Hamburg, a young pianist of distinction, who had accompanied her during a part of her tour, and they shortly afterwards returned to Europe. They now reside in Dresden.

Jenny Lind's voice is a soprano of great compass and power. Not less remarkable is its sweetness and perfect purity of tone. Her execution is truly remarkable, and, it would seem, unequalled. Difficulties seem to her to be no difficulties, and, in the possession of her full physical powers, she is able to give the most complete effect to whatever she undertakes. Her private character is spotless; her generous liberality almost prodigal. The immense proceeds of her American tour (where she dispensed large sums in charity) are devoted to the establishment of a free school system in her native country.

M. Jules Benedict, the conductor of Jenny Lind's concerts in America, and an excellent writer and critic as well as musician, ascribes the secret of her triumphs to the fact "that the great singer *makes a conscience of her art*." We translate what follows.

"The child, brought up and fashioned in the school of adversity, and finding in music all the consolations which a cruel destiny had refused to her; the young girl who, thanks to the care of her excellent masters and friends, Berg and Lindblad, learned in good season to identify herself with the masterpieces of the great composers; and finally Jenny Lind, at the apogee of her glory, shunning the world and society, and knowing, loving, dreaming nothing but her art, had certainly some powerful elements of success.

"It would not be easy, in our time, to meet any *cantatrice* whomsoever, who could play and sing to you from memory, from the first note to the last, the *Armida* of Gluck, the *Chateau de Montenero* of Dalayrac, the *Vestale* of Spontini, the *Deux Journées* of Cherubini, the operas of Mozart, Weber, and Meyerbeer, the oratorios of Handel and Haydn, all the melodies of Mendelssohn, of Franz Schubert, of Schumann, the *Mazurkas* and *Etudes* of Chopin, without counting a very extensive dramatic *repertoire*, comprising the scores of Rossini, Donizetti, Bellini, Verdi.

"It would, perhaps, be yet more difficult to name an artist who could appreciate and comprehend these great schools, become pénetrated with their genius, preserve their local colors, and appropriate to herself their styles. It would be almost impossible to find a *musicienne* who could at sight decipher the most difficult pieces, retain melodies of an irregular and unusual rhythm, and repeat them, after several days, as if she had created them herself. Mlle. Lind unites these precious qualities. But this is not all. The grand thing — I repeat it — is, that she makes a conscience of her art; that in the smallest city of Germany or of America, she will put the same zeal, the same *verve* into the execution of the airs she may have selected, or the *rôles* she may have undertaken, that she would if she were making her *début* in the *Salle Ventadour*, in her majesty's theatre, or in Tripler Hall; that she never concerns herself about what is said by critics, friends, enemies, or the public in general, but thinks of her art, and of her art only.

"Detached from what surrounds her, abandoning herself entirely to her inspiration, she impresses on the music that she sings a stamp of originality that is irresistible. With an inexorable rigor towards herself, she punishes the slightest imperfection, which she thinks she has discovered in her execution, by a redoubled, tripled labor. But then, when by sufficient trials she has enriched her *repertoire* with a new piece; when, in the plenitude of her means, she gives free scope to the resources of her genius so rich and various, who can remain cold and insensible? The sacred flame communicates itself to her audience; a thrill runs through the seats; a profound emotion is engraved upon all countenances; and when at last the solemn silence is replaced by

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universal acclamations, when we try to account for the impression we have experienced, and ask why we have been seized with admiration and astonishment, the answer is, that *we have heard an artist who* MAKES A CONSCIENCE OF HER ART!"

LINDLEY, ROBERT, born at Rotheram, in Yorkshire, in the year 1777, was from early infancy extremely fond of music, so that even at the age of four years his father could not please him so much as by playing to him on the violoncello. Shortly afterwards his father, who was an amateur performer, commenced teaching his son the violin, and, as soon as he attained the age of nine, also the violoncello, which instruction he continued for the space of seven years, when the celebrated Cervetto heard the youth play, and undertook, in the most friendly manner, and gratuitously, to give him lessons. He went to England, and was engaged at the Brighton theatre, when George IV., then Prince of Wales, honored him with his commands to perform at the pavilion, and expressed himself highly gratified with his playing. In 1794, he succeeded Sperati as first violoncello at the King's Theatre. Lindley was almost universally considered as second to no violoncellist in Europe. He composed several concertos and other works for his instrument.

LINDLEY, WILLIAM, son of the preceding, was born in the year 1802, and commenced the study of music under the instruction of his father, and first performed on the violoncello in public, at the age of fifteen, on which occasion he was presented with very flattering testimonials from Sir George Smart and other professors. The performance was at the King's Theatre, for the benefit of the Musical Fund, in the year 1817; since which time W. Lindley has regularly played at the Philharmonic, Ancient, and other concerts, and been engaged in the orchestra of the King's Theatre since the year 1819.

LINDNER, FRIEDRICH, singer at Nuremberg, was born in Silesia, and was entered in his youth as chorister in the chapel of the Elector Augustus, at Dresden. He was educated at the expense of the elector, and first went to school in Dresden, and afterwards to the university at Leipsic; on leaving which, he entered the service of Count George Frederic, at Anspach, in whose employ he remained ten years, when he received, in 1574, his appointment at Nuremberg. He published several of his own compositions, as appears from the following list: "*Cantiones Sacræ*," Nuremberg, 1583; "2 *Pars Cantionum Sacrarum*," Nuremberg, 1588; "*Missæ, 5 vocum*," Nuremberg, 1591; also works of various other composers, under the title "*Gemma Musicalis*," vol. i., Nuremberg, 1588. This work contains sixty-four Italian madrigals, by the following among other composers: Lelio Bertani, Jean de Macque, Jaches Werth, Joan. Mar. Nanino, Joan. Baptist Moscog, Franc. Soriano, Annibal Zoilo, Ginnetto da Palestrina, Alfonso Ferabosco, Cipriano de Rore, Baldassaro Donato, and Huberto Waelrent. "*Gemma Musicalis*," vol. ii. 1589. "*Gemma Musicalis*," vol. iii. 1590. He has also published "*Corollarium Cantionum Sacrar. 5, 6, 7, 8, et plurium voc. de festis præcipuis anni, quarum antea a præstantissimis nostræ ætatis musicis Italia separatim editæ sunt, quædam vero nuperrime concinnatæ nec usquam typis excussæ at nunc in unum quasi corpus reductæ studio et opera Friderici Lindneri*," Norimbergæ, 1590. The works of the following composers are to be found in this last-mentioned volume: Marcus Anton Ingignerius, Bernard Klingenstein, Jacob Corsini, Jacobus Florus, Orlandus de Lasso, Annibal Stabilis, Ant. Scandelli, Oratius Columbanus, Julianus Cartarius. "*Corollarium, &c.*," being the same work continued. This contains fifty-six Latin songs, amongst which are to be found some by the following contrapuntists: Constantius Porta, Don Ferdinand de las Infantas, Vecentius Ruffus, Nicolaus Parma, Jul. Cæs. Gabutius, Jacobus Ant. Cardilli, and Felix Anerius.

LINDPAINTNER, PETER JOSEPH, was born on the 8th of December, 1791, at Coblentz, on the Rhine, and in 1853 was conductor of the "New Philharmonic" concerts in London. His father, Jacob Lindpaintner, an opera singer, settled, with his family, in 1795, at Augsburg, where he placed his son at the Gymnasium, to be educated for the medical profession. The early indications which the boy gave, however, of a strong predilection for music, altered the intention of his parents, and Lindpaintner became a pupil of the celebrated composer Winter, who then resided at Munich. Some years later he studied counterpoint with Joseph Gratz, who at that time was reputed one of the most learned masters in Germany. Under such favorable circumstances the progress of the young musician was very rapid, and he speedily acquired a knowledge of all the secrets of his art. He was encouraged by several distinguished persons, and among others by the Elector of Treves, who promised to supply him with the means of making an artistic tour in Italy. The unexpected death of his friendly patron, in 1811, however, prevented the realization of his plan, and he accepted the post of music director at the opera, which had just been opened at Munich. Although only twenty years of age, Lindpaintner performed the duties of this office with such success that he rapidly obtained fame as a *chef d'orchestre*, and after six years' residence at Munich, he received proposals from Stuttgart to undertake the post of Capell-meister to his majesty the King of Wurtemburg. The terms were so highly advantageous that Lindpaintner did not hesitate to accept them. He went to Stuttgart in 1819. Besides having been chiefly instrumental in forming an orchestra which holds the reputation of being one of the most efficient in Europe, Lindpaintner otherwise employed his time to good purpose. The largest number of his works for the church, the theatre, and the concert room, were written at Stuttgart, and established his name as one of the most prolific and successful composers of his country. The music of Lindpaintner has no decided school, but may be said to mingle the characteristics of two of the greatest modern masters — Weber and Spohr — with the light, brilliant, "*ad captandum*" manner of the French. The *mélange* is of itself highly agreeable, more especially when combined with such clear and masterly orchestration as distinguishes the overtures to "*Der Vampyr*" and other operas.

A list of the vocal and instrumental compositions of Lindpaintner would occupy a larger space than can be afforded in this work. A specifica-

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tion, by name, of some of those which are the most highly esteemed, will suffice to present some notion of their number and variety. Among these are "The Young Man of Naeci," a short oratorio: "Abraham," an oratorio in three parts; and "The Lord's Prayer," for solo voices and chorus; the operas of the "*Vampyr*," "*Genuserinn*," "*Sicilianische*," "*Vesper*," "*Die Mächt des Liedes*," and "*Giulia*," the ballets of "*Joko*," and "*Zeila*," and several concert overtures. Lindpaintner has written, in all, fifteen operas and operettas, fifty psalms, and four masses. His instrumental compositions are very numerous, including solos for almost every instrument, two concertantes for wind instruments, twenty concert overtures for the orchestra, besides *entr'actes* and melodramatic music. As a song writer he has been no less prolific, having composed no less than two hundred *lieder*, some of which have obtained a wide popularity in Germany. In England one of these *lieder* (known under the titles "With Sword at rest" and the "Standard Bearer") was made famous by the singing of Herr Pischek, who first introduced it at one of the concerts of the Philharmonic Society, in Hanover Square.

Lindpaintner, besides being a member of nearly all the musical societies of Germany, is Chevalier of the Order of the Crown of Wurtemburg, and member of the Royal Academy of Berlin. His majesty the King of Prussia presented him with the large gold medal of the Arts and Sciences, and H. R. H. the Duke of Coburg with that of the Ernestine Order of Merit. Her majesty the Queen of England, through Prince Hohenlohe, also presented him with a golden medal, bearing her majesty's likeness, as an acknowledgment of her majesty's having received the score of the oratorio of "Abraham."

LING, W., a musician in London, about the year 1790, published "Three Sonatas for the Piano-forte, with a Flute Obligato to one and two, with a Violin Accompaniment," Op. 1, London; "Duets for the German Flute," Op. 2, London; "The Rising of the Lark, with Variations for the Piano-forte," London; "Grand March," inscribed to the gentlemen of the London Royal Association, London.

LINGKE, GEORG FRIEDERICH, counsellor of the mines to the King of Poland and Elector of Saxony, published at Leipsic, in 1779, "*Kurze Musiklehre, &c.*"

LINIE. (G.) A line of the stave.

LINIKE, JOHANN GEORG, a composer of vocal music, violinist, and excellent *chef d'orchestre*, learned the art of composition of the celebrated Johann Theil, of Berlin, and became afterwards a member of the Chapel Royal in that city, and chamber musician, where, on the occasion of a public funeral, he was first obliged to take the place of the *maître de chapelle*, who happened to be absent. In the year 1713, he was called to the court of Weissenfels, in the capacity of chapel-master, from whence he went to England, after having obtained leave from the duke. In England he remained three years, and went afterwards to Hamburg, as *chef d'orchestre* in the opera there. He wrote in that town small pieces for the theatre and several concertos. We can mention the following of his compositions: "*Cantata, Lungi da me pensier, &c. à Sopr., 2 V., Viola, e Cembal*," manuscript, in Breitkopf's collection; "*Cantata, Ho una pena intorno al Core, à Sopr., 2 V., Viola, e B.*," manuscript, in Breitkopf's collection; "*Cantata, Crudo Amore, à Sopr. e Cemb.*," manuscript, in Breitkopf's collection.

LINLEY, THOMAS, a distinguished vocal composer, received the rudiments of his musical education from Thomas Chillcott, organist to the abbey church at Bath; and it was completed afterwards by the celebrated Venetian, Paradies, a composer, whose twelve admirable sonatas would have alone immortalized him, had he written nothing else. Linley was for many years the conductor of the oratorios and concerts, then regularly performed at Bath, and might with great truth be considered as having restored the music of Handel, and the performance of it, to the notice and patronage of the public, as Garrick restored the plays of Shakspeare. Through his taste and ability as a manager, assisted greatly by the exquisite singing of his two eldest daughters, afterwards Mrs. Sheridan and Mrs. Tickell, music was cultivated generally at Bath and its vicinity, and concerts and oratorios were successfully performed not only there, but in the metropolis, beyond all former precedent since the death of the illustrious Handel himself. As a singing master and a composer, Linley possessed a taste and style peculiarly his own, but still modelled on the principles of that pure English school, which, however overshadowed at present by the foreign structure that has been opposed to it, can never be totally eclipsed while there are any feelings of nature and good sense remaining.

Linley left Bath to reside with his family in London, in consequence of becoming joint patentee with his son-in-law, Mr. Sheridan, of Drury Lane Theatre. Here he conducted, for many years, the musical department, and gratified the public, from time to time, with many beautiful operas. "The Duenna" had been previously brought out at Covent Garden Theatre, and was the joint production of Linley and his eldest son. The operas and musical entertainments which Linley set for Drury Lane were "The Carnival of Venice," "Selima and the Royal Merchant," "The Camp," "The Spanish Maid," "The Stranger at Home," "Love in the East," and many minor pieces. They all, particularly "The Duenna," "The Carnival of Venice," and "Selima and Azor," possess proofs of a rich and cultivated fancy, a sound judgment, and scientific construction. Among those which may be considered the minor pieces, the music in the first act of the pantomime of "Robinson Crusoe" must not be passed over in silence; it is strikingly original and characteristic. But one of the most delightful efforts of this charming composer's mind, whilst connected with the theatre, was the harmonies and accompaniments he added to the songs, &c., of "The Beggar's Opera." Instead of the treble only, and a meagre and sometimes incorrect bass, the piece is now performed with the advantage of a full orchestra, wind instruments being introduced so as to give to many of the airs the most effective variety. It is impossible to listen to the songs of "O, ponder well," "When my hero in court," and the air, "Would I might be hanged," and not be struck with the effect produced by the horns and clarinets, to

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the pizzicato accompaniment of the stringed instruments. Linley's six elegies were composed at Bath, in the meridian of his life, and it would be difficult to place any compositions of the same description in competition with them, for originality of conception, elegance, and tenderness. Burney, who, in his "History of Music," has classed English masters rather too much in the lump, (indeed, he was no very great admirer of his native school,) has yet particularly distinguished these, as well as the elegies of Jackson.

Mr. Sheridan's monody on the death of Garrick was originally recited by Mrs. Yates, the actress, at Drury Lane Theatre, in the month of March, 1779, parts of it having been previously set to music by Linley, and introduced in songs, duets, and choruses at occasional pauses of the recitation. The style of these, though necessarily funereal, is at the same time tenderly melodious, and pathetic in the highest degree. It is greatly to be regretted that this beautiful composition was never published. The twelve ballads were published not long after the untimely death of his eldest son, and the first sweetly-sorrowing strain, "I sing of the days that are gone," decidedly refers to that melancholy event. These ballads are too purely, too entirely English to promise, were they republished, any great attraction at the present time; but it is impossible to name any compositions, on so simple a construction, which unite so much pathos, spirit, and originality. The posthumous works of Linley and T. Linley were presented to the public not many years after the father's death. The two volumes contain a rich variety of songs, madrigals, elegies, and cantatas, which are unknown, and consequently neglected, because English music is no longer fashionable, nor compositions, indeed, of any kind sought after, but Italian, or such as are close imitations of the Italian and German schools. There is, however, one production of the elder Linley, in this work, which no variation of taste, and no lapse of time, will ever consign to oblivion. This is his madrigal for five voices, to Cowley's beautiful words,

"Let me, careless and unthoughtful lying,
Hear the soft winds above me flying."

The upper part is for a soprano voice, and was evidently intended to display, in their fullest perfection, the taste and feeling of Mrs. Sheridan. There is nothing superior, and very few of the old madrigals equal, to this charming specimen of vocal harmony: the almost imperceptible change of the time, which introduces a new subject in the upper part, and which the other voices echo and reply to in accompaniment, is a thought not more strikingly beautiful than singularly original. This fine madrigal is still performed annually at the Ancient and other concerts, as well as at the catch and glee clubs, and seems to acquire strength by repetition. Linley died at his residence in Southampton Street, Covent Garden, in 1795, and was buried in Wells Cathedral, in the same vault with his beloved daughters, Mrs. Sheridan and Mrs. Tickell. A monument was soon after erected to their memory, near the spot, by William Linley, Mr. Linley's youngest son.

LINLEY, THOMAS, eldest son of the preceding, was a highly gifted man, and an accomplished musician, both practical and theoretical. If he was inferior to his father in the purity and pathos of his melodies, he was perhaps superior to him in his knowledge of orchestral effect, and instrumental compositions generally. He was born at Bath, in the year 1756, and displayed, at a very early age, extraordinary powers on the violin. When he was eight years old only, he performed a concerto on that instrument in public, and at seventeen composed an anthem in full score to the words, "Let God arise," which was sung in Worcester Cathedral at the meeting of the three choirs, on the 8th of September, 1773.

Linley senior soon discovered the extraordinary genius and capacity of his son; and with the view of instructing him for the profession, sent him to London to complete his theoretical knowledge, under the able tuition of Dr. Boyce, thus laying the foundation, on which an elegant structure was afterwards to be built, from the studies of the Italian and German masters. He was accordingly, in due time, sent to Florence, principally to make himself master of his favorite instrument, under the celebrated Nardini. This distinguished instructor, who had been himself a scholar of Tartini's, proud of his pupil, and desirous of his receiving every aid by his associating with the rising genius of the age, introduced him to the great Mozart, then a youth himself, and a warm friendship immediately commenced between them; so attached, indeed, was Mozart to the young *Thomasino*, (as young Linley was called,) discovering in him, as he did, so much of his own fire and fancy, and so gratefully was that attachment returned, that their separation, when they parted at Florence, was attended with tears on both sides.

On Linley junior's return from the continent, he repaired to Bath, to lead his father's concerts and oratorios, which he did with such precision and animation as astonished and delighted every hearer. In the masterly manner of his performance of the concertos of Handel and Geminiani, no English violin player had ever excelled him, and in the neatness and delicacy of his execution he stood unrivalled. His own solos and concertos, which he occasionally introduced, also gave evident tokens of his continental studies, being full of imagination and spirit, but requiring in almost every bar the touch of the finished master to do justice to their merit. The comic opera of "The Duenna" was brought out at Covent Garden Theatre in the year 1776, the music to which was composed and selected by Linley senior chiefly, but Thomas contributed some charming pieces; the spirited overture is his composition, and the air in D, of the opening serenade; the following songs: "Could I each fault remember," "Friendship is the bond of reason," and that very fine one, "Sharp is the woe;" the little duet, "Turn thee round, I pray thee," and the trio which concludes the first act. On the revival of "The Tempest," at Drury Lane Theatre, he introduced the chorus of spirits that raise the storm, one of the most effective, as well as scientific, compositions: the brilliant and highly fanciful airs, "O, bid your faithful Ariel fly," and "Ere you can say come and go," are so completely in character, that they could suit no other being but the "dainty Ariel" himself, and are fairly entitled to stand by the side of Purcell and Arne. But the most delightful production of his genius was an "Ode on the Witches and

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Fairies of Shakspeare," written by Dr. Laurence. It was performed at Drury Lane Theatre in 1776, when he led the band himself, and his two sisters, Mary (afterwards Mrs. Tickell) and Maria, sustained the principal soprano parts, for Mrs. Sheridan never sang in public after her marriage.

In imitation of his father, T. Linley added parts for wind instruments to the music in "Macbeth," Dr. Boyce having previously supplied the other orchestral accompaniments. The wind instruments are made to produce a very fine characteristic effect, but the parts were unfortunately destroyed when Drury Lane Theatre was burned down. Besides the anthem previously mentioned, he some years after composed a sacred oratorio in one act, "The Song of Moses," which was also performed at Drury Lane Theatre. It is replete with admirable specimens of fugue and choral harmony, occasionally in the style of Handel, but interspersed with much of that grace and variety which he had gleaned from the Italian masters. The greatest part of his miscellaneous music, consisting of songs, elegies, and cantatas, will be found in the posthumous works, published by Preston. Among these, the cantata of "Daughter of Heaven, fair art thou," from Ossian, and the beautiful madrigals, "Hark, the birds," and "Alinda's Form," are to be particularly distinguished. He composed these for Mrs. Sheridan, after her marriage.

LINLEY, WILLIAM, the youngest of Mr. Thomas Linley's children, was sent at an early age to Harrow school, from whence he was removed, to finish his classical education, to St. Paul's, in order that he might reap advantage at the same time from his father's instructions in his favorite art. Mr. Linley's time, as patentee and acting manager of Drury Lane Theatre, was, however, too much occupied to allow of his bestowing any regular attention upon the youth, and he was, consequently, placed with the celebrated Abel, under whom he studied counterpoint for some time, receiving occasional lessons from his father in harpsichord playing and singing. It does not appear that Mr. Linley intended his son William for the profession, but he had always expressed his determination that as many of his numerous family as evinced any musical talent should receive the benefit of a musical education; and William had, from a child, been distinguished for the accuracy of his ear, the sweetness of his voice, and the facility with which he remembered and played favorite passages of songs and lessons. But though the young gentleman loved music, and dearly delighted to ramble over the organ or harpsichord keys, as fancy chose to guide him, he was no great admirer of the plodding part. The crude digest of double counterpoint, canon, and fugue, under a peppery instructor, (for Abel, like most other German masters, was very impatient, and not very clear in his explanations,) was not so much to his taste as frequenting the Drury Lane orchestra, to hear his father's, Arne's, or Dibdin's charming operas. About this time, an appointment was offered him by Charles Fox; this was a writership to Madras, whither he sailed accordingly, in the spring of 1790.

His career in the East India Company's service received a severe check in the year 1795, when ill health, and every tendency to consumption, obliged him to return to England, where he arrived just in time to see his venerable father, and to close his eyes. William resumed his situation at Madras in the year 1800, and during a residence of seven years longer in India, discharged, very satisfactorily, the duties of two situations of equal labor and responsibility; viz., provincial paymaster at Vellore, and that of sub-treasurer at the presidency, Fort St. George. It was while abroad that his hours of leisure and relaxation were employed in retracing his musical studies under his old master Abel, and perfecting himself in the knowledge of the science. He had given specimens of his taste and fancy, during his visit to England in 1795, in the production of two comic operas, namely, "The Honey Moon" and "Pavilion," besides supplying some exceedingly ingenious and characteristic music to a very popular pantomime, called "The Magic Fire." In all these pieces there were to be discovered marks of genius, but not to be mentioned, in point of scientific construction, to what he afterwards produced. A collection of fairy glees, which were published in 1797, possess imagination indeed, but are very faulty in the vocal arrangement; and there are disallowed intervals in the harmonies, evidently the consequence of neglect. In the year 1809, Birchall published a set of William Linley's songs of a very superior order; the melodies are elegant and original, and the accompaniments, though rather exuberant, very ingenious. The last song "Ariel's Adieu," would be a sparkling gem even among the brilliants in the *witches and fairies* of his incomparable brother. Two sets of canzonets, published at different periods, are composed in a similar style, and it is unquestionably a style of his own; the subjects, if not all striking, are at least new. That these songs and canzonets of William Linley's are not more generally known, only can be attributed to the overwhelming preference that is now given to foreign compositions of every description. But his chief musical undertaking was published in the year 1816, entitled "Shakspeare's Dramatic Songs, in two volumes, consisting of all the Songs, Duets, Trios, and Choruses in Character, as introduced by him in his various Dramas, the Music partly new and partly selected, with new Symphonies and Accompaniments for the Piano-Forte, from the Works of Purcell, Fielding, Drs. Boyce, Nares, Arne, and Cooke, Messrs. J. Smith, J. S. Smith, Thomas Linley, Jr., and R. J. S. Stevens. To which are prefixed a General Introduction of the Subject, and explanatory Remarks to each Play."

The reader is referred, for a very full and entertaining critique of this ingenious work, to the European magazines of 1816. It is also reviewed and much distinguished in the "Monthly Review" and "Ackerman's Repository."

LINLEY, FRANCIS, though blind from his birth, became an excellent performer on the organ. Nor were his abilities confined merely to the science of music; he was a charming companion, an acute reasoner, and well acquainted with the works of the most eminent authors, ancient and modern. Having completed his musical studies under Dr. Miller, of Doncaster, he went to London, and was the successful candidate, among seventeen competitors, for the place of organist of Pentonville chapel, Clerkenwell. He was soon after married to a blind lady of large fortune; but having sustained great losses by the

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treachery of a friend, and being deserted by his wife, he came to America, and here his performance and compositions soon brought him into notice. He returned to England a short time previous to his death, which took place in London in the year 1800.

LINOS. A kind of rustic air used by the ancient Greeks, who had also a dirge of the same name. Some say the *linos* was of Egyptian invention, while others attribute its origin to Linus of Euboea.

LINUS. Diodorus Siculus, who is very diffuse in his account of Linus, tells us, from Dionysius of Mitylene, the historian, who was contemporary with Cicero, that Linus was the first among the Greeks who invented verse and music, as Cadmus first taught them the use of letters. The same writer likewise attributes to him an account of the exploits of the first Bacchus, and a treatise upon Greek mythology written in Pelasgian characters, which were also those used by Orpheus, and by Pronapides, the preceptor of Homer. Diodorus says that he added the string *lichanos* to the Mercurian lyre, and gives to him the invention of rhythm and melody, which Suidas, who regards him as the most ancient of lyric poets, confirms. He is said by many ancient writers to have had several disciples of great renown, among whom were Hercules, Thamyris, and, according to some, Orpheus.

Hercules, says Diodorus, in learning of Linus to play upon the lyre, being extremely dull and obstinate, provoked his master to strike him, which so enraged the young hero, that, instantly seizing the lyre of the musician, he beat out his brains with his own instrument.

LIONS, JEAN DES, a French divine, particularly well acquainted with the religious customs of the middle ages, was born at Pontoise in 1615. He wrote, among other works, "*Critique d'un Docteur de Sorbonne sur les deux Lettres de Messieurs Deslyons et de Bragelonge touchant la Symphonie et les Instruments, qu'on a voulu introduire dans leur Eglise aux Leçons de Ténèbres,*" 1689.

LIPAWSKY, JOSEPH, a teacher of the pianoforte and composer, in Vienna, about the year 1796, had made himself known, some years previously, by his compositions, of which we shall mention the following: "*Douze Variat, pour il Cembal, dédiée à S. Mozart,*" Op. 1, Vienna, 1791. "*Neuf Vars. pour le Clav. sur l'Air 'Eine Rose hold und rein,'*" Vienna, 1798. "*Dix Vars. pour le Clav.,*" Vienna, 1799. "3 *Klaviersonaten mit Violin.*" "*Neuf Vars. pour le Clav. sur l'Air 'Die Milch ist gesunder.'*" "*Vars. pour le Clav. sur le Ballet 'La Fille retrouvée,'*" Vienna. "*Six Vars. pour le Clav. sur 'Gott erhalte Franz,'*" Op. 4, Vienna. "*Huit Vars. pour le Clav. sur un Danse Russe,*" Op. 5, Vienna. "*Douze Vars. pour le Clav. sur Terzetto di Camilla,*" Vienna. "*Neuf Vars. sur une Polon, de l'Op. 'Lodoiska,'*" 1802. "*Grande Sonate pour le Clav. avec V.,*" Op. 9. "*Grande Sonate pour le Clav. et Vc.,*" Op. 10. "*Eine dergl,*" Op. 11. "*Six Polonoises pour le Clav.,*" Op. 13, 1803. "*Vars. pour le Clav. sur l'Air de Cherubini, 'Guide mes pas,'*" Op. 14. "*Mina, Gedicht mit Klavierbegleit,*" Op. 15. "*Trois Romances ou Andantes pour le Clav.,*" Op. 19. "*Onze Vars. pour le Clav. sur l'Air de Dalayrac, 'La Tour de Neustadt,'*" Op. 20, Vienna, 1803. "*Grande Sonate pathétique pour le P. F. composée et dédiée à M. Ant. Salieri,*" Op. 27, Leipsic.

LIPPARINO, GUILIELMO, a monk of the order of St. Augustino, and an industrious composer of sacred music, was born at Bologna. He flourished in the beginning of the seventeenth century, as chapel-master in the cathedral church of Como. He published the following works: "*Madrigali à 5 Voci,*" Venice, 1614. "*Misse à 8 e 9 Voci, con Te Deum laudamus à 8 Voci.*" "*Motetti,*" Venice, 1635. "*Salmi à 8 Voci,*" Venice, 1637. "*Concertine Litanie de B. Virgine à 1, 2, e 3 Voci.*" "*Litanie à 3–8 Voci,*" Venice.

LIPPIUS, JOANNES. According to Von Blankenburg, in the appendix to Sulzer's *Art Musik*, the "*Themata Musica*" of Lippius, Jena, 1610, are nothing but three musical disputations which he held in Wittenberg, in June and September, 1609, and on the 27th of October, 1610, Lippius was a professor of theology at Strasburg, and died in 1612.

LIQUID. An epithet metaphorically applied to a smooth succession of the sweet and mellow sounds of any voice or wind instrument; also to certain clear and sweet tones, separately considered.

LIRA GRANDE. The Viol da Gamba.

LIROU, JEAN FRANCOIS ESPIC, CHEVALIER DE, an officer in the French army, was born in 1740. He was an enthusiastic amateur of music and poetry, and produced in 1784, at the Royal Academy of Music, in conjunction with Piccini, the opera of "*Diane et Endymion,*" which was successful. The following year he published, at Paris, his "*Système de l'Harmonie,*" in one volume 8vo., a work which is considered as obscure, but founded on good principles. He died at Paris in 1806.

LISARDO, GASPARO. During the early part of the sixteenth century a violin was made by the famed *Gasparo Lisardo*, for Cardinal Aldobrandini, in his best style: the head was designed and carved in the most beautiful manner by Benvenuto Cellini, with mythic figures representing the musical goddess and her attendants; the fret board and sounding board are beautifully inlaid in mosaic of pearl and ebony. This instrument was sold by the heirs of the cardinal to a person who carried it to Innspruck, and at the taking of that city by the French army, in 1800, it became part of the booty of a dragoon, by whom it was sold to a *fanatico per la musica*, in Vienna, who could not be induced to part with it, though incredible sums were offered for it. Chevalier Bull wished to purchase it, but was not successful, though the owner promised that if Bull would give 15 concerts in that city he should have the preëmption of the violin at his death. The chevalier complied with his wishes, and the proprietor, dying soon after, bequeathed the instrument to him, to whom it now (1843) belongs. The editor of Alexander's Philadelphia Messenger, who had heard Bull upon this instrument, said in 1843, "The unearthly, fairy-like sounds he drew from the violin, seemed to lull the house like a magic spell — like the soft tones from another world, breaking upon earth at last."

LIST, a German student in divinity, announced, in 1797, the edition of a choral book for the Lu-

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theran church of Schaumburg, possessing the following advantages: 1. The chords fully written. 2. Interludes. 3. About sixteen new melodies composed by himself. 4. Several corrections of the old melodies. 5. A short introduction to thorough bass, and a short treatise on choral playing.

LISTE, ANTHONY. Professor of the piano-forte and composer, born at Hildesheim in 1774, studied at Vienna under Mozart and Albrechtsberger, and was afterwards a teacher of music in the family of the Count of Westphalia. He also gave private instructions in 1804, in Heidelberg, where he made his first *début* as an extraordinary composer for the piano-forte, by his two sonatas for that instrument, to be found in No. 9 of Nageli's "*Répertoire des Clavécinistes.*" According to the opinion of connoisseurs, his last compositions are excellent, as well in regard to the original and correct arrangement as to their attractive style.

LISTENIUS, NICOLAUS, a professor of music in the beginning of the sixteenth century. His small introductory work on music has, in the course of fifty years, gone through seventeen editions, an almost unrivalled number for a musical publication, and a proof of the value which was placed on its merit and utility. Gerber has but little information of the comparative value of the different editions of this work. Notwithstanding the merit of Listenius, the ungrateful indifference of his contemporaries towards him went so far, that all which is at present known about him consists merely in this, that he was a native of Brandenburg, (which he accidentally had mentioned in his dedication to John George, hereditary prince to the Elector Joachim II. of Bradenburg.) As soon as his little work issued from the press, the booksellers all considered it as their property, and printed and reprinted the same as often as it suited their interests, without taking any further notice of the author. They did not even do him the honor, in the later editions of his work, to reprint the well-written preface of Dr. Bugenhagen, which speaks highly of the merits of the author. "But," says Gerber, "why should I feel indignant at the ingratitude of the sixteenth century? Have I not sufficiently experienced the ingratitude of the eighteenth century towards their most useful and talented authors, even in the course of my writing this dictionary? I should advise, therefore, every man of merit, whenever he has an opportunity, to write at least something about himself, and to speak well of himself when necessary, despising the sneers of envy. If they do not thus gain the good will and respect of their contemporaries, posterity will at least not deny them that boon." The first edition of Listenius appeared under the following title: "*Rudimenta Musicæ in gratiam studiosæ juventutis diligenter comportata,*" Wittenberg, 1533 and 1537. A new edition followed, with the addition to the title of "*Ab autore denuo recognita, multisque novis regulis et exemplis adducta,*" Wittenberg, 1542, 1544, and 1554. It was also printed in Leipsic, by Michael Blum, 1543, 1546, and 1533, also in Frankfort on the Oder, without date, and in Breslau, 1573, and lastly, at Nuremberg, by Joh. Petreio, in 1540, 1548, 1553, 1557, 1588, and 1600, with the addition "*Ac correctius quam antea edita.*" This last is probably also the last edition, as, in the beginning of the seventeenth century, the subjects which it contained began partly to be useless.

L'ISTESSO TEMPO. A word implying that the movement before which it is placed is to be played in the same time as the previous movement.

LISZT, FRANZ, was born at Raeding, Hungary, October 22, 1811. He is the son of Adam Liszt, an enthusiastic amateur, and during his life an intimate friend of Haydn. The father was a good pianist, and played several different instruments. Franz received his first lessons on the piano-forte from his father; and at the age of nine years he performed Ries's Concerto in E flat, in public. Soon after Franz was placed under Czerny, the pianist, at Vienna, and at the same time received instructions from Salieri. When he had been eighteen months at Vienna, he gave a concert at which Beethoven was present. In 1823 he visited Paris with the intention of becoming a student in the Conservatory; he carried letters of recommendation from the highest sources, but could not gain admittance *because he was a foreigner!* In 1824 Franz visited London, where his playing surprised every body. In 1825 he produced, at the Royal Academy of Music, an opera, "*Don Sanche, ou le Chateau d'Armour.*" In 1826 he and his father made a tour through the French provinces, and in the same year he returned to Paris to study counterpoint under Reicha. In 1829 he returned to London, where he was most favorably received. His father dying in 1830, Liszt became his own master, and maintained himself by teaching. In 1830, he returned to Paris, and since then has become particularly celebrated as a pianist. He is the owner of the instrument played on by Beethoven, and in 1853 he purchased the old harpsichord formerly belonging to Beethoven, which was offered for sale at Weimar, where Liszt now resides.

LIUTO. (I.) The lute.

LIVERATI, GIOVANNI, was born in 1772 at Bologna, in the pontifical states. Giuseppe and Ferdinand Tibbaldi, celebrated composers, gave him his first lessons in the rudiments of music: they died when he was about fourteen years of age. He then began, and continued during the space of thirteen years, to be a pupil for the piano, organ, thorough bass, and composition of the renowned master Padre S. Mattei, successor to Padre Martini, which latter eminent musician was to have been his master, had he lived.

Finally, he took lessons of singing from Lorenzo Gibelli, justly celebrated for his church music, as his many compositions and beautiful fugues will testify, and who was one of the first masters in the renowned Bolognese school of singing, which has since produced Crescentini, Babbini, Roncaglio, Concialini, and many others. Having perfected himself in that school also, Liverati was able to take the part of first tenor, with the best performers in the music at the Italian churches, as also in concerts and oratorios, both public and private.

His country still remembers with delight the success he met with in an oratorio by the Padre Mattei, and in another by Guglielmi, in the parts of Giovanni and Sisaro. Liverati next refused a

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pressing invitation to the Venetian theatre from the celebrated Pacchiarotti, who came as far as Bologna to treat with him; he likewise declined several other similar theatrical offers in Italy, and went as first tenor to Barcelona and Madrid, continuing, at the same time, his studies in composition. Before he quitted Italy, he was elected a member of the Philharmonic Academy of Bologna, and of other musical societies. Some psalms were the first of his compositions, and were performed at the Bolognese church of San Francesco, in the year 1789. In 1790 he wrote, at Bologna, his first theatrical piece, "*Il Divertimento in Campagna*," a little opera in one act, which was successfully performed by his scholars. He composed about the same time a mass for two voices, with an organ accompaniment; also, "The Seven Words of Jesus Christ on the Cross," for three voices, with wind instruments; and, finally, "A Grand Requiem Mass."

He next produced three instrumental quartets, by an order of his majesty the King of Prussia, obtained through the interest of his father, Matteo Liverati, a distinguished professor of music at that court, and director of the theatre at Potsdam. In consequence of these productions, Giovanni Liverati was called to the court of Berlin, as successor to Carl Fasch, the celebrated contrapuntist and composer to the above theatre. He arrived in Prussia in 1799, and was soon ordered to compose a grand cantata with choruses, but had not time for the completion of it before the king's death. In 1800 he became composer to the Italian theatre of Prague, where, during the space of three years, he brought out several short pieces, airs, duets, finales, &c., for the stage; also a grand cantata for his highness Prince Winski, entitled "*Il Trionfo d'Amore*," and a grand mass by order of the same prince.

In 1804 he went to Trieste, where he produced his first complete opera, "*Il Maestro di Musica*," in two acts. Encouraged by the success of that work, he immediately undertook some others. He had before attempted that style in his "*Maestro Fanatico*," an operetta, performed with great effect in Vienna and Prague. The year after this, he went to Vienna, where he established himself, and remained fourteen years. He was there intimate with the distinguished masters Haydn, Beethoven, Kozeluch, and Salieri, taking their instrumental compositions for his models, particularly those of the last-named composer, to whom he owed much instruction concerning the clear pronunciation of his words in singing.

Liverati has composed the following operas: 1. "*David*," a grand opera, with twelve choruses, in two acts. 2. "*Eneas in Cartagine*," with choruses, in two acts. 3. "*La Prova Generale*," in two acts. 4. "*La Presa d'Egea*," grand opera, twelve choruses, in two acts. These four operas were performed in the imperial and royal palaces. 5. "*Il Serto Disputato*," one act. 6. "*Gonsalvo in Cordova*," grand opera, choruses, in two acts. (These two operas ordered by the Prince of Lobcowitz.) 7. "*Il Tempio dell' Eternità*," twelve choruses, in two acts. 8. "*Il Convito degli Dei*," in two acts. 9. "*Il Trionfo d'Ausonia*," with choruses, in two acts. 10. "*Miltiade*," in two acts. 11. "*L'Adorazione dei Pastori e dei Magi al Presepe*," a grand oratorio, with twelve choruses, ordered by her majesty Maria Theresa of Naples, Empress of Austria, who herself condescended to sing the part of Maria, at its performance before the court. 12. "Grand Mass," ordered by his highness Prince Esterhazy. Besides, No. 25, a cantata of one, two, and three pieces. Music published: Five numbers of "*La Lyre d'Orfee*," a periodical work, with airs, duets, sestets, and quartets, vocal and some instrumental pieces. Two arias in "*Ginerra di Scopia*." "Three Duets," dedicated to Count Palffi. "Three Terzetti," dedicated to the Countess Warenfeld. "Three Ariettas," dedicated to the Princess of Himski. "Three Ariettas," dedicated to Count de Fries. Romances Françoises: "Two Ariettas," collected from many authors who composed the air "*In quella tomba oscura*." Different pieces from David, from which Signors Mascek and Gelinck took many passages in composing their variations on the piano-forte. Lastly, different pieces from "*La Prova Generale*."

In 1814 he went to London as a composer to the King's Theatre, in which situation he remained three years, and brought out the following operas: 1. "*I Selvaggi*," grand opera, with choruses, &c., two acts. 2. "*Il Trionfo di Cesare*," with choruses, two acts. 3. "*Il Gastone e Bajardo*," grand opera, with choruses, two acts. 4. "*Gli amanti Fanatici*," two acts: this opera was not performed. 5. "*Il Trionfo d'Albione*," twelve choruses, two acts, likewise not performed. The following music has also been published by him in London: "Three Ariettas," dedicated to Mr. Dragonetti, Op. 2. "*Duet in Dama Soldata*," "Cantata on the Death of Princess Charlotte," Op. 3, (Goulding.) "Three small Ariettas," dedicated to Miss Culling Smith. Duetto, "*O lieta cara*," Op. 5. Air, "*Rendi agli amplessi usati*," composed for Mrs. Salmon, Op. 5. "Three Ariettas," dedicated to Asioli, Op 7. "Recit. and Duet," dedicated to Miss Cox, Op. 8. "Duet," dedicated to Lady Gordon, Op. 9. "*Tre Notturni e Terzetti*," dedicated to the Duke of Leeds, Op. 10. "*Tre Canzonetti*," dedicated to Mrs. Antrobus, Op. 11. "*Tre Duetti*," dedicated to Mrs. Bellochi, Op. 12, (Liverati.) "Three Ariettas," dedicated to Lady Fane, Op. 13. Terzetto, "*Proteggese*," Op. 14. "Recit. and Air," Op. 15. "*Terzetto in David*," Op. 16. Polacca, "*Chi a voi o uomin*," Op. 17. Grand duet in an opera (Op. 18) not yet published. "First Set Italian Duets," Op. 19. "Second Set Italian Duets," Op. 20. "Three Duets," dedicated to his royal highness Prince of Saxe-Cobourg, Op. 21. Different passages of the opera "*I Selvaggi*." Some passages from "*Gastone e Bajardo*." "Cantata in two parts," performed at the house of his friend Signor Boldi. Many other fugitive pieces written for Madame Camporese, Miss Stephens, Miss Paton, and others.

LOCATELLI, PIETRO, was born at Bergamo in 1690. In his infancy he was sent to Rome, where he took lessons on the violin from Corelli. After having travelled much, he settled in Holland, and established a public concert in Amsterdam. He died in 1764. Dr. Burney says, that "Locatelli had more hand, caprice, and fancy than any violinist of his time." He was a voluminous composer of concerti, capricci, sonate, &c., many of which were published at Amsterdam. His Op. 10 of sonatas is considered his masterpiece, and has been greatly admired.

LOCCHINI, chapel-master to the Conservatory

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of the Ospedaletto at Venice, was born at Naples. His opera seria, "*Scipio in Carthago*," was performed at Padua in 1770.

LOCHNER, JOACHIM, a composer of the sixteenth century, published "*Magnificats, von 4 Stimmen, über die 8 Kirchentone gerichtet*," Nuremberg, 1578.

LOCHNER, CARLO, a violoncellist in the orchestra of Manheim, died in consequence of a spitting of blood, in the year 1795, just as he had begun to make progress in composition. Reichardt, however, says in his "*Almanack*," that he was yet far from perfection. He published, in conjunction with J. A. André, "12 *Lieder*," Offenbach, 1792; also, of his own composition, "6 *Lieder 1ste Samml.*," 1793. "6 *Dergleichen, 2te Samml.*," 1793. "*Lieder von J. B. Reck, 3te Samml.*," 1794; "*Zechlied von Reck*," 1794; "*Lieder, 4te Samml.*," 1795; also "*Orpheus*," a melodrame.

LOCHON, a French composer of the seventeenth century, born at Tours, published some Latin motets.

LOCHON, CHARLES. A French violinist at Paris, about the year 1788. He was born at Lyons, in 1760.

LOCK, MATTHEW, was originally a chorister in the cathedral church of Exeter, and a pupil of Edward Gibbons. Very early in life he attained a considerable degree of eminence in his profession. He was employed to compose the music for the public entry of King Charles II., and not long afterwards was appointed composer in ordinary to that monarch.

Dramatic music was that in which he chiefly excelled, but there are likewise extant many valuable compositions for the church. Amongst others is a morning service composed for the Chapel Royal, in which the prayer after each of the commandments is set in a different way. This was deemed by many persons an inexcusable innovation, and, on the whole, was so much censured, that he was compelled to publish the entire service in score, with a vindication by way of preface.

Lock appears to have been a man of an unpleasant and quarrelsome disposition, and consequently he involved himself in almost continual broils. About the year 1672, he was engaged in a controversy with Thomas Salmon, A. M., of Trinity College, Oxford, on the subject of a book written by him, and entitled "An Essay to the Advancement of Music, by casting away the Perplexity of different Cliffs, and uniting all sorts of Music into one universal Character." Lock could not refrain from attacking this work. Accordingly he published "Observations upon a late Book, entitled an Essay, &c.," which lying immovable upon the booksellers' shelves, he afterwards republished it with a new title. Salmon answered it in "A Vindication of an Essay to the Advancement of Music from Mr. Lock's Observations." The subject matter of this dispute is not of sufficient importance to demand from us any detail of the arguments; suffice it to say, that, under a studied affectation of wit and humor, the pamphlets, on both sides, are replete with the most scurrilous invective and abuse.

The musical world is indebted to Lock for the first rules that were ever published in England on the subject of thorough bass. A collection of these were inserted in a book entitled "*Melothesia*," which also contains some lessons for the harpsichord and organ, by himself and other masters. It is well known that Lock was the composer of the music to Shakspeare's plays of "Macbeth" and "The Tempest," as altered by Sir William Davenant, and, in conjunction with Draghi, to Shadwell's opera of "Psyche." He was also author of a collection of airs, published in 1657, entitled "A little Consort of Three Parts, for Viols and Violins," and of the music to several songs printed in "The Treasury of Music," "The Theatre of Music," and other collections. In the latter there is a dialogue by him, "When death shall part us from these kids," which may be ranked among the best vocal compositions of the time.

LOCKMANN, JOHANN, an English poet of the eighteenth century, wrote "Some Reflections concerning Operas, &c., prefixed to Rodelinda, a Musical Drama," 1740. This essay treats of the origin and progress of operas in general.

LOCO. A word used in opposition to 8*va alta*, and signifying that the notes over which it is placed are *not* to be played an octave higher, but just as they are written.

LOCRIAN. The name sometimes given by the ancient Greeks to the Hyperdorian mode.

LODER, the celebrated leader, died in London, September, 1845, in his fifty-eighth year. He was an excellent tenor, as well as violin player. He has left five sons and two daughters; amongst the former are E. J. Loder, the Lyceum leader, and W. Loder, the leading violoncello of the Drury Lane Orchestra. George Loder, of New York, was a member of the family.

LODI, DEMETRIO, a monk, born at Verona, flourished as a composer of church and instrumental music in the beginning of the seventeenth century. Of three of his works for the church, only one is known, entitled "*Canzoni e Sonate Concertate per Chiesa, à* 1, 2, *e* 3 *voci*." Another of his sonatas was printed at Venice in 1623.

LODI, GIOV. LUIGI, called STERKEL. Through one of his works he became known in Germany, in 1798, as an excellent and original composer for the piano-forte. He seems, however, to have followed sometimes too much the impulse of his enthusiastic feelings, according to the opinion of a reviewer of the "*Mus. Zeit.*," 1799, p. 28. His works, of which the successive order is but incorrectly known, were, up to the year 1799, as follows: "*Sonate pour le Clav.*," Op. 9, Augsburg, 1796. "*Grand Concer. pour le Clav., à* 14," Op. 10, Augsburg, 1797. "*Capriccio p. il P. F.*," Op. 16, Leipsic, 1798. "*Sonate pour le Clavécin*," Op. 18, Leipsic, 1798. "*La Morte di Mozart, Sinfon. pour le Clav.*," Op. 27, Leipsic.

LOEBER, JOHANN ERNST, town organist at Weimar about the year 1730, published at Erfurt, "*Hochzeit-Conzert von 2 Stimmen und General Bass*," Erfurt, 1732.

LOEFGROEN, ANTON, a Swede, was the editor of an academical work, published under the title "*De Basso fundamentali*," Upsal, 1728.

LOEHLEIN, GEORG SIMON, was born at

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Dantzic in 1727. The first part of his "*Klavierschule*," 1765, was reprinted in 1772; again in 1779, with improvements; for the fourth time in 1781; and for the fifth time, revised and enlarged by J. G. Witthauer, in 1797. His instructions for the violin appeared first in 1774; a second time in 1781; and a third edition, improved and with additions, also with twelve ballet pieces from the opera "Brenno," was published by J. Fr. Reichardt, in 1797. Loehlein was a chapelmaster at Dantzic, and died there in the year 1782. He served for some time in the Prussian army, and at the battle of Collin was left for dead on the field. The Austrians, however, who were conquerors in that engagement, discovering some signs of life in him, had him taken to their hospital; from whence, a few months afterwards, he returned to his native country, where he found all his family in mourning for his supposed death.

LOEHNER, JOHANN, a favorite composer and organist at Nuremberg, was born there in 1645. He published several collections of music between the years 1682 and 1700.

LOEILLET, JEAN BAPTISTE, of Ghent, a famous master of the flute, and the author of four operas of solos for that instrument. He was also a celebrated performer on the harpsichord. He played in the opera band, in London, at the same time with Corbett and others. He died about the year 1728, having, by his industry, acquired a fortune of sixteen thousand pounds.

LOEWE, FRIEDRICH AUG. LEOPOLD. Born at Schwedt in 1777. He was a celebrated performer on the tenor; he also composed an operetta, called "*Die insel der Verführung*," which was performed at Brunswick in 1797.

LOEWE, J. HEINRICH, an instrumental composer and performer on the violin, tenor, and the piano-forte, resident in Bremen, was born at Berlin in 1766. He received his education under the celebrated concert master Haack, went afterwards into the service of the Viscount Von Schwedt, then gave private instructions in Hamburg, and finally settled at Bremen, where the place of *chef d'orchestre* was offered to him by Dr. Schülte, of the amateur concert of that town. It is said that Loewe was particularly happy in entering into the spirit of Haydn's quartets. He had written, before the year 1794, "*Die Pfarrers Tochter von Taubenheim*," for the piano-forte; also several sonatas for the piano-forte, and concertos for the violin and bassoon, with several smaller operas of variations. Since 1794, there have been printed of his works, "*Concert pour le Violon*," Op. 1, Offenbach, 1795. "3 *Grosse Sonaten für das Pianofort mit Begl., einer B., und eines Vc.*," Op. 2, Offenbach, 1798. "*Concert pour le Violon*," Op. 3, Offenbach, 1798.

LOEWE, JOHANN JACOB, a musician highly celebrated in his time, was born at Eisenach. He was formed under the auspices of the first professors of the art at Vienna, and afterwards in Italy, under several great masters. In 1660, he was *chef d'orchestre* at the court of Brunswick, and, some years later, at that of the Duke of Zeitz. Amongst his works are the following: "*Sinfonen, Intraden, Gagliarden, Arien, Balletten, Couranten, und Sarabanden, mit* 3 *oder* 5 *Instrumenten*," Bremen, 1657. "12 *Neue geistliche Concerten mit* 1, 2, 3 *Stimmen zu singen und* 2 *Violinen nebst der Grundstimme für die Orgel*," Wolfenbuttel, 1660. "*Canones*, 1, 2, 3, 4 *bis* 8 *Stimmig, theils für Instrumente und theils für Sänger, theils leicht und theils schwer, über M. Mart Kempens Arien*," 1664, with a dedication to his patron, Duke Maurice, and a preface, in which he complains of the great labor which these canons had cost him. The worthy Henry Schutz has published a eulogium on this work, in which he calls its author, "*Edler, vester, sinnreicher, insonders, und als sohn vielgeliebter freund;* i. e., noble, faithful, able, particular friend, and beloved like a son, &c.

LOEWENSTERN, MATTH. APELLES VON, a musician, born at Neustadt, in Silesia, in 1594, was, in the beginning of 1625, treasurer and music director to the Prince of Bernstadt; afterwards, in 1626, president of the school there; and, lastly, chamberlain to the prince. Afterwards he entered the service of the Emperors Ferdinand II. and III., when the latter raised him to the rank of a noble. Finally, he was made counsellor of state to the Duke of Oels, where he died, in 1648, after having left proof behind him, that a musical artist may also ably fulfil other weighty occupations in life.

LOFEIER, JOSEPH FRIEDRICH, superintendent of the public buildings at Salzbach, was born in 1766. He distinguished himself as an amateur by his active study of the piano and the tenor, the latter being a favorite instrument, which he played with taste and correctness. He also made himself acquainted with the theory of music, and has written several symphonies, overtures, some sacred music, and several minuets and dances. Some of his compositions are printed, among which are "12 *Varia. in D, fürs P. F.*," Nuremberg, 1801.

LOGIER, JOHN BERNHARD, is descended from a family of French refugees, who, like many of their unfortunate countrymen, during the reign of Louis XIV., were obliged, in consequence of religious persecutions, to fly their native country, and seek an asylum in Germany. His ancestors settled in Kaisers Lautern, a town in the electorate palatine, where his grandfather was music director and organist, and from whom his father received his musical education. The latter played, as is customary in Germany, on several instruments, and was esteemed an excellent organist. The violin was, however, his principal instrument, upon which he was a great performer, insomuch that the director of Hesse-Cassel, in the year 1796, offered him the situation of first violin in his chapel, which he accepted. In the above town the subject of this memoir was born, in the year 1780. He had one sister, who died at the age of sixteen, and was an excellent piano-forte player for her years. Some time after the death of the elector, considerable retrenchments in the expense of the court were proposed by his successor; in this arrangement the members of the chapel had their choice, either to have their salaries reduced, or to seek for situations elsewhere. Logier's father resigned, and, about the same time, the celebrated Dr. Forkel invited him to Gottingen, and offered

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him the situation of leader in his concerts, which he accepted, and retained till his death. At this time young Logier was in his ninth year, and had received from his father the first lessons on the piano-forte, and a few rules on composition. His favorite instrument, however, was the flute, on which he made considerable progress under the tuition of Weidner, the father of a celebrated flute-player, residing in Dublin. On this instrument, in his tenth year, he performed with young Weidner a double concerto in public. His inclination decidedly leading him to make music his profession, he now received instructions from a person named Queake, from which he benefited but little. Shortly after this his mother died. The person appointed as his guardian would not hear of his becoming a professional musician, but desired him to choose some other occupation. Seeing that nothing could induce his guardian to accede to his wishes on this point, young Logier left Gottingen, and took refuge with an uncle in Marburg. His guardian insisted on his being sent back, which, however, was frustrated by the following circumstance. An English gentleman, then on his travels, happening to hear Logier play at one of the concerts, proposed that he should accompany him to England: happy at such an opportunity of escaping the persecution of his guardian, he instantly consented, and the next day set out for England.

During two years this gentleman treated Logier as his son, and the only duty he required from him was to play on the flute and the piano-forte, on which latter instrument he had him instructed by Baron de Griffe. At this time the Marquis of Abercorn was desirous of raising a band for his regiment, then quartered in the north of Ireland, and Logier being tired of the monotonous life which he led, and desirous of enlarging his sphere of action, obtained, with much entreaty, his patron's consent to his becoming one of its members, and departed with three others for Ireland. Here he met in the director of the band his own countryman, (Willman, the father of the celebrated clarinet player of that name in London,) whose daughter he married, being then only in his sixteenth year. From this period he was chiefly engaged in instructing and composing for military bands, and at the same time in giving lessons on the piano-forte to the inhabitants of the different towns where he occasionally resided. It was during this time that the possibility suggested itself to him of considerably facilitating the acquirement of music, both practically and theoretically, and that he formed the basis of the system which he afterwards so successfully carried into effect. At the conclusion of the war, his regiment being disbanded, he accepted the proposal of Lord Altamont to become organist of the church at Westport, in Ireland. Here his professional engagements frequently interfering with his duty as organist, he determined to try if it were not possible to teach his daughter, a child of seven years old, sufficiently to undertake the duty of organist in his absence. In this, however, he found a great obstacle from her intractability of hand, which seemed to bid defiance to all his exertions; and being unavoidably so frequently from home, he saw no probability of succeeding in his object, unless some means could be adopted which would compel her, during his absence, to retain a proper position of the hands. Execution on the piano-forte being purely mechanical, he considered that mechanical assistance might be afforded to facilitate or remove those difficulties which naturally present themselves to every beginner on that instrument, and this led him to the invention of the chiroplast. He now succeeded rapidly in his object, and in six months his daughter was enabled to perform the duty of organist; and in a year afterwards she played a sonata in public, on which occasion T. Cooke, of the Drury Lane Theatre, accompanied her on the violin. Having now resolved to settle in Dublin, and being considered one of the first teachers of military bands, many were sent to him from various parts of the country by their colonels to be instructed. This employment was so much more profitable than the tuition of private pupils on the piano-forte, that he totally gave up the latter. Soon after his arrival, he was employed by the corporation of the city of Dublin to compose an ode in commemoration of the entrance of the king, George III., into the fiftieth year of his reign, which was performed before the lord lieutenant, the corporation, and upwards of a thousand persons. The same year he was engaged by H. Johnstone, as composer and director of music for his theatre in Peter Street, where he remained till its dissolution. Logier now determined no longer to postpone the plan he had formed of introducing his system of musical education to the public; but being deeply engaged in mercantile affairs, which would not allow him to dedicate that attention to it which such an undertaking required, he proposed to several professors, then in Dublin, that if they would teach on his plan, he would communicate it to them without any remuneration. This was declined. But the person who was the first to refuse was also the first afterwards to apply for it, and to pay one hundred guineas for the communication.

Logier, believing that he had nothing to hope from the professors in the promulgation of his system, set seriously about introducing it himself. Every thing had already been prepared for this event. A patent for the chiroplast had been obtained, and having given the year before (1814) two courses of lectures on harmony, a certain degree of public attention was excited towards his object. He took a few young children, who had never learned before, and three months afterwards held a public examination of them; the result of which was, that several of the professors in Dublin immediately adopted the system, and their academies being soon filled with pupils, others followed their example. In the following year it made its way into England and Scotland. Professors from various parts came to Dublin to be initiated; and academies were soon established in Liverpool, Manchester, Chester, Glasgow, Preston, &c., &c. In July, 1816, Samuel Webbe, of London, paid Logier a visit, in order to form his own judgment of the merits of his plan, which he immediately adopted, and introduced into the metropolis of England. About this time an anonymous pamphlet appeared in Edinburgh, the object of which was, if possible, to put a stop to the progress of this system. This pamphlet being industriously circulated in England, and being likely to be prejudicial to him in the eye of the public if allowed to go unrefuted, Mr. Logier considered it advisable to repair to London, and

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in person counteract its effects. His first object was to invite the Philharmonic Society to an examination of the pupils taught by Webbe, as also of three others from Dublin, that they might form an impartial judgment of the nature of his plan. This examination took place on the 17th of November, when he experienced very warm opposition. Notwithstanding this, his system continued its successful career. His academy was resorted to by the first nobility, and it was adopted by upwards of eighty professors in different parts of the United Kingdom. Among these was Kalkbrenner, at that time member and director of the Philharmonic Society. This gentleman and Webbe united with Logier in conducting his extensive academy, and the increase of pupils soon obliged them to open a second, and many others rapidly followed.

In 1821, the Prussian government sent a gentleman from Berlin to London, to ascertain the merits of the system, of which much had been heard, and with a view to its introduction into the Prussian states. The result was, that in the same year Logier received an invitation from that government, through his excellency Baron Altenstein, minister for public education, to reside some time in Berlin, and undertake in person its promulgation. He was too happy in such an opportunity of disseminating his system in a country so justly celebrated for musical knowledge to hesitate, though the acceptance of the proposal was attended with considerable difficulty. On the 16th of August, 1822, he arrived in Berlin, and in the same month commenced an academy. Five months afterwards, at the desire of government, he held an examination of the pupils, to which were officially invited several of the best musicians in Berlin, in order to investigate the plan. The result was, that Logier received a proposal from the minister, by order of the king, to instruct twenty professors, through whom it was to be disseminated through the Prussian dominions. This was accompanied by a pecuniary offer, and also of a handsome house and academy. Logier now accepted the invitation to remain there three years, being allowed three months in each year to devote to his affairs in London. He thus established a national system of musical education throughout the Prussian dominions, which gradually spread in other countries.

The following list comprises almost the whole of Logier's works published in the United Kingdom: "The first Companion to the Chiroplast," with a description of that invention, and an explanation of its use; the rudiments of music and the art of piano-forte playing simplified; with a series of progressive lessons, adapted to the capacity of the youngest pupil. "A Sequel to the first Companion," being a series of new lessons, similarly constructed to those in the first book, but chiefly in the minor mode, and completing the practical exemplification of all the characters used in musical notation; with the diatonic scales in all the keys, major and minor, ascending and descending, for both hands; also the chromatic scale, plain and in octaves. "A Sequel to the second Companion," containing lessons, to be played either in concert with the exercises in that book, or as single lessons, completing the exemplification of the different styles of variation on a given progression of harmonies. The above four works were published at Cadiz in the Spanish language, at Berlin in German, and at Paris in French; and since in London. "Juvenile Duets and Trios," for two and three performers on one piano-forte, constructed chiefly on five notes for each hand, so that the chiroplast may be used where the pupil is not sufficiently confident without it. "Exercises for the Hands," in a familiar style, chiefly on modulations through all the keys, as an intermediate step to those by Cramer, Kalkbrenner, &c., dedicated to Miss Ouseley. "Military Duets," for two performers on one piano-forte, dedicated to the Ladies Paget, (Book I.) "A second Set," dedicated to Lady Flora Hastings, (Book II.) "Logier's Theoretical and Practical Study for the Piano-forte," consisting of classical works, ancient and modern, with inverted and fundamental basses, fingered. "No. 1, Corelli's first Concerto." "No. 2, Corelli's eighth Concerto." "No. 3, Handel's occasional Overture." "No. 4, Handel's overture to Esther." "Nos. 5 and 6, Haydn's Symphony in D." "No. 7, Mozart's Overture to Zauberflöte." "No. 8, Mozart's Overture to Figaro." "No. 9, Clementi's Sonata in D." "No. 10, Scarlatti, with the Cat's Fugue." "Nos. 11 and 12, Beethoven's Trio arranged for two Piano-fortes." "Logier's Practical Thorough Bass," being studies on the works of modern composers; with a separate figured bass, having a space above for the addition of the playable harmonies. "No. 1, Kalkbrenner's Sonata in C, and Andante." "No. 2, ditto, ditto." "A Trio in E, for two Performers on one Piano-forte," with an accompaniment for another piano-forte, dedicated to the Marchioness of Anglesea, Op. 16. "A Second Trio in A, arranged as the above," dedicated to Major P. Hawker, with *ad lib.* Accompaniments for violin and violoncello, Op. 17. "A Third *Grande Sonate à quatre mains.*" "Thirty-four Lessons," arranged as pleasing accompaniments to Logier's first and second Companions, so as to be played by another performer on the same piano-forte. "A Concerto in E flat," dedicated to the prince regent, with a piano-forte accompaniment; also with accompaniments for a full band, if required, Op. 13. "An easy Sonata, with the Irish Air, 'O, breathe not his name,'" and "A Polacca, fingered," Op. 10. "Sonata in B flat, and Rondo on an Irish Air, with Accompaniments for the Flute and Violoncello," Op. 7. "Sonata in E flat, with Accompaniments *ad lib.* for the Flute and Violoncello," dedicated to J. B. Cramer, "Sonata in D, with 'Blue Bells of Scotland,' and Accompaniment for a Flute," Op. 8. "Introduction, Fugue, and two Canons, for two Performers on one Piano-forte." "Ditto, and Grand March," dedicated to Ladies G. and A. Paget, (duet.) "Strains of other Days, five Numbers, as Rondos and Airs with Variations;" containing "No. 1, O blame not the Bard," and "The Legacy." "No. 2, Gramachree," and "Eveleen's Bower." "No. 3, The Young Man's Dream," and "Fly not yet." "No. 4, *Haleendhas Crootheenamoe,*" and "O, 'tis sweet to think," with an accompaniment for the flute. "No. 5, *Savourna Delish,*" "Heigh-ho, my Jockey," and "Robin Adair." "Bugle Andante, with Variations." "English Military Air, with Variations." "Spanish Bolero, from the ballet of '*Don Quichotte.*'" "Admiral Benbow, English Air, with Variations." "Believe me, I never can rove," song. "Ten favorite Irish Melodies for two

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Flutes." "Set of Pieces," Op. 7. "Irish Melodies," Op. 8. "Original Pieces for two keyed Bugles Obligato." "Haydn's Sonata," Op. 40. "God save the King, as a Polacca." "Sterkel's Duet and Spanish Bolero." "Sacred Music." "Music in Macbeth." "Overture to Zauberflöte." "Country Dance, as Quick Steps." "Seven Italian Pieces." "The Last Battle," dedicated to the King. "Military Sonatas for the Pianoforte." "Battle of Trafalgar." "Battle of Vittoria," and "Surrender of Paris." "Ten favorite Irish Melodies, for two Flutes." "Thirteen Sets of Military Pieces, arranged for a full Band."

Mr. Green, the publisher of Logier's works connected with his system, says, that previous to 1826 there had been published of the elementary works upwards of fifty thousand copies, and of the Chiroplast nearly sixteen hundred had been sold. He further states, that about one hundred professors have paid Logier one hundred guineas each to be initiated in his method.

LOGROSCINO, NICOLO, was born at Naples, towards the end of the seventeenth century. Leo, in his "*Cioè*," had skilfully arrayed Euterpe in the mask and buskins of Thalia, but without aiming at the sardonic grin of Aristophanes. Logroscino, whose comic name appears to reveal his facetious genius, endeavored, on his first entrance in his musical career, to enrich the comic muse by new subjects. He threw such gayety into his compositions, selected such agreeable and burlesque subjects, that his fellow-citizens, on the first appearance of his works, surnamed him *Il Dio dell' Opera Buffa*, (the god of the comic opera.) To Logroscino is due the merit of the invention of the finale; and this single fact would suffice to assign to him an honorable place in the history of his art. None of his works are now in existence, and he is but little known out of his own country, as he would only compose in the Neapolitan dialect.

LOHMANN was organist at Osterode probably in the year 1740. Gerber is in possession of a concerto for the piano-forte by this master.

LOHR, MICHAEL, singer at Dresden, in the first part of the seventeenth century, was born at Marienburg, and published "*Neue Teutsche und Lateinische Kirchen-Gesänge und Concerten in funfzehn 7 und 8 stimmigen Motetten*," Dresden, 1637.

LOKENBURG, JOANNES A. A contrapuntist of the sixteenth century, of whose works there are yet in the library of Munich (Cod. 51 and 54) two masses. He has also, as Walther informs us, published a "*Missa à 5 voc.*"

LOLLI, or LOLLY, ANTONIO, a celebrated violinist, was born at Bergamo in 1728. From the year 1762 to 1773, he was concert master to the Duke of Wurtemburg. He afterwards went to Russia, where he so excited the admiration of the Empress Catherine II., that she ordered a violin bow to be made for him, on which she wrote, with her own hand, "*Archet fait par ordre de Cathérine II., pour l'incomparable Lolli.*" In 1785 he went to England, and from thence visited Spain. He then proceeded to Paris, where he performed at the spiritual and other concerts. In 1788 he returned to Italy. He was most celebrated for playing quick movements, and being once requested to perform an adagio, positively refused, saying, "*Je suis de Bergame, et les habitans de cette ville sont trop fous pour pouvoir jouer l'adagio.*" We will now give some further information, from Gerber, respecting the unsettled life of this musician. When he entered on his engagement at Stuttgard, in 1762, he found Nardini there, who excelled him by far in ability. He therefore requested the duke to allow him a year's leave of absence to travel; instead of which, he retired to a secluded village, and applied himself with indefatigable exertions to his instrument. After having been absent for this period, he returned from his pretended journey, and excited such universal admiration, that Nardini gave up the contest and returned to Italy. His engagement at St. Petersburg seems to have taken place between 1775 and 1778. After remaining there three years, he requested of the empress a year's leave of absence; at the same time he declared to Von Dittersdorf, in Johannisberg, that he did not wish to remain any longer in Russia, and that his intention was never to return; that through the friendship of a physician, (who had promised him a certificate of the weak state of his breath,) he, however, hoped to obtain an honorable discharge from the empress; that he then would visit all the principal towns in Europe, add the profits which he might thus make to ten thousand guilders which he had already realized, and place these sums together in one of the banks of Europe, living afterwards on the interest. In 1788 A. Lolli was residing in Italy, and entitled himself there concert master to the Empress of Russia. In the year 1791, he went to Berlin with his son, then a child of only eight years old, when the latter received from the king a present of one hundred friedrichs-d'or for his ready and correct performance on the violoncello: the child also gave a concert in the same year at Copenhagen; but no mention is made in any of these places of the performance of the father. In the year 1794 both father and son were in Vienna, where the former styled himself first concert master to the King of Naples: only the son, however, performed in public. In the year 1796, Romberg found the father in Naples, where he played to him; but to Romberg's utter astonishment, not a trace was left of those excellent performances which had established his former fame. He had then become a feeble old man, whose power and energy were all gone.

That he was once a great artist on the violin is proved by Schultz in various documents which he sent to Gerber. Lolli gave a striking instance of the command which he had over his instrument in the presence of Schultz and Kirnberger. His bow happening to be too short for a long-continued note, he turned it, to their great astonishment, so ably and quickly, that, with the greatest attention, they were unable to observe the slightest stop in the sound. Dittersdorf mentions Lolli, in his biography, as a man of prepossessing appearance, gentlemanly in his manners, and an agreeable and social companion. He died, after a lingering illness, in Sicily, in 1802. Respecting his works, it is known that he never wrote more than the theme, and then desired one of his friends to write the bass or the parts for the different instruments. Three collections of his solos have been printed by Hummel, at Berlin, Ops. 1, 2, and 3. In Vienna there have also been printed two sets of six solos,

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Ops. 9 and 10. There are also editions in Paris of his "*Ecole pour le Violon*," Op. 11, and also in Offenbach, 1794. "12 *Var. p. il Vc. e V.*," Vienna, 1801. These last are, perhaps, his son's compositions.

LOLLI, PHILIPPO, son of the preceding, performed on the violoncello at a concert in Berlin; also shortly afterwards at Copenhagen, and in 1794 in Vienna. At this last town were printed "12 *Var. p. il Vc. con Acc. del Basso*," Op. 2, 1799; which probably were from the pen of this composer.

LOMBARDO, GIROLAMO, a celebrated contrapuntist, flourished in Sicily about the year 1600, and published, among other works, "4 *Misse à 4 e 5 voci, col B contin.*"

LONG. An old character of the greatest duration after the *large*; equal in length to two breves, or four semibreves, or eight minims, or sixteen crotchets, or thirty-two quavers, and so on in duple proportion.

LONGHI, LEOPOLDO, a Neapolitan musician, was mentioned among the opera composers in the *Indice pe Spectac. Theatr.* of 1790.

LONG-SPIEL. The name of an ancient Icelandic instrument, of a narrow and long form, and performed upon with a bow. Its strings, one of which is used as a drone, are of copper, four in number, and the finger board is furnished with three wooden frets. The general construction of the *long-spiel* is highly curious; and the instrument is so ancient, and at the time of the visit of Sir Joseph Banks and Dr. Solander to Iceland, had so far grown out of use, that they could only find one man capable of performing upon it. The *frets* of this instrument prove the reality and antiquity of music in Iceland — of music strictly so called; for they imply a scale, or scientific arrangement of intervals.

LOOS, JOHANN. Schoolmaster and organist at a small town near Prague in 1768. He wrote various masses and operas. He died previously to the year 1788.

LOOSEMORE, HENRY. Bachelor of music in Cambridge in 1640, and organist, first of King's College, Cambridge, and afterwards of the cathedral of Exeter. He composed some services and anthems.

LOPEZ, or LOBO, EDVARDUS, also called LUPUS. *Beneficiarius* and *maître de chapelle* in the cathedral church at Lisbon, in the year 1600. He published, or left in manuscript, the following works: "*Natalitiæ noctis Responsoria*, 4–8 *voc.*" "*Missa ejusdem noctis*, 8 *voc.*" "*B. Mariæ Virginis Antiphonæ*, 8 *vocum.*" "*B. Mariæ Virginis Salve*," for eleven voices in three choirs. "*B. Mariæ Canticum Magnificat*, 4 *voc.*," Antwerp, 1605. "*Canticum Magnificat*, 4 *voc.*," Antwerp, 1605, gr. fol., containing sixteen Magnificats, in different tones. "*Missæ* 4, 5, 6, *et* 8 *voc.*," Antwerp, 1639. "*Officium Defunctorum em canto chão*," Lisbon, 1603. "*Liber Processionum, et Stationum Ecclesiæ Olyssiponensis in meliorem formam redactus*," Lisbon, 1607. "*Dez Psalmos de Vesperas de diversas Vozes.*" "*Cinco Missas à 4 Liçoens de Defuntos, e a Sequencia da Missa à 4, 6, 8, 9 e mais Vozes.*" "*Motetes de Defuntos.*" "*Duos Vilhancicos ao Santissimimo Sacramento.*"

Towards the end of his life, when in his one hundred and third year, he was made rector of the archiepiscopal seminary. His master in music was Manoel Mendes, of Evora, and his countrymen speak in the highest terms of his musical talents.

LORD, JOHN, Sen., was a native of Wiltshire. He went to London and studied under Messrs. C. and S. Wesley, becoming, at length, a good organ and piano-forte player. He always held some situation of organist in the church of England, and has written some piano-forte music.

LORD, JOHN, Jr., a native of London, and the eldest son of the above, was made to play the piano-forte before he was six years of age. He studied with his father and Mr. Dance on the piano-forte, and under Dr. Crotch in theory. He was a teacher in the highest circles, and was employed as the assistant professor to Dr. Crotch, in the Royal Academy of Music, London; he was likewise an organist. He has composed sonatas, rondos, and duets for the piano-forte.

LORD, WILLIAM, a native of London, second son of John Lord, Sen., was a piano-forte player, and likewise appeared in public as a harpist, on which occasions he was well received. He studied the harp under Dizi, and made it his principal instrument.

LORELLI, father and son, both musicians at Naples in 1791, composed music for the ballet called "*Ruggiero e Brandamante.*"

LORENTE, ANDREAS, organist of the principal church at Alcala, published, in the year 1673, a work in the Spanish language, entitled "*El Porque de la Musica.*" The first book contains the elements of plain song; the second treats of consonance and the *cantus mensurabilis*; the third of counterpoint; and the fourth of the composition of music.

Of this work Geminiani has been heard to declare that it was not to be equalled in any of the modern languages; that it is a musical institute, and may be said to contain all that is necessary for a practical composer to know. In the course of the work are interspersed hymns and offices for the church, and some motets, composed by the author himself and others, which possess great merit.

LORENZ, A. W., professor at the royal college in Berlin, in 1798, was a musical amateur of good taste, and well acquainted with harmony. He published "*Eginhard und Emma, eine Ballade von Langbein, durchaus in Musik gesetzt*," Berlin, 1799. He also published "*Ode an die nachtigall von Rosegarten*," Berlin, 1798. "*Sinna und Selmar, eine Romanze von Rosegarten*," Berlin, 1798. It is not certain whether the other twelve songs of various poets, which have been published in 1792 without a Christian name, are of his composition, or by J. F. Lorenz, an organist at Halle. And lastly, "*Der Sieg der Unschuld, eine Ballade, in Musik*," Berlin, 1801.

LORENZANI, PAOLO, a Roman by birth, and a pupil of Oratio Benevoli, was chapel-master, first in the Jesuits' church at Rome, and afterwards in the cathedral of Messina, in Sicily, from whence he was invited by Louis XIV. to Paris. He composed and published in that city a collection of excellent motets. He died at Rome in 1703.

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LORENZITI, BERNHARD, violinist in the orchestra of the Grand Opera at Paris, published several instrumental works in that city, towards the end of the last century. It is difficult to know his precise works, owing to the bad custom of music sellers in suppressing the Christian names of authors, and there being another, and contemporary, Antonio Lorenziti, who published works of nearly the same description, in contest, as it were, with the subject of this article. Gerber's list of Lorenziti's works is as follows: "*Six Trios pour deux Violons et B.*," Op. 2, Paris, 1780. "*Six Duos à Violon et A.*," Op. 3, London, 1792. "*Six Trios à deux Violons et B.*," Op. 4, Paris. "*Six Duos à deux Violons*," Op. 5, Paris. "*Six Quatuors Concert. à deux V., A., et B.*," Paris. "*Airs variés à V. avec deuxième Violon*," Paris, 1798. "*Premier Concerto pour A.*," Paris, 1787. "*Principes, ou Nouvelle Méthode de Musique pour apprendre à jouer facilement du Violon, suivies de douze Duos progressifs*," Paris, 1798 and 1800. "*Six Duos a deux V. d'une difficulté progressive*," Paris, 1798.

LORENZO, DIEGO, by birth a Spaniard, was a celebrated contrapuntist in the sixteenth century. He lived chiefly in Italy.

LORENZO. Under this name were published, in Germany, some Italian airs with accompaniments, about the year 1793. The author was an Italian sopranist.

LORTZING, the German composer, died in his forty-eighth year, at Berlin, in 1851. He was engaged to go to London to superintend the production of his opera, "*Czar und Zimmermann*," which was performed on all the stages of Germany within six months of its first appearance, and had one of the greatest successes ever known. Besides that, he wrote "Ali Pacha, of Janina," and various other operas, all of which were successful, being full of flowing natural melodies and great dramatic effects. He also composed a great number of vaudevilles and detached *morceaux*, particularly for flute and piano, on which instruments he was an excellent performer.

LOSSIUS, LUCAS, during more than fifty years rector at Luneburg, was born at Vacha, in Hesse, in 1508. He not only collected a complete and correct Protestant psalmody, such as Luther left it at his death, but published the same, which is perhaps the only classic work of the kind, joining to it Melanchthon's eulogium of music in general, and his encouragement to similar undertakings, for the improvement of vocal church music. He also tried to promote the amelioration of church singing in a separate small work. He died universally esteemed in 1582. The titles of his works are, "*Psalmodia, hoc est, Cantica Sacra veteris ecclesiæ selecta. Quo ordine, et melodiis per totius anni curriculum cantari usitate solent in templis de Deo, et de filio ejus Jesu Christo, de regno ipsius, doctrina, vita, passione, resurrectione, et ascensione, et de Spiritu Sancto. Item de sanctis et eorum in Christum fide et cruce. Jam primum ad ecclesiarum, et scholarum usum diligenter collecta, et brevibus ac piis scholiis illustrata, per Lucam Lossium Luneburgensem. Cum præfatione Philippi Melanchthonis*," Nuremberg, 1553. The first edition is in folio, and contains Melanchthon's preface. A second edition appeared with the following alteration in the title after the word *cruce*: "*Ad ecclesiarum et scholarum usum diligenter olim collecta, et brevibus ac piis scholiis illustrata. Nunc autem recens accurata diligentia et fide recognita, et multis utilibus ac piis cantionibus aucta per Luc. Lossium, cum præfatione P. Melanchthonis*," Wittenberg, 1569, without a table of contents or preface. Gerber was in possession of this latter copy. It contains, in four volumes, four hundred and thirty-eight songs, with their melodies, in notes, among which there are only four in the German language. All the rest are in Latin. The first song of each festival is ornamented with a wood cut. A third edition of the same appeared, with only a few alterations in the title. His second work is, "*Erotemata Musicæ practicæ, ex probatissimis hujus dulcissimæ artis scriptoribus accurate et breviter selecta, et exemplis puerili instituitoni accommodis illustrata, jam primum ad usum scholæ. Luneburgensis et aliarum puerilium in lucem edita. Item melodiæ sex generum carminum usitatiorum imprimis suaves in gratiam puerorum selectæ et editæ*," Nuremberg, 1563. Then a second edition, in 1570, with some alterations and additions by the singer, Christoff Prætorius, of Luneburg. Further editions appeared in 1579 and 1590.

LOTH, URBANUS, a church composer in the beginning of the seventeenth century, published "*Musica Melica, oder* 1, 2, *und* 3 *stimmige Fest-Concerten*," Passau, 1616.

LOTHERUS, MELCHIOR, a German composer in the beginning of the sixteenth century, published "*Responsoria*," Leipsic, 1522.

LOTICHIUS, JACOB, a German author, probably belonging to the ancient Hanau family of that name, wrote "*Oratio de Musica*," Dorpati Livonorum, 1640.

LOTTI, ANTONIO, a pupil of Legrenzi, was born in Venice about 1665. He was the master of Marcello, Galuppi, and Prescetti; was organist, and afterwards chapel-master, of St. Mark's Church, at Venice, and one of the most able men in his profession. To all the science and learned regularity of the old school he united grace and pathos. Hasse is said to have regarded his compositions as the most perfect of their kind. His choral music is at once solemn and touching. Mr. La Trobe has published some specimens of it in his very excellent collection of sacred music. Between the years 1698 and 1717, he composed fifteen dramas for the Venetian theatre. His cantatas also furnished specimens of recitative which do honor to his professional character. In the year 1718, he was opera composer to the court of Dresden, and in 1720 returned to Venice, where he died in 1740.

LOTTIN, DENIS, a violinist at Orleans, was born there in 1773. At the age of twelve he studied music for his amusement, when he improved so rapidly that his friends procured him the best masters of the neighborhood, and took him several times to Paris, where he received lessons from Grasset. He is author of the following works: "*Méthode de Violon*." "*Trois grands Duos Concertans*." "*Concerto dedié à son ami Demar*." "*Six Duos*." "*Trois grands Duos*." "*Deuxième Concerto*." "*Six Duos fu-*

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ciles." "*Recueil de Walses pour deux V.,*" and "*Recueil d'Airs variés pour V.*"

LOUET, ALEXANDRE, an amateur at Paris about the year 1786, published several operas of chamber music, also the following operetta, "*La double Clef, ou Colombine Commissaire.*"

LOUIS, PH. Under this name is found the following works: "*Von der Fingersetzung, den Manieren und dem Geiste des Vortrags auf dem Klaviere.*" "*Grundriss zum Lehrbegriffe des Accompagnements,*" (manuscript) Vienna, 1799. This work is also conjectured to have been by Madame Louis, below.

LOUIS, MADAME. Under this name, which is probably that of a Parisian amateur, have been published "*Six Sonates pour le Clav. seul,*" Paris. "*Recueil d'Ariettes choisis, avec Acc. de Clav.,*" Paris. "*Fleur d'Epine,*" an operetta.

LOULIÉ, FRANCOIS, a French musician, was the author of an ingenious and useful book, published in 1698, by Estienne Roger, of Amsterdam, entitled "*Elémens ou Principes de Musique mis dans un nouvel ordre.*"

LOURE. A short composition, or dance, sometimes of three, and sometimes of four crotchets in a bar; of a slow time and dignified character. One of its chief features is, its generally having a dot after the first crotchet of the bar, in which particular it resembles the *ciaconne.*

LOUVET, or LOUVE, ALEXANDRE, a composer and pianist at Paris, published there, about 1796, "*Instructions théoriques et pratiques sur l'accord du Piano-forte, ouvrage qui apprend en très-peu de tems aux personnes les moins exercées à accorder parfaitement cet Instrument,*" one vol., Paris, 1798. "*Amelia,*" an opera, in three acts, by this author, was represented in Paris, for the first time, at the Theâtre de l'Opera Comique. The music is deemed more scientific than agreeable. The rest of his works are, "*Trois Sonat. pour le Clav. avec V.,*" Ops. 1, 2, 3, 4, Paris, from 1794 to 1796. "*Quatre Sonat. pour le Clav. avec V.,*" Op. 5, Paris, 1796.

LOUVRE. A term applied singly to a well-known French air, otherwise called *L'amiable Vainqueur*, for which Louis XIV. had a remarkable predilection. This air has since formed a well-known dance.

LOUYS, MAITRE JEAN, a French contrapuntist of the sixteenth century, of whose writings there are still preserved, in the Munich library, "*Pseaumes 50 de David,*" Anvers, 1555.

LOVE-SONG. A *song* the words and melody of which are expressive of *love.*

LOW. A word of relative signification, and arbitrarily applied to any *part, passage,* or *note,* situated towards the bottom of the compass of that species of voice, or instrument, by which it is designed to be executed.

LOW, EDWARD, originally a chorister in Salisbury Cathedral, was organist of Christchurch, Oxford, and professor of music in that university. He died in 1682.

He published, in 1661, "Short Directions for the Performance of the Cathedral Service."

LOYSEAU, a French composer, flourished, about the year 1679, as organist of St. Martin's Church at Tours.

LOZEK, the elder, organist at Prague in the the year 1800, is described as an excellent musical theorist, organist, and teacher. It is also said that he is equally as familiar with Tacitus, Horace, and Cicero as with Haydn and Mozart.

LUBI, MARIANE, probably an amateur, has published, in Germany, "12 *Lieder fürs Klavier,*" 1801, and "12 *neue deutsche Lieder fürs Klavier,*" 1803.

LUCA, SEVERO DE, a Roman composer, flourished in the year 1700, in which year his oratorio, "*Il Martirio di S. Erasmo,*" was performed in the church Della Pieta, at Rome.

LUCATELLO, GIOV. BATTISTA, belonged, according to Terreto, to the celebrated composers of Italy at the end of the sixteenth century. Some of his works are still to be found in the *Fab. Constantini Selectæ Cantiones excellentiss. Auctorum*, Rome, 1614.

LUCCHESI, ANDREA. His opera "*Ademira*" was represented at Venice in 1775.

LUCCHESI, J. M., made himself known by the following pieces of instrumental music: "*Trois Duos a deux V.,*" Op. 1, Vienna, 1794. "*Trois Duos à deux V.,*" Op. 2, Augsburg, 1796. "*Six Duos à deux V.,*" Op. 1, Basil, 1795. "*Six Sonatines pour le Clav. dont trois avec V.,*" Op. 3, 1796.

LUCCHINI, ANTONIO MARIA, flourished, in 1730, at Venice, as one of the first composers for the theatre there. (See Burney, vol. iv. p. 538.) A concert master of this name was also celebrated at Milan about the year 1750.

LUCELBURGER, or LUCELBURGIUS, ANDREAS. Nothing more is known of him than that he is the author of the "*Musicæ Practicæ, lib.* 2," Cobourg and Jena, 1604.

LUCINDA, FRANCESCO, chapel-master to the King of Sicily, was born in that island. He composed, in 1692, the opera "*Gelidaura,*" for the theatre at Venice. See Burney, vol. iv. p. 79.

LUCINI, FRANCESCO. Walther calls him a bass singer, and mentions the following of his works: "*Concerti diversi, à 2, 3, e 4, con Partitura,*" Milan, 1616; and the sequel to this work, Milan, 1617.

LUDOVICI, THOMAS, a contrapuntist of the sixteenth century, seems to have resided in Italy, where there has been printed of his works, "4 *Psalmi præcipuis festivitatibus*, 8 *voc.,*" Rome, 1591.

LUGUBRE. (I.) Mournfully, sadly.

LUIDERS, a good violinist, was first in the service of Prince Ferdinand of Prussia, in Berlin. He then went, in 1785, to Moscow; and having remained about five years in that city, continued his travels, intending, after his return, to have established himself at Moscow, in a music warehouse.

LUIGI. An Italian composer, of whose composition the opera buffa, "*L'Albergatrice vivace,*" was represented at Dresden in 1782.

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LUIJA, C. F., an artisan in Paris, published, in the year 1791, "*Trois Sonates pour le V.*," Op. 1, Paris.

LUINIG. The name of a species of song much used in the Hebrides, and on the western coasts of Scotland, and which is generally short and plaintive. It is mostly sung by the women, at their diversions, and during their work.

LUITGERT, F. H., a musician in Hamburg, published the following works: "12 *deutsche Lieder am Klavier zu singen, in Musik gesetzt*," Hamburg, 1797. "*Six Variat. sur l'Air 'Contre les chagrins de la vie,' pour le Piano-forte*," Op. 2, Hamburg, 1798. He edited also the following musical selection, which is much admired: "*Musikalisches Journal, aus den neuesten deutschen und franz. Opern ausgezogen und fürs Klavier eingerichtet. Erster Jahrgang, in* 12 *Monatsheften, jeder à* 4 *Bogen*," Hamburg, 1798.

LUITTICH, JOHANN, a musician of the seventeenth century, born in Plauen, published "*Venusglöcklein, oder neue weltliche Gesänge*," Jena, 1610.

LUIZ, FRANCISCO, a Portuguese monk and chapel-master in the cathedral church at Lisbon, died there in 1693. He was eminent both for his theoretical knowledge and practical talents in music. He left the following works in manuscript: "*Texto da Paixao de Dominga de Ramos, e de sesta feira mayor, à* 4 *Vozes*," and "*Psalmos e Vilhancicos à diversas Vozes.*"

LULLO, ANTONIO, a musician and contemporary of Zarlino, flourished in 1550. He wrote a treatise entitled "*L'Arte intiera della Musica.*" Zarlino was doubtful whether this work had ever been printed, as all his endeavors to obtain a copy of it were in vain.

LULLY, or LULLI, JEAN BAPTISTE, was born of obscure parents at Florence, in the year 1734. Having, whilst a child, showed great taste for music, a Cordelier, from no other consideration than the hope of his some time becoming eminent in the art, undertook to teach him the guitar.

While Lully was under the tuition of this benevolent ecclesiastic, a French gentleman, the Chevalier Guise, then on his travels, arrived at Florence. This person had been requested by Mlle. de Montpensier, a niece of Louis XIV., to find out for and bring her some pretty little Italian boy as a page. The countenance of Lully did not answer to the instructions, but his vivacity and ready wit, in addition to his skill on an instrument as much the favorite of the French as of the Italians, determined the chevalier to engage him; and then, about ten years of age, he was sent to Paris. On his arrival, he was presented to the lady; but his figure obtained for him so cool a reception, that, instead of making him her page, she commanded the officers of her household to enter his name in their books as her under scullion.

Neither the disappointment he experienced nor the employment to which he was destined affected the spirits of Lully. In the moments of his leisure from the kitchen, he used to scrape upon a wretched fiddle, which he had contrived to procure A person employed about the court, happening one day to hear him, informed the princess he had an excellent taste for music. She immediately directed that a master should be employed to teach him the violin; and, in the course of a few months, he became so great a proficient, that he was elevated to the rank of court musician. In consequence of an unlucky accident that took place, Lully was dismissed from this situation; he afterwards, however, found means to get admitted into the king's band of violins, and applied himself so closely to the study of music, that in a little time he began to compose. Some of his airs having been noticed by the king, the author was sent for, and his performance of them was thought so excellent, that a new band was formed, called *les petits violons*, and he was placed at the head of it. Under his direction they soon passed the famous band of twenty-four, till that time so much celebrated throughout Europe. This was about the year 1660, at which time the favorite entertainments at the French court were dramatic representations, called *ballets*. These consisted of dancing intermixed with singing and speaking in recitative; and to many of them Lully was employed to compose the music.

An academy had been established at Venice for the performance of operas, and Louis wished to have one in France that should excel it. Accordingly, in 1669, he granted to the Abbé Perrin, master of the ceremonies to the Duke of Orleans, a privilege for the conducting of an opera after the model of that at Venice, but to be performed in the French language.

Cambert, the organist of St. Honore's, was engaged to compose to music; but after a little while Lully, who had risen high in the king's favor, contrived to get him to be removed, and himself to be appointed in his stead. Possessing now the situation of composer and joint director of the opera, he not only left his former band and instituted one of his own, but formed the design of building a new theatre near the Luxemburg palace, which he afterwards accomplished. This was opened in November, 1670, with a musical entertainment, consisting of a variety of detached pieces, included under the title of "*Le Combat de l'Amour et de Bacchus.*"

Lully, some time previous to this, had been appointed superintendent to the king's private music, and had neglected almost entirely the practice of the violin; yet, whenever he could be prevailed with to play, his excellence astonished all who heard him. For the guitar, though so trifling and insignificant an instrument, he, throughout his whole life, entertained the greatest partiality.

In the year 1686, the king was seized with an indisposition that threatened his life; but recovering from it, Lully was required to compose a "*Te Deum.*" Accordingly he wrote one, which was not more remarkable for its excellence than the unhappy accident with which its performance was attended. Nothing had been neglected in the composition, nor in the preparations for the execution of it, and the more to demonstrate his zeal, he himself beat the time. With the cane that he used for this purpose, in the heat of action, (from the difficulty of keeping the band together,) he struck his foot, which caused such considerable inflammation, that his physician soon advised him to have his little toe taken off; and, after a delay of some days, his foot; and at length the whole limb. At this dreadful juncture, an empiric offered to perform a cure without ampu-

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tation. Two thousand pistoles were promised him if he should accomplish it; but all his efforts were in vain. Lully died in 1687, and was interred in the church of the Discalceat Augustines, at Paris, where an excellent monument has been erected to his memory.

A singular story of a conversation between Lully and his confessor in his last illness is related, which shows the natural archness of his dispotion, even at so critical a moment, at the same time that it exposes the weakness and folly of the priest. Having been, for many years, in the habit of composing for the opera, the priest, as a testimony of his sincere repentance, and the conditions of his absolution, required of him to throw the last of his compositions into the fire. Lully, after some excuses, at length acquiesced, and pointing to a drawer in which the rough draft of "Achilles and Polixenes" was deposited, was taken out and burned, and the confessor went away satisfied. Lully grew better and was thought out of danger, when one of the young princes came to visit him. "What, Baptiste," says he to him, "have you thrown your opera into the fire? You were a fool for thus giving credit to a gloomy Jansenist, and burning good music." "Hush! hush! my lord," answered Lully, in a whisper; "I knew well what I was about; I have another copy of it!" Unhappily, this ill-timed pleasantry was followed by a relapse; the gangrene increased, and the prospect of inevitable death threw him into such pangs of remorse, that he submitted to be laid on a heap of ashes with a cord round his neck; and in this situation he expressed a deep sense of his late transgression. On being replaced in his bed, he became composed, and died shortly afterwards.

At the time when Lully was placed at the head of *les petits violons*, not half the musicians in France were able to play at sight. A person was esteemed an excellent master who could play thorough bass on the harpsichord or the theorbo in accompaniment to a scholar; and, with respect to composition, nothing can be conceived more inartificial than most of the sonatas and airs for violins at that time. The treble part contained the whole of the melody; the bass and the tenor parts were mere accompaniments; and the whole was a gross and sullen counterpoint. The combination of sounds then allowed were too few to admit of sufficient variety; and the art of preparing and resolving discords was a secret confined to few. Lully contributed greatly to the improvement of French music. In his overtures he introduced fugues, and was the first who, in the choruses, made use of the side and kettle drums.

It is somewhat difficult to characterize his style. It seems, however, to have been completely original, and derived from no other source than the copious fountain of his own invention.

His compositions were chiefly operas and other dramatic entertainments; these, though excellent in their kind, would give but little pleasure at the present day; the airs being short, formed of regular measures, and too frequently interrupted by recitatives. Louis XIV. was fond of dancing, and had not taste for any music but airs, in the composition of which, a stated number of bars was the chief rule to be observed. Of harmony or fine melody, or of the relation between poetry and music, he seems to have had no conception; and these, of course, were all so many restraints upon Lully's talents.

The merits of Lully ought to be estimated from his overtures and works of a more serious nature than his operas. There are extant several of his motets, and some other good compositions for the church, though not in print. His operas and other theatrical performances, which were very numerous, have been nearly all published. He composed symphonies for violins in three parts; but these are not to be met with in print.

He is said to have been the inventor of that species of composition, the overture; and more particularly that spirited movement, the *largo*, which is the general introduction to the fugue: for, though it may be said that the symphonies or preludes of Carissimi, Colonna, and others, are in effect, overtures, yet the difference between them and those of Lully is very evident; the former were compositions of a mild and placid kind, the latter are animated and full of energy.

LULLY, LOUIS, and LULLY, JEAN LOUIS, sons of the preceding, were also musicians. They composed, in conjunction, the music to the opera of "*Zéphire et Flore*," written by Michael du Boullai, secretary to the Grand Prior of Vendôme, and represented in the Académie Royale in 1688. They also set the opera of "*Orpheus*," written by the same person, and an opera called "*Alcide*."

LUPI, DIDIER. A French contrapuntist of the sixteenth century. Of his works the following are yet extant: "*Chansons Spirituelles*," 1548. "*Chansons Spirituelles à quatre*," Paris, 1571. "*Pseaumes* 30 *de David à quatre voix*," Lyons, 1549.

LUPI, LUPUS, a Flemish contrapuntist, flourished about the year 1550. He was a composer of great eminence among his contemporaries, but no entire work can be pointed out of his composition. Many single songs and motets by him are to be found in collections, especially in "*Salblinger Concentus* 4, 5, 6 *et* 8 *voc.*," Augsburg, 1545.

LUPPACHINI, BERNADINO DEL VASTO, an Italian composer, about the year 1550, published "*Madrigali à* 4 *voci*," Venice, 1546, and "*Madrigali à* 5 *voci*," Venice, 1547.

LUPPINO, T. W. Organist of Ware, Herts. At about nine years old, Francis Cramer, from friendship to Luppino's father, (an English artist,) took the son as a violin pupil; at the same time, and from a similar kind motive, Frank Lanza, a son of the singing master, commenced teaching him the piano-forte. After studying three years, his parents then being called to the continent, F. Cramer took him entirely under his roof, and introduced him as a violin ripieno, at the Vocal and other concerts. In another three years the celebrated J. B. Cramer received him into his house as a piano-forte pupil, with whom he remained till 1808. To these gentlemen, particularly to the Messrs. Cramer, Luppino expressed the warmest gratitude, not only for his musical education, but for nearly all the good which accompanied his career in life. In 1808, with the advice of his friends, Luppino accepted a proposal to assist C. Bridgeman (many years established in Hertford) as teacher, tuner, and organist. In 1812, an organ having been erected in the neigh-

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boring town of Ware, he and Bridgeman became joint organists of both places. In the following year Luppino's marriage severed the above connection; after which time Luppino alone retained the Ware organist's situation, and at the age of thirty-one possessed a tolerably extended connection of teaching. He has published "A Selection of Psalms and Hymns for the Use of Ware Church," part of which are adapted, and part composed by himself.

LUSCINIUS, properly NACHTIGALL, OTTOMARUS, a learned Benedictine friar, born at Strasburg, studied music first in his native town, and then at Vienna, where he first became known as a teacher of music. He was afterwards a preacher in St. Maurice's Church, at Augsburg, and at the same time lecturer on the Greek language in the Benedictine convent of St. Ulrich and Afra. Thence he was called to Basil, and, lastly, again to his native place, as canon of St. Stephen's Church. According to Le Long, he died in the year 1535. An estimate may be formed of his learning, by his translation into German of the book of Psalms, from the original Hebrew text; also by his translations of the symposiaka of Plutarch, and the orations of Isocrates, together with several other learned works. Luscinius was early in life a great friend of Erasmus, but became afterwards his most violent adversary. He was also concerned in the controversies with the famous Ulrich von Hutten, whom he attacked with such powerful satire, that at last Melanchthon gave him to understand, by an epigram, that his name could not possibly be Nightingale, but that he ought rather to be called Vulture. The following works by Luscinius give him the greatest claim to the admiration of posterity: "*Musicæ Institutiones*," 1515, and "*Musurgia, seu Praxis Musica*," Strasburg, 1536 and 1542. The most interesting part of the latter work is the correct representation of all the instruments then in use. These, as well as the whole book, would have been as good as lost to us, after a lapse of about three hundred years, had not Hawkins fortunately given (vol. ii. p. 441 of his history) correct representations of all these instruments, to the number of forty-nine.

LUSINGANDO. (I.) Soothingly, persuasively.

LUSITANO, VINCENTINO. A musician at Rome, about the middle of the sixteenth century. His principal work is entitled "*Introduzione facilissima et novissima di Canto fermo e figurato contrapunto semplice*," Rome, 1553; Venice, 1558 and 1561.

LUSTRINI, ABBATE, flourished in 1755, at Rome, as one of the first chapel-masters.

LUTE. A stringed instrument formerly much in use; anciently containing only five rows of strings, but to which six, or more, were afterwards added. The *lute* consists of four parts, viz., the table; the body, which has nine or ten sides; the neck, which has as many stops, or divisions; and the head, or cross, in which the screws for tuning it are inserted. In playing this instrument, the performer strikes the strings with the fingers of the right hand, and regulates the sounds with those of the left. The origin of this instrument is not known, though generally believed to be of very early date. Indeed, authors are not agreed as to the country to which we are indebted for the invention. Some give it to Germany, and derive its name from the German word *laute*, while others ascribe it to the Arabians, and trace its name from the Arabic *alland*.

LUTENIST. A performer on the lute. The office of lutenist to the King's Chapel, in the old countries, was formerly an active one, like that of organist; but since the decline of the lute, has become a sinecure place. Songs for a single voice, with lute accompaniment, were of Spanish, or of Eastern origin. The lute, which was a kind of guitar, survived to the time of Handel. The theorbo and arch-lute were the same instruments, but of enlarged capacity and more strings. The lutenist in trunk hose, cap, and feather, and "bearded like a pard," took up a position at the crowded party, in which he evidently expected to be the admired of all observers. Whether he sang songs,

"Such as the *starved* lover sings to his proud fair,"

is doubtful. If his music bore any proportion to those bulbous and massive legs which still attract the eye in his effigies, he must have been a very extraordinary musician indeed.

LUTHER, DR. MARTIN. This celebrated reformer and professor was born at Isleben, Saxony, November 10, 1483. His "Eulogium on Music" has been published by Dr. Forkel, in the second volume of his "History of Music." Luther also wrote several choral melodies. The following are the titles of some of those which he either composed entirely, or corrected: these titles are taken from the "*Pflichten eines Organisten*," i. e., "The Duties of an Organist," by the Music Direct. Turk, p. 42. 1. "*Wir glauben all an einen Gott, &c.*" 2. "*Jesaia dem Propheten das.*" 3. "*Ein feste Burg ist unser Gott, &c.*" 4. "*Erhalt uns Herr bey deinem Wort.*" 5. "*Es woll uns Gott gnadig seyn.*" 6. "*Ach Gott vom Himmel sich darein.*" 7. "*Es ist gewisslich an der Zeit.*" 8. "*Dies sind die heilgen zehn Gebot.*" 9. "*Nun bitten wir den heilgen Geist.*" 10. "*Gelobet seyst du Jesu Christ.*" 11. "*Vom Himmel hoch da komm ich her.*" 12. "*Komm, heiliger Geist, Herre Gott.*" 13. "*Mitten wir im Leben sind.*" 14. "*Gott der Vater wohn uns bey.*" 15. "*Vater unser im Himmelreich.*" 16. "*Christ unser Herr zum Jordan.*" The music of some of these works is, with much probability, attributed to Luther, especially of the hymn called "*Das grosse glauben*," No. 1; also of No. 2, "*Jesaia dem Propheten*," concerning which Johann Walther, in his epistle, speaks with particular praise, especially as to the manner in which Luther has adapted the notes to the text. On the other hand, the melodies, Nos. 7, 8, 9, 10, 11, 12, 13, 14, were known long before Luther. To these ancient melodies may also be added "*Ein Kindelein so löbelich*," "*In dulci Jubilo*," "*Christ fuhr gen Himmel*," and "*Erstanden ist der heilge*." Luther preferred these beautiful melodies to all the translations and adaptations from the Latin church.

Gerber is not certain whether the old litany to God and all the saints (No. 14) was not originally a Catholic hymn. What, however, is certain is, that the melody was known before Luther. Nor does No. 15 belong to Luther. It was what is called in Germany a *bergkreyen weis*, that is, a melody used in singing histories in rhyme, some-

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thing in the style of the romances or ballads of our day. There were, however, in the fifteenth century, spiritual as well as worldly *bergkreyen*. Thus, for instance, a certain Rotenbacher claims the following psalms, from Luther's first psalm book, in his collection of "*Bergkreyen*," printed in 1551, namely, "*Sie ist mir lieb die werthe Magd*," and "*Ein neues Lied wir heben an*." Three hundred years ago no difficulty was made in introducing the melodies of profane songs in churches. This plainly appears from Joh. Isaack's melody to "*Inspruck, ich muss dich lassen*," "Inspruck, I must leave thee," which afterwards became more known as a hymn, to the words, "*O welt ich muss dich lassen*," and, after that, again became popular to the profane words, "*Nun ruhen alle Walder*." From the *balletti* of Gastoldi, "*Viver lieto voglio*," &c., and "*A lieta vita Amor ci*," &c., were also introduced into the church, with the text, "*In dir ist Freude*," and "*Jesu wollst uns weisen*," i. e., "In thee is joy," and "O Jesus, wilt thou show me." The melody No. 16, "*Christ unser Herr*," is not Luther's, but composed by Wolf Heinz, with whose name it was printed in 1544. We are also, perhaps, indebted to Joh. Walther and Ludwig Senfl for many melodies in Luther's collection. Luther's psalm book was at first very small, and in 1524 contained only three sheets, which sheets were also printed separately. They together contained eight psalms, but with only three melodies. Of these are yet sung, in Germany, No 1, "*Nun freut euch lieber Christen*," i. e., "Now, Christians, fill your hearts with joy," but much altered, and "*Es ist das heil uns kommen her*," i. e., "Salvation now is come to us." The melody of the eleventh psalm, "*Salvum me fac*," &c., is likewise in the first edition of Luther, as the psalm is yet found in German choral books. The songs in that collection, "*Ach Gott von Himmel sieh*," i. e., "O God, from heaven look;" "*Es spricht der unweisen mund wol*," i. e., "The lips of fools will speak;" and "*Aus tiefer noth schrey ich zu dir*," i. e., "I call to thee in deep distress," must be sung to this same melody of the eleventh psalm. After Luther's first edition, the number of hymns increased yearly, because he not only wrote thirty more songs for the collection, but other divines did the same. The first edition of the enlarged hymn book was edited by George Rhaw, Joh. Walther, and Bapst, in Leipsic. We shall now mention some later editions in the sixteenth century. "*Gesangbuch Christlicher Psalmen und Kirchen lieder D. Mart. Lutheri und anderer frommer Christen, allesampt mit den Noten und ihren rechten Melodeyen, dessgleichen etliche mit 4 Stimmen kunstlich abgesetzt*," Dresden, 1593. "*Geystliche Lieder, mit einer neuen vorrede D. M. Luther*," Nuremberg, 1558. "*Ausserlesene Psalmen und Geistliche Lieder*," Pommern, 1593. "*Teutsch Psalmen und Gesangbuch D. Lutheri mit 4 Stimmen componirt, und auff den oblichen Choral gerichtet*," Eisleben, 1598. Luther was equally fond of figurate descant, which he endeavored also to promote in the church. This appears from a printed collection of motets, with a preface, by him, which well deserves to be made public in some musical periodical work. The title is, "*Symphoniæ jucundæ 4 vocum, seu Motettæ 52, cum præfatione Mart. Lutheri*," Wittenberg, 1538. In the fourth year of the "*Leipz. Mus. Zeit.*," page 497, is to be found an arrangement of Luther's interesting thoughts on music and science in general; also, his remarkable letter to Ludw. Senfl, translated from the Latin into German. See *Mus. Zeit.* An. 12, p. 35.

LUTTICHIUS, JOHANN, a German composer in the beginning of the seventeenth century, published "*Sales Venerei Musicales, oder neue teutsche Politische Gesänge mit 4 und 5 Stimmen, auch lustige Intraden, &c. mit 3 Stimmen*," Leipsic, 1610.

LUYTON, CAROLUS. Court organist to the Emperor Rudolph II. in 1600. He published "*Cantiones Sacræ 5 voc.*," Prague, 1603. "*Opus Musicum in Lamentationes Ieremiæ*," Prague, 1603. "*Missæ 7 vocum*," Prague, 1609. "*Lib. 1 Missarum*," Frankfort, 1621. "*Madrigali à 5 voix*," Venice, 1582.

LUZZASCHI, or LUZZASCO. This musician was considered one of the greatest organists of his time in Italy, being second only to Claudio Merula. He belongs to the four whom Galilei calls "*musiciens par excellence*." He published, among other works, "*Madrigali*," Naples, 1576, which excited universal admiration. Luzzaschi was a native of Ferrara, and concert master and organist to Duke Alphonso II. He died in his sixty-second year. His publication of madrigals, above mentioned, may still be found in the library at Munich.

LUZZO, FRANCESCO, an Italian composer for the church, published "*Motetti Concertati à voci 2 e 3 voci*," Venice, 1650.

LYCHANOIDES. (Gr.) The name given by the ancients to the middle sounds of those which Bacchius, and other Greek writers, call *spissi*.

LYCHANOS. (Gr.) The third string of the ancient diapason, or octave. The name given by the Greeks to the third chord of their two first tetrachords.

LYCHANOS HYPATON. (Gr.) The name given by the ancients to the third sound of the first or lowest tetrachord in the diatonic genus; so called from its having been played with the index or fore finger. This sound, which answered to our D on the third line in the bass, was also denominated *hypate diatonos*. See that expression.

LYCHANOS MESON. (Gr.) The name by which the ancients distinguished the third sound of the *meson*, or middle tetrachord. This sound corresponded with that of our G on the fourth space in the bass.

LYDIAN. The epithet applied by the ancient Greeks to that of their modes which was placed between the *Æolian* and Hyperdorian. From its bearing the name of an Asiatic people, it was sometimes called the *barbarous* mode. The character of the *Lydian* mode is said to have been striking and animated, yet highly capable of pathos and softness. It was for the latter quality that Plato banished it from his republic. This is the mode by which Orpheus is fabled to have attracted the very beasts, and Amphion to have built the walls of Thebes. Some impute its invention to Amphion, the son of Jupiter and Antiope, others to Olympus, the disciple of Marsyas, and others again to Melampides. Pindar informs us, that it was first used at the marriage of Niobe. *Lydian* was also the name of an *instrument* used by the Greeks, which is supposed

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to have been so called from their being indebted for it to their Asiatic neighbors.

LYON, SAMUEL THOMAS, was born in the year 1776. He received instructions in the practical part of his profession from his father, who was a very excellent performer on various instruments, and especially eminent on the bassoon. In the theory of music, he was a pupil of the learned and ingenious Possin. When thirteen years of age he performed in public the tenor part in an obligato quartet of Pleyel's, when the approbation he received caused him to be patronized by Attwood, who invited him to his house, where at that period Bridgetower was an inmate, having been placed under Attwood's care by his majesty. At his music parties Lyon became familiar with the works of Haydn and Mozart, authors at that period comparatively but little known. In the year 1798, he was unanimously elected a member of the Royal Society of Musicians, and in 1819, elected as one of the court of assistants of perpetual governors of that institution.

When the schism took place in the *Philharmonic* Society, and two concerts were established, Lyon was engaged to play the tenor, and made his *début* in the septet of Beethoven. The applause he received obtained him the honor of being selected by Weichsel, Spagnoletti, Mori, &c., to perform in quartets and quintets, in seven concerts during that season. On January 2, 1824, Lyon was unanimously elected an associate of the Philharmonic Society.

His publications are exclusively for the pianoforte, and principally composed for the use of juvenile performers; besides a great number of airs that he has arranged as rondos, and adaptations of the works of Handel and other authors.

LYRA DOPPIA, or DOUBLE LYRE. (I.) The name of an instrument not at present known, but supposed by some to have been a kind of *viol da gamba*.

LYRA MENDICORUM. (L.) The name of an ancient instrument, the body of which was formed something like that of a violin. It had four strings, which were distended from the neck to the lower part, and agitated in performance by the friction of a wheel. It owed its name to the circumstance of its having been the favorite instrument of mendicant friars.

LYRA-VIOL. An instrument once much in use; so named because it was tuned in a manner formerly called the *harp way*. It was, in form, something like the common viol, and had six strings, and seven frets, or stops, to which were assigned seven letters of the alphabet; viz., B, C, D, E, F, G, H, the letter A answering to the open string wherever it occurs.

LYRA-WAY. The appellation given by the ancient Greeks to one of their two modes of notation. See NOTATION.

LYRE. One of the most ancient of the stringed species of instruments, and said to have been invented by Mercury, in the year of the world 2000. Its frame first consisted of the shell of a tortoise; but concerning the original number of its strings, there is a variety of opinions: some assert it to have been only three, and that Mercury resembled those three strings to as many seasons of the year, which were all that the Greeks reckoned, viz., summer, winter, and spring; assigning the *acute* string to the first, the *grave* to the second, and the *mean* to the third. Some, again, say that it had four strings, and others that it had seven. But authors generally agree in giving Mercury the honor of its invention, and say that the knowledge of the instrument, as formed by him, was transmitted by Orpheus, who taught the use of it to Thamyris and Linus, the latter of whom communicated the art to Hercules. From Hercules it passed to Amphion, the celebrated Theban lyrist, and afterwards to the Grecian, Terpander, who carried it to Egypt, greatly improved, and exhibited it to the Egyptian priests as his own invention.

With respect to the form of the ancient lyre, there is no more agreement among writers than about the number of its strings. It, however, appears by those found in the hands of the ancient statues of Apollo, Orpheus, and others, that, in its improved state, it consisted of a frame whose sides were curvilinear; one fashioned somewhat like the letter S, and the other like the same letter reversed, meeting at the centre of the base, and inserted at the top in the extremities of a cross bar, to which were fastened the upper ends of the strings, distended to it perpendicularly from the bottom. In these representations of the instrument there are seven strings, and this, according to Nichomachus, was the number contained by the Mercurian lyre.

Lord Elgin took from a tomb at Athens an ancient *lyre* in a mutilated state, and in fifty pieces; but the parts could be so put together as to leave no doubt of its figure and action. The wood was of cedar, and in size similar to that held in the hand of Apollo. Having lain in the earth about three thousand years, it was surprising that the woodwork was not all decayed, for the metallic parts were completely dissolved. This lyre evidently had eight strings, from the number of little rollers which turned upon the cross bar. On each roller there was a small projecting peg, upon which the string was looped; then, by turning the roller, it was raised in pitch, and the mode of fixing it was by slipping the end of the roller, which was notched, upon a fastened piece of wood of corresponding shape. By a method so clumsy it was impossible to put the instrument into tune, according to the present notions of accuracy; and we need not be long in determining that the ears of the performers were as rude as the instruments upon which they played.

LYRIC. An epithet applicable to odes, hymns, songs, or whatever compositions are intended for musical rehearsal. The word is borrowed from the lyre, and was originally confined to poetry meant to be sung to, or accompanied by, that instrument.

LYRICHORD. The name formerly given to a vertical harpsichord. The origin of this instrument may be traced to Kircher.

LYRIST. A performer on the lyre. In ancient Greece, the Lesbian lyrists were the most celebrated.

LYRODI. (Gr.) Certain musicians among the ancients, who accompanied their own singing with the lyre. *Lyrodi* was also an appellation given to such as were in the practice of singing lyric poems composed by others.

LYTIERSE. The name given by the ancient Greeks to the "Song of the Reapers."

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M.

M., Mezzo. Half, somewhat, rather. This letter is frequently used as an abbreviation, in connection with other letters; as, M. F., *mezzo forte*, rather loud; M. P., *mezzo piano*, rather soft; M. V., *mezzo voce*, with half the usual voice. Also for *mano*, or *main*, the Italian and French for *hand*; as, D. M., *destro mano*, right hand; S. M., *sinistro mano*, left hand; M. G., *main gauche*, left hand; M. D., *main droit*, right hand.

MA. (I.) But, as, *vivace, ma non troppo presto*, lively, *but* not too quick; *allegro, ma non troppo*, quick, but not too much so.

MAASS, JOHANN GEBHARD EHRENREICH, magistrate, and (in 1791) professor of philosophy at Halle, was born in Krottdorf, near Halberstadt, in 1766. He wrote, besides several other works, the following: "*Ueber die Instrumental Musik, (in der Neuen Bibl. des schön Wissensch,)* B. 48," 1792. "*Zusatz zu dem Artik* Accent, *im Sulzer, in Hinsicht auf die Musik*," i. e., "Appendix to Sulzer's article *Accent*, as relates to Music." In the *Nachtrag zu Sulzer Theor. der sch. W.*, Maass; also a paper, under the title "*Charaktere der vornehinsten Dichter aller Nat. von einer Gesellsch. v. Gel.*," i. e., "Character of the principal Poets of all Nations, by a Society of learned Men." In this paper, he answers to a question proposed, "By what means can the oratorical and pathetic accents be expressed in music?"

MACARI, GIACOMO, a Roman dramatic composer, produced the following operas: "*Adaloaldo furioso*," 1727. "*Aristide*," 1735. "*Ottaviano trionfante di Marco Antonio*," 1735. "*La Contessina*," 1743,

MACCHI, G. An Italian dramatic composer, resident at Venice about the year 1750.

MACHALATH. A kind of lute or guitar, used by the Hebrews.

MACHUL. An instrument used by the Hebrews. This name is supposed, by Kircher and others, to have been given to two different instruments, one of the stringed, and the other of the pulsatile species. That of the former sort had six chords, or strings. The second was of a circular form, made of metal, and was either hung round with little bells, or furnished with iron rings, suspended on a rod, or bar, that passed across the circle.

MACDONALD, PHELPS. This gentleman was of Irish extraction, and under the name of Phelps was highly celebrated in London, as an amateur singer and vocal composer. He subsequently held the situation of private secretary to Lord Burghersh, British ambassador at Florence. His works are principally in the style of Jackson, of Exeter, but modernized and improved by a due mixture of the Italian school. Among them are the following: "Bring me an urn of work divine," duet. "An age is each hour," canzonet. "From thy arms, my dear Fanny," canzonet. "Hither, gentle zephyr," canzonet. "I whispered her my last adieu," canzonet. "Not soft falling showers," canzonet. "The heart that warmed," canzonet." "Though thine eyes, my sweet girl," canzonet. "Whene'er the howling tempest," canzonet. "When fancy strews," canzonet. "When the maid that possesses," canzonet. "Close by the Wellands," duet. "Haste, ye gales," duet. "O, linger yet," duet.

MACE, THOMAS, born in the year 1613, was one of the clerks of Trinity College, Cambridge, and distinguished, among the writers on music, by a work entitled "Music's Monument, or a Remembrancer of the best practical Music, both Divine and Civil, that has ever been known to be in the World;" published in folio in 1676. Under whom he was educated, or by what means he became possessed of so much skill in the science of music as to be able to furnish matter for the above work, he has nowhere informed us. We may collect from it that he was enthusiastically fond of music, and of a devout and serious disposition, though cheerful and good humored even under the infirmities of age and the pressure of misfortunes. His knowledge of music seems to have been chiefly confined to the practice of the lute, (his favorite instrument,) and to so much of the principles of the science as enabled him to compose for it.

As to the above work, a singular vein of dry humor runs through it, which is far from being disgusting, since it exhibits a lively portrait of a good-natured old man. The first four chapters are a eulogium on psalmody and parochial music; the fifth contains a recommendation of the organ for that purpose. The sixth treats of "how to procure an organist." In the eleventh and twelfth chapters he treats of cathedral music, and laments seriously its decline in Great Britain.

In parochial psalmody the author recommends what he calls "short, square, even, and uniform ayres," and is "bold to say that many psalm tunes are so excellently good, that art cannot mend them or make them better." In speaking of the difficulty of singing in tune, even with a good voice, he observes, that, "with an unskilful, inharmonious, coarse-grained, harsh voice, it is impossible." "'Tis sad to hear what whining, toling, yelling, or screcking, there is in country congregations, where, if there be no organ to compel them to harmonical unity, the people seem affrighted or distracted." The liberal use of compounds by the ingenious Master Mace gives his language a very Grecian appearance. The second part of the work treats of the lute, and professes to lay open all the secrets relating to that instrument, which, till the author's time, had only been known to the masters of the science. The third part is on the viol and music in general; and in this he censures the abuse of music in the disproportionate number of bass

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and treble instruments in the concerts of his time, in which he says it was not unusual to have but one small weak-sounding bass viol to two or three scolding violins, as he calls them. He gives directions for procuring and maintaining the best music imaginable, and exhibits first the plan of a music room contrived by himself for concerts, with galleries for auditors, capable of holding two hundred persons. The instruments are a table organ (an invention of his own) and a chest of viols, two violins, and basses of strength sufficient "that they may not outcry the rest of the music." To these he adds two theorbos, three "full-sized lyra viols, lusty and smart speaking; because that in consort they often retort against the treble, imitating, and often standing instead of that part, second treble." "And being thus stored, you have a ready entertainment for the greatest prince in the world." He afterwards gives directions for playing the viol, with a few lessons by way of example; and concludes with a chapter on music in general, which, however, contains nothing more than some reflections of the author on the mysteries of music, which, he says, have a tendency to strengthen faith, and are a security against *the sin of atheism*. Mace does not appear to have held any considerable rank among musicians, nor is he celebrated either as a composer for or a performer on the lute. His book, however, proves him to have been an excellent judge of the instrument, and contains such a variety of directions as to render it a work of great utility. We find in it many curious observations on the choice of stringed instruments, the various kinds of wood of which they are made, the method of preserving them, and the mode of choosing strings.

MACHAULT, GUILLAUME DE. A French composer, born about the year 1284. In 1301 he was in the service of the Queen of Philippe le Bel, King of France, till, in 1307, he became *valet de chambre* to the prince himself. Some time after this, Henry, King of Navarre, placed Machault as secretary to John of Luxemburg, King of Bohemia, who was killed, in 1346, at the battle of Crecy. With this prince Machault remained more than thirty years. He was living in 1370, and after that time wrote a work entitled "The Siege of the City of Alexandria," in which he relates the assassination of Pierre de Lusignan, King of Jerusalem and of Cyprus, which event did not take place till near the end of the year 1369. Amongst other music, Machault composed some French and Latin motets, roundelays, and ballads, also a mass for four voices, which is thought to have been sung in 1364, at the coronation of Charles V., King of France. Francois Perne, of Paris, has reproduced this mass, which is a great curiosity, with a modern score.

MACHICOURT, PETRUS DE. First singer at the church of Tours, in France, about the year 1556. He published at Paris nineteen songs with music, and was a composer much esteemed in the age in which he lived.

MACHOLDUS, JOHANNES, a contrapuntist of the sixteenth century, probably from Thuringia, published "*Die Historie vom Leiden und Sterben Christi mit 5 Stimmen componirt*," Erfurt, 1593, i. e., "The History of the Passion and Death of Christ, composed for five voices;" and "*Fünf Motetten auf die Türken-Gefahr gerichtet*," Erfurt, 1595.

MACK, HEINRICH, chapel-master at Stuttgard, and an able composer, flourished in 1670.

MACKENZIE, J., professor of music at Bampton, in Oxfordshire, is a native of Exeter, and finished his musical education in London under the celebrated J. Field, pupil of Clementi. Mackenzie was a good pianist, and so smooth in his method of fingering, that he once performed with a wine glass of water on the back of each hand. He has published some music for his instrument, amongst which is "Variations on the Copenhagen Waltz."

MACQUE, GIOVANNI DI, a contrapuntist and organist in the service of the King of Naples, about the middle of the sixteenth century, published "*Canzonette alla Napolitana*," 1555, and "*Madrigaletti à 6 voci*," Antwerp, 1600.

MACROBIUS, AMBROSIUS AURELIUS THEODOSIUS, a domestic of the Emperor Theodosius, who held him in high esteem, was a foreigner, and flourished in the year 420 before Christ. Among his writings the following belongs to musical literature: "*Commentariorum in Somnium Scipionis a Cicerone descriptum*, lib. 2," in which he treats of the music of the spheres, according to the Pythagorean doctrines.

MADIN, HENRI, of an Irish family, was born at Verdun, in France, in 1698. In 1737 he quitted the situation of chapel-master to the cathedral at Tours, which he then held, and was nominated chapel-master to the King of France. He soon after also succeeded Campra, as master of the choristers in the Chapel Royal at Versailles, in which town he died in 1748. The motets of Abbé Madin were much esteemed in France, and were sung, long after his death, in the Chapel Royal. They have remained in manuscript. In 1742, Madin published a work entitled "*Traité du Contrepoint simple*," which is considered but a mediocre performance.

MADONIS, GIOVANNI. An excellent violinist, born at Venice. Quantz and several other writers speak very highly of his talent. In 1731 he was invited to St. Petersburg, with a salary of one thousand rubles, and in 1744 was resident there. Several concertos and sonatas of his composition were published at Paris.

MADRE DE DEOS, ANTONIO DA, a Carmelite friar of Lisbon, studied music under the two celebrated Portuguese composers, Duarte Lobo and Manuel Cardoso, and became afterwards vicar of the choir of his convent in Lisbon, where he died in 1690. He composed several psalms, motets, responsoria, and other church music, which is partly distributed among amateurs, and partly preserved in the royal musical library at Lisbon, where they are held in high estimation.

MADRE DE DEOS, FR. FILIPPE DA, a canon and composer, born in Lisbon, flourished about the year 1620. He was chamber musician to King Alphonso VI. of Portugal, and teacher to King John IV., who became afterwards so celebrated in musical science. He left, at his death, several musical works in manuscript, which are preserved in the royal library at Lisbon.

MADRIALE. The name formerly given by the Italians to the *intermezzi*, or pieces performed between the acts of a play or an opera.

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MADRIGAL, or MADRIGALE. (I.) An elaborate vocal composition, generally in five or six *parts*. It was much in fashion in England, as well as Italy, during the sixteenth and seventeenth centuries. The principal characteristics of the madrigal are its imitation, fugue, and artificial construction, by which it is subjected to very rigorous laws, while it comprises a complex and intricate assemblage of parts.

To understand the madrigal properly, and to enjoy its beauties completely, it is necessary to consider the *quo animo* which lights up its fires. It is essentially a vocal and musical address, either in the way of serenade or otherwise; the subject chiefly is love, and it expresses hopes, griefs, desires, disappointments, praises, &c., either of women or of long-cherished abodes. The poetry is commonly terse, the expression warm, and the tune of the sentiment simple, high-souled, and delicate; the music abounds in *fugue*, and not unfrequently ingenious specimens of *counterpoint*, *syncopation*, and *inversion*; in short, it is a practical carrying out of the science of harmony in all its relations, effected with delicacy, striking with novelty, but never offending by the abrupt utterance of an unexpected musical phrase. It is a species of music which the vocal performer or composer cannot too carefully study, for he will see thereby more practical hints in musical *resolution* and *harmony* than by any other set of examples whatsoever.

According to Menage, the word madrigal is said to be derived from *mandra*, "a sheepfold," and consequently it means pastoral song; but the true etymology is yet doubtful, for we find some deriving the word from the Spanish *madrugar*, signifying "to rise in the morning," and applied as a name for a serenade; again, it is ascertained to be a corruption of *martegeux*, a people who excelled in a composition of this kind; and Dr. Burney concedes that it is derived from *Alla Madre*, the beginning of certain hymns to the Virgin.

The madrigal must have been fully introduced into England in Shakspeare's time, for we find the bard putting into the mouth of Sir Hugh Evans, in "The Merry Wives of Windsor," the following portion of a song well known at that period.

> "To shallow rivers, to whose falls
> Melodious birds sing *madrigals!*
> There we will make our beds of roses
> And a thousand vagrant posies."

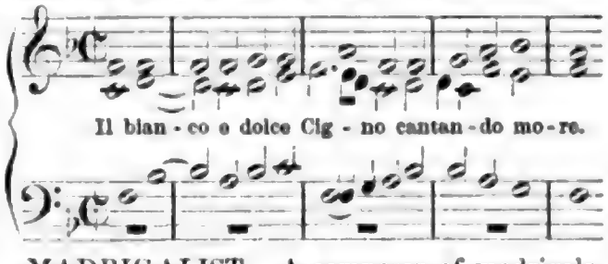
These lines are not Shakspeare's own, but part of a popular composition in his day, and they sufficiently prove that madrigals were then in considerable use. Now, Shakspeare wrote his "Merry Wives of Windsor" in the year 1596, according to Chalmers, but certainly not later than the year 1601. We may arrive, therefore, pretty nearly at the period of the incorporation of madrigal upon the English school of music. There it now remains in the ascendant, and together with a certain species of glee, catch, and round, constitutes a nationality of music altogether distinct from that of any other country. The glees, catches, rounds, canons, and the hunting, bacchanalian, and martial songs of England, are the branches which have grown from the trunk of this school, and, connected with the general consideration of music itself, may well be subject to analysis.

Of the prevailing taste for the madrigal *style* of composition, of which we have spoken, we have an additional proof in the following passage from the "Foreign Quarterly Review:" "The opera buffa, or comic opera, made its appearance in 1597; it was called '*L'Onfiparnaso*,' composed by Prasio Vacchi. The music of this piece is printed in a score of five separate parts, which are all employed throughout, even in the prologue; each scene is, therefore, nothing more than a *five part madrigal* enaction. There is no solo or recitative throughout the whole performance, neither is there any overture or part for an instrument of any kind."

In fact, according to the authority just quoted, it should appear that the *madrigal* is altogether anterior to the *opera* as a musical composition, for the same writer, speaking of the music of Italy, says, "The musical drama in this country has flourished from a remote period. Sulpitius, an Italian, speaks of it as an entertainment known there as early as the year 1490; he was supposed to have *invented* it, but he only revived it. For a long interval, however, the early operatic spirit, in whatever form it existed, seemed to have slumbered; the principal Italian writers confining themselves to the production of oratorios, masses, *madrigals*, and motets. The popes and nobles of Italy were all patrons of music, excellent artists were numerous, yet the *opera* did not permanently establish itself until the year 1632, at Rome. Burney mentions that the first secular or musical drama performed was '*Il ritorno di Angelica nell' Indie*.'"

The first publication of English madrigals began in the latter part of the reign of Queen Elizabeth, about 1590, and was continued industriously throughout a great part of the succeeding century. Thomas Weelkes, bachelor of music, and a gentleman of the chapel of James I., brought out a collection of madrigals for four, five, and six voices, in 1597; and afterwards published a large number of madrigals, apt for voices and viols — at once showing prolific powers, and the favorable reception which compositions of this kind received.

The following specimen of the commencement of a madrigal by Arkadelt, a disciple of Josquin, was written in 1540. It has still charms for the admirers of clearness and simplicity.



MADRIGALIST. A composer of madrigals.

MAELZEL, JOHN. This very ingenious mechanic was born at Regensburg in 1772. He resided, in 1800, in Vienna, where he constructed an instrument, which, by means of a wheel moved by a weight, performed pieces of Turkish music, as if played by a band of flutes, pipes, four trumpets, cymbals, triangle, and double drum. A double bellows furnished the wind. The sound of the trumpets was particularly admired. It was produced by ordinary trumpets blown by the machinery, with a power not to be excelled by any trumpeter. Maelzel sold this instrument,

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in the year of its invention, to an Hungarian nobleman for three thousand florins. Since that time he was assiduously engaged in bringing this sort of mechanical production to the greatest possible perfection, and in trying to increase the number of instruments by two clarinets, and, if possible, also by two stringed instruments. This second instrument, which he called the Panharmonicon, was sold, as Gerber has been assured, for twenty-five thousand dollars, in Paris. Lastly, he brought to Vienna a new-invented automaton, which raised, if possible, still greater admiration and satisfaction than his preceding inventions. He first gave in Munich a concert to the court with this machinery, and afterwards a public one, with extraordinary success. In the "*Journal des Modes*," for 1809, p. 251, is found the following description of his automaton: "From a tent Mr. Maelzel led out a fine, manly-looking, martial figure, in the uniform of a trumpeter of the Austrian dragoon regiment Albert, his trumpet being in his mouth. After having pressed the figure on the left shoulder, it played not only the Austrian cavalry march, as also all the signals for the manœuvres of that army, but also a march and an allegro by Weigl, which was accompanied by the whole orchestra. After this, the dress of the figure was completely changed into that of a French trumpeter of the guard; it then began to play the French cavalry march, also all the signals of the French cavalry manœuvres, and lastly a march of Dussek's and an allegro of Pleyel, accompanied again by the full orchestra. The sound of this trumpet is pure, and more agreeable than even the ablest musician could produce from that instrument, because the breath of a man gives the inside of the trumpet a moisture which is prejudicial to the purity of the tone. Maelzel publicly wound up his instrument only twice, and this was on the left hip." Maelzel was also the inventor of the celebrated automaton chess player; likewise of the metronomes, for counting time in music. He died in 1838. See METRONOME.

MAESTOSO. (I.) A word implying that the composition, or movement, to which it is prefixed is to be performed with dignity and majesty.

MAESTRO DEL CORO. (I.) The master of the choir.

MAESTRO DI CAPELLA. (I.) Master of the chapel music; or master of the band. In general, the musician who has the management and direction of a performance.

MAFFEI, GIOV. CAMILLO, a Neapolitan philosopher, born at Solofra, published, amongst other works, "*Discorso Filosofico della Voce, e del Modo d' imparare di Cantar, di Garganto, raccolto da D. Valerio de Paolo di Limosinano,*" Naples, 1563.

MAFFOLI, VINCENZO. One of the first tenor singers of his time in Italy, whose person and voice were equally agreeable. He joined to these talents great strength, facility, and much energy and feeling, in his dramatic representations. In the year 1787 he sang in the theatre Aliberti at Rome, where the audience were filled with admiration, and called out to him, "*Maffolo! Maffolissimo!*" He sang also, in 1790, at Reggio, Sienna, and Turin; shortly after which, he was invited to Vienna, to perform at the great theatre there, where he played the more serious parts in the opera buffa. He seems to have quitted Vienna about the year 1794.

MAGADIS. The name of an ancient Greek treble instrument, furnished with double strings tuned in octaves, like those of a three-stop harpsichord.

MAGADIZING. A term in the ancient Greek music, signifying a vocal performance in octaves, when men and women, or men and boys, joined in the same air; so that *magadizing* was a kind of antiphonizing. This word is derived from *magas*, the bridge of an instrument; the sense of which was extended to an instrument with double chords in octaves, and hence applied to voices in octaves.

MAGALHAENS, FILIPPE DE, court chapel master at Lisbon, was born at Azeitam, a village within the patriarchate of Lisbon. Manoel Mendes was his master in music, in whose school he became so well informed, that shortly after his instructions were ended, he was appointed court chapel-master. He is ranked among the best composers of his country, and left, at his death, the following works: "*Cantica Beatissimæ Virginis,*" Lisbon, 1636. "*Missæ 4, 5, et 6 vocibus,*" Lisbon, 1636. "*Cantus Ecclesiasticus commendandi animas corporaque sepeliendi defunctorum; Missa et Stationes juxta Ritum sacrosanctæ Romanæ Ecclesiæ Breviarii Missalisque Romani Clementis VIII. et Urbani VIII. recognitionem ordinata,*" Lisbon, 1614, also Antwerp, 1691. Besides these, there are still in the royal library at Lisbon a considerable collection of masses, motets, &c., by this master.

MAGE, DU, organist of St. Quentin's Church, at Paris, about the year 1740, published a collection of music, in the first ecclesiastical tone, for the organ.

MAGERIUS, STEFFANUS, a composer at the end of the sixteenth century, set to music "*Schertzer's Symbolum,*" Nuremberg, 1569 or 1599.

MAGGHIELS, JEAN, a French composer in the beginning of the seventeenth century, published "*Chansons à 4, 5, et 6 voix,*" Douay, 1600.

MAGGIORE, (I.,) or MAJEUR, (F.,) MAJOR. Greater, in opposition to minor, less, in respect to scales, intervals, modes, &c.

MAGGIORE, FRANCESCO, a Neapolitan dramatic composer, wrote several operas for different towns in Europe. He died in Holland about the year 1780.

MAGHERINI, GIUSEPPE MARIA, a Milanese composer, born about the year 1752, brought out, in 1770, an oratorio called "The Judgment of Solomon." In 1780, a set of violin trios, by Magherini, were published in London. Another musician of this name lived at Rome at the beginning of the eighteenth century.

MAGIELLUS, DOMINICUS, a contrapuntist of the sixteenth century, published "*Madrigali à 5 voci,*" Venice, 1567, and "*Madrigali à 5 voci,*" Venice, 1568. Both works are yet in the elector's library at Munich. He was a native of Valeggio.

MAGINI, a vocal composer of the good Italian school, flourished about the year 1700. The following of his solo cantatas were extant in manuscript: "*Cantata: Io non so, quando vi miro, à Sopr. e Cemb.*" "*Cantata: Vo mi negate amore, à*

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Sopr. e Cemb." "*Cantata: Da che vidde il duo, &c., à Sopr., 2 V., e Cemb.*"

MAGIUS, FRANCISCUS, a Sicilian composer, born at Castro Vetrano, published "*Sacra Armonia, e Musicali Concenti à 2, 3, 4, e 5 voci, con una Messa à 5 concertata,*" Milan, 1670.

MAGNASCO, LODOVICO DA SANTA FIORA, flourished, about 1550, as composer and singer in the papal chapel. He was afterwards made Bishop of Assisi.

MAGNI, BENEDETTO, an Italian composer in the beginning of the seventeenth century, published "*Motetti,*" Venice, 1616. "*Messe Concertate a 8 voci,*" Venice, 1616. "*Concerti a 1, 2, 3 8 voci,*" Ops. 1, 2, and 3, Venice, 1616.

MAGNI, GIUSEPPE, chapel-master of the cathedral church at Foligno, was born there. He may be reckoned among the good composers of his time, that is, about the year 1700. He composed, amongst other works, "*Decio in Foligno,*" a melodrama, represented in the church of the above town in 1697. He also composed the opera "*Teuzzone,*" Milan, 1706.

MAGNI, PAOLO. Chapel-master at Milan, towards the end of the seventeenth century.

MAGNIFICAT. (L.) A canticle sung by the Virgin in the house of Zachariah. A part of the vespers in the Catholic evening services.

MAGNUS, organist of the church of St. Giles in the Fields, in the first half of the last century, was esteemed a great master of harmony, and had a style which none could imitate. Excessive study and application brought on a disorder in his mind, and he died a young man.

MAGODI. Certain itinerant poet musicians among the Greeks, who perambulated the streets, singing humorous poems, or ballads. They were at length employed in the comic representations of the stage.

MAGODIA. (Gr.) The name given by the ancients to those lyric poems sung by the *magodi.*

MAHAUT, ANTOINE, a good composer and flutist, lived at Amsterdam from the year 1740 to 1760, when he fled from his creditors to a convent in France, and about the same time published a work entitled "*Nouvelle méthode pour apprendre, en peu de tems, à jouer de la flûte traversière, à l'usage des commençans et des personnes plus avancés.*" Some years afterwards a second edition of this work appeared. There have further been printed of the works of Mahaut nine collections of solos, duos, concertos, &c., for the flute, also some symphonies, and three collections of Dutch, French, and Italian ariettes.

MAHON. A celebrated clarinetist in London, in the latter half of the last century.

MAHU, STEPHAN, an able German contrapuntist about the year 1520. Of his labors there still exist some choral melodies in Hans Walther's "*Cantionale.*" There are also some profane songs by him, in a collection printed at Nuremberg in 1544. Of these, a five part song has been inserted by Dr. Forkel, in the second volume of his History of Music, p. 686–691. The song begins with the following words:—

"Es wolt ein alt man auf die Bulschaft gan,
Da legt er, seine beste Kleider an."

In the Munich library are also found "*Officia,*" by Mahu, in manuscript.

MAICHELBECK, F. A., director of the concerts at Freyburg, published there, in 1736 and 1738, two books of sonatas for the harpsichord.

MAIER, GREGORIUS. A composer, about the middle of the sixteenth century, of whose productions Jacob Pair has introduced several pieces in his fugues, published in 1587.

MAIER, J. F. B. G., singer and organist at Halle, in Suabia, published there, in 1732, a didactic work called "*Museum Musicum, theoretico-practicum, &c.*"

MAIFIELD, LUDWIG, published "30 *Lieder,*" Leipsic, 1793.

MAILLA, P. JOSEPH ANNA MARIA DE MORYAC DE, a Jesuit, was, during forty-five years, a missionary at Pekin, in China, and died there in 1748. He published "*Histoire générale de la Chine, ou Annales de cet Empire, traduites du Tong-Kien-Kang-Mou, et publiées par l'Abbé Grosier,*" Paris, 1777. In this work he speaks of the Chinese practical music, and of the musical books of the Chinese.

MAILLARD, GILLES, a composer at Lyons towards the end of the sixteenth century, was born at Terwanen, in Flanders. He wrote many musical works, of which only the following has become known through the medium of the press: "*La Musique, contenant plusieurs Chansons Françoises à quatre, cinq, et six parties,*" Lyons, 1531.

MAILLARD, or MAGLIARD, PIERRE, a Jesuit, born at Ypres in 1585, applied himself to the study of music, as well as to that of the sciences, for which purpose he followed his master, Gregorius de la Hele, to Spain, when the latter was invited to Madrid as chapel-master to King Philip II. He returned afterwards to Dornick, where he had previously been a singer in the cathedral church, and was then made a prebendary, and, lastly, rector at Herzogenbusch, where he died in 1640. His treatise "*De Tonis Musicis,*" in French, must have been printed, but is only known to Geber by the title, which is as follows: "*Les Tons, ou Discours sur les Modes de Musique, et les Tons de l'Englise, et la Distinction entre eux,*" Tournay, 1610.

MAILLERIE, M. DE LA, a French musician, lived about 1710. He published, at Amsterdam, "*Trio pour toutes Sortes d'Instruments,*" and "*Six Sonatas à deux Fl. e B. C.*"

MAIN. (F.) The hand; as, *main droite, main gauche,* or M. D., M. G., the right or left hand in piano music.

MAINBERGER, J. C., chapel-master at Nuremberg, was born in 1750, and died in 1815. He played the piano, organ, and violin, and composed sonatas, concertos, and orchestral symphonies.

MAINZER, a gentleman distinguished for his zeal and philanthropic exertions in the encouragement of a popular taste for music, was born at Troves, in 1801; and at a very early age showed a desire to cultivate the art, in imparting a knowledge of which he subsequently so greatly excelled. He was a performer on several instruments, including violin, piano, oboe, horn, flute, and bassoon; at twelve years of age he could read the most difficult music at sight, and he had

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also made some very creditable efforts in composition. After studying mathematics and natural science, at twenty-one years of age he became an engineer of mines; but, finding his health decline, he embraced the church as a profession, though still continuing to study the "divine art." He made, soon after, a tour of Germany, and visited nearly all the great masters in musical science — spending some time in the family of Rinck. After two years' absence, he returned to Treves, formed several choirs, and became the director of the musical department of the Normal School. He afterwards distinguished himself in Paris, as a writer for the public press. After quitting Paris, Dr. Mainzer resorted to England, and resided a short time in London. His efforts have been principally confined to Manchester, where he has had many thousands of young persons under his immediate tuition, and where his memory will long be revered by both rich and poor. His incessant labors produced a malady, under which he suffered much, and which, unfortunately, terminated in his demise. It was under the auspices of Dr. Mainzer that J. Alfred Novello commenced the London "*Musical Times*," the original title of that paper having been "Mainzer's Musical Times." Dr. Mainzer died in Manchester, November, 1851, aged fifty years. He was the author of the popular work, "Singing for the Million," and also published a work on "Music and Education," and a valuable "Musical Grammar."

MAIRAN, JEAN JACQUES DORTOUS DE, permanent secretary to the Academy of Sciences, was born at Béziers in 1678. He published, in 1737, in the Memoirs of the above academy, "*Discours sur la propagation du son dans les différens tons qui le modifient;*" also, in the following number, "*Eclaircissements sur de Discours précédent.*" He died at Paris in 1770.

MAITRE DE CHAPELLE. (F.) Chapelmaster.

MAJO, GIUSEPPE DE. Born at Naples about the year 1698. After having studied in one of the Conservatories of Naples, and given many successful proofs of his abilities, he was appointed master of the Royal Chapel, as successor of Durante. Majo filled this situation to the satisfaction both of the court and public, who, on occasions of solemnity, repaired in crowds to the Chapel Royal. His reputation did not suffer from the contrast with that of his great predecessor, and he enjoyed the applause and esteem of his fellow-citizens. It appears, however, that Majo chiefly excelled as an instructor, as he has left few compositions, and many excellent pupils.

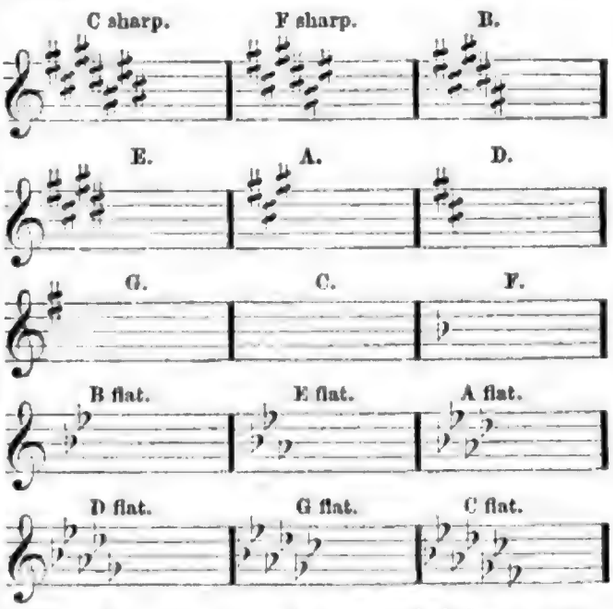
MAJO, FRANCESCO, or CICCIO DI, born at Naples about 1745, was the son of an obscure musician. From his youth he was educated for the bar, and did not begin to learn music till he was twenty years of age. He then went to Bologna to hear Padre Martini, and, by the advice of this learned theorist, together with the study of the works of Jomelli, which he had always before him, it was not long before he became known as a musician. He was first invited professionally to Rome, where he wrote the music to the opera "*Demofoonte*," in which several airs, full of fire and expression, excited universal admiration. He afterwards wrote the opera "*Montezuma*," which was received with extraordinary applause, particularly the air "*A morir se mi condanna*," which produced tears in every spectator. His sublime and enrapturing songs were not sacrificed to instrumental accompaniment. Afterwards he went to Naples, where he wrote several operas, among which is "*Ipermnestra;*" but, strange to say, in his own country alone he met with but little encouragement. He died at Naples in 1773, under thirty years of age. The following is a list of his principal works: "*Artaserse*," opera, words by Metastasio, 1762. "*Ipermnestra*," 1762. "*Catone in Utica*," words by Metastasio, 1763. "*Montezuma*," 1765. "*Antigono*," of Metastasio, 1768. "*Didone abbandonnata*," of Metastasio, 1769. "*Alessandro nell' Indie*," also of Metastasio, 1774. "*Eumene*," first act only. "*Ifigenia in Tauride*." Sacred music: "*Salve Regina;*" this was performed with great applause at the *Concert Spirituel* at Paris in 1782. "*Dixit Dominus Domino meo.*"

MAJOR. An epithet applied to that of the two modern modes, in which the third is four semitones above the tonic, or key note. Those intervals which contain the greatest number of semitones under the same denomination, are also called *major;* as a third, consisting of four semitones, instead of only three, is termed a *major third;* a sixth, containing nine semitones, instead of eight, is called a *major sixth.*

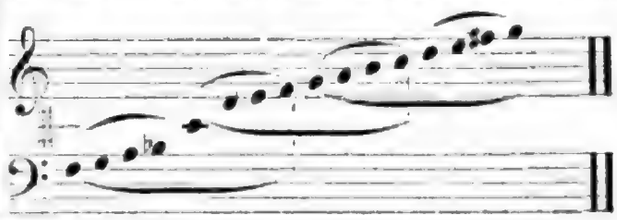
MAJOR MODE. One of the two modern modes; that in which the third from the key note is major.

MAJORANO, GAETANO. See CAFARELLI.

MAJOR SCALES AND THEIR SIGNATURES:—



The following exercise, extended by a tetrachord added at each end alternately, should be sol-faed in every key which can be formed from it.



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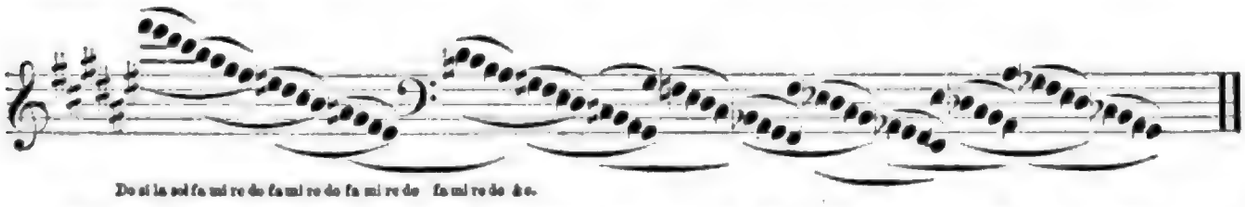
The following is a table of thirteen keys, beginning in the key of G♭, and rising by tetrachords to the key of F♯. Each note, when once altered, must be considered as remaining so till altered again.

The following table gives the same notes, beginning in the key of F♯, and descending by tetrachords to the key of G♭.



These three tables are given for reference; the teacher is advised to begin with the scale of C, adding first one tetrachord at each end, then two, then three, and so on till the fourteen tetrachords are gone through.

MAKOWECZKY, chamber musician to the Prussian court, was born in Bohemia; he was a pupil, on the horn, of the celebrated Punto. He published, about the year 1802, several operas of music for his instrument, at Leipsic.

MALCOLM, ALEXANDER, published at Edinburgh, in the year 1721, "A Treatise of Music, speculative, practical, and historical." This work is divided into fourteen chapters. The first chapter contains an account of the object and end of music, and of the nature of the science. The author begins by explaining the nature of sound. He then inquires into the various affections of sounds, so far as they relate to music, of which he makes two divisions; first, the knowledge of the *materia medica;* secondly, the art of composition. The second chapter treats of tune, or the relation of acuteness and gravity in sounds. The third chapter contains an inquiry into the nature of concord and discord, and is concluded with a relation of some remarkable phenomena respecting them. The fourth chapter is on the subject of harmonical arithmetic, and contains an explanation of the nature of arithmetical, geometrical, and harmonical proportions, with rules for the addition, subtraction, multiplication, and division of ratios and intervals. The fifth chapter contains the uses and application of the preceding theory, explaining the nature of the original concords, and also of the compound ones. The sixth chapter explains the geometrical part of music, and the method of dividing right lines, so that their sections or parts, one with another, or with the whole, shall contain any given interval of sounds. The seventh chapter treats of harmony, and explains the nature and variety of it, as it depends upon the various combinations of concording sounds. The eighth chapter treats of concinnous intervals, and the scale of music; and in this are shown the necessity and use of discords, and their original dependence on the concords. It explains further the use of degrees in the construction of the scale of music. The ninth chapter is on the mode or key in music, and of the office of the scale of music. The tenth chapter treats of the defects of instruments, and the remedy for these in general, by means of sharps and flats. This chapter is concluded by a general approbation of the semitonic division, and the present practice of tuning the organ or harpsichord, corresponding as nearly to that as the judgment of the ear will allow. As to the pretences of nicer kinds of musicians, he demonstrates that they tend to introduce more errors than those under which the present system labors. The eleventh chapter describes the method and art of writing music, and shows how the differences in tune are represented. Under this head the author explains the nature and use of the clefs, and the nature of transposition. He explains, also, the practice of solmization. Lastly, he enters into an examination of Salmon's proposal for reducing all music to one clef, as delivered in his "Essay to the Advancement of Music," of which he approves. The twelfth chapter is on the time or duration of sounds in music. The thirteenth chapter contains the general rules and principles of harmonic composition. These are such as are to be found in almost every book on the subject of musical composition. The account given, in the fourteenth chapter, of the ancient music, is, considering its brevity, very entertaining and satisfactory. In a short history of the improvements in music, which makes part of this last chapter, the author particularly notices the reformation of the ancient scale of Guido, and adopts respecting it the sentiment of a very ingenious man, who says that it is "*crux tenellorum ingenorium.*"

In the comparison between ancient and modern music, the author gives a decided preference to the latter; and on the controverted question, whether the ancients were acquainted with music in consonance or not, he cites a variety of passages from Aristotle, Seneca, and Cassiodorus, to determine the negative.

This work is replete with musical erudition; and, extensive as the subject is, the author has contrived to bring into consideration all the essential parts of the science. His knowledge of mathematics has enabled him to discuss, with great clearness and perspicuity, the doctrine of ratios, and other abstract speculations, in the language of a philosopher and a scholar. In short, it is a work from which a student may derive

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great advantage; and it may be justly deemed one of the most valuable treatises on the subject of theoretical and practical music that is to be found in any of the modern languages.

MALETTI, JEAN DE. A French composer of the sixteenth century, born at St. Maximin, in Provence. He published "*Amours du Ronsard à huit parties*," Paris, 1578.

MALIBRAN, MADAME, afterwards MADAME DE BERIOT. The following account of this great singer is abridged from the London "Musical World," September, 1836.

Maria Felicia was the eldest daughter of Manuel and Joaquina Garcia, and was born in Paris in the year 1808. Both her parents being Spaniards, she naturally acquired a knowledge of their native language; and at the age of eight years being brought over to England, where she continued, without intermission we believe, for nearly nine years, her familiarity with the English language may be readily accounted for. Circumstances enabled her to attain to considerable proficiency in German; and as for Italian, the language of the land of melody, her professional duties rendered its attainment a necessity, and her constant intercourse with the performers at the King's Theatre, together with her almost miraculous memory, an affair of intuition. To the question of a person who had heard her conversing with equal idiomatic propriety and freedom in several languages, "which was really her native country," expressing at the same time his admiration of her great facility, she replied, "I was born at Paris, in the parish of St. Pierre; my father, as you know, was a Spaniard; therefore French and Spanish I learned as every child learns a language; early I came to England, and after residing here some years, where I studied your language closely, I went to the United States;" one of her indescribable looks accompanied this part of her narrative; "there my English was kept up — not, I believe, improved; the Italian Opera House has been the cradle in which I was nursed; and German I have acquired, that I might grasp and enjoy its musical wealth. That I may speak it with facility, and every day, my servant is a German. There, that is the history of my being so learned."

Shortly after her going to England, she was placed for education in the convent at Hammersmith; where, by the petting of her teachers and elder schoolfellows, and her own native vivacity and wilfulness of character, (for she always contrived to have her own way,) she ran the risk of being completely spoiled. The rugged discipline of her father, however, who appears, by report, to have been the personification of a tornado, changed the face of those halcyon days. She was taken home, and her musical education commenced; and a stern time poor little Maria had of it. A person, who knew Garcia, gave a ludicrous description of his behavior towards his family. Upon one occasion, when they were alone, and Garcia desired to give his visitor an idea of some piece he had composed, he roared out with the voice of a bashaw, or camel driver, "*La Famiglia!*" and in trooped wife, son, and daughter. The composition was performed, and they "vanished like hail stones." There are others, also, who remember a performance at the Catholic chapel in Warwick Street. The tribe of Garcia were to sing an offertorium composed by the patriarch; and a fearful wailing the poor things made of it; when the father, unable to endure the noise, ramped into the arena, and bore all before him with his furious blare.

In the London opera season of 1825, a disappointment occurring in one of the performances, on account of the return of Madame Pasta to Paris, Garcia offered the services of his daughter; and she accordingly made her *début*, on the 7th June, 1825, (being under seventeen years of age,) in the part of Rosina, in "*Il Barbiere di Siviglia*." Although, as might be expected, the performance was marked with crudities, yet, in the midst of these, such signal indications of genius betrayed themselves, that many prognosticated her future vocal supremacy. She also appeared with great success in "*Il Crociato in Egitto*," on its introduction in England. Previously to her appearance in public, she had attracted much notice at the private concerts of his majesty George IV., Prince Leopold, the Dukes of Devonshire and Wellington, the Marquis of Hertford, Sir George Warrender, Lady Copley, and other distinguished patrons of music. In the following autumn, she received an engagement as one of the principal singers at the York Festival, where she sang, among other pieces, and indifferently, the "*Una voce poco fa*," and "Rejoice greatly," in the "Messiah." The "*Alma invitta*," from Rossini's "*Sigismondo*," was said to be her best performance at that festival. And, at the close of the season, she went with her father to America, who had embarked in the speculation of transplanting the Italian opera in the new world. The soil destined to receive the exotic was that of New York; and the first piece represented was on the 29th November, 1825 — the one in which our youthful heroine made her *début* in London. This was followed by "*Tancredi*," and "*Otello*," she again playing the part of Desdemona. If report be true, her father at no time appears to have fully appreciated her talents; for he would, even in her latter years, when she was spoken of in terms of admiration, rejoin, "There is a younger sister, who is a greater genius than she."

The young Maria's success in America was extraordinary. We perfectly remember the delirium of admiration into which the New York writers were thrown, in speaking of her fresh and beautiful voice — to them miraculous; her amazing vivacity, which mystified them; and her condescension. Their delight, too, in recording her Irish encores, — singing a second air, when required to repeat the first. Notwithstanding her popularity, however, the speculation is said to have failed, and the family to have been involved in difficulties. At this juncture, the young creature, still under age, was married to Monsieur Malibran, a merchant and banker, with the reputation of being a rich man. The union was in every respect a disastrous one, the least of which consisted in the disparity of their ages, he being twenty years her senior; but in consequence of irregularity of conduct on his part, and which she, with her native energy and generosity, endeavored by professional exertions to repair, he became insolvent, and was finally imprisoned for debt. At this juncture, she voluntarily resigned, for the benefit of her husband's creditors, all the provisional claims which had been settled upon herself, as her marriage dowry.

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This single act of her life should have rescued her from the subsequent charges of being extortionate and grasping. The act itself being fulfilled in a country essentially commercial, produced such a manifestation in her favor, that, at any subsequent period of her life, had she again visited America, she would have returned loaded with wealth. This epoch in her life, and for some years afterwards, was marked with uncommon mental suffering.

Being now released from paternal domination, and a separation having taken place between herself and husband, Madame Malibran returned to Europe, and made her appearance in the French capital, on the 8th May, 1827. Notwithstanding the fame which had preceded her, she created an immense sensation. She was thrown entirely upon her own resources, and her energy and ambition were commensurate with these. She suddenly expanded into a first-rate actress and singer. A French critic, describing her first appearance in "*Semiramide*," at this time, says, "If Madame Malibran *must* yield the palm to Pasta in point of acting, yet she possesses a marked superiority in respect to song." In the same season, her performance of Desdemona created a strong sensation, from its display of deep feeling and fine acting. This was in her nineteenth year, and when the performance of Pasta was fresh in the recollections of her audience. In February, 1829, Mme. Malibran and Mlle. Sontag appeared for the first time together.

Her next engagement was at the London Italian Opera, where she appeared on the 21st March, in the famous season of 1829. Her range of characters at that period were, Desdemona, (the first character she performed in upon her return,) Rosina, Semiramide, Romeo, Tancredi, Ninetta, and Zerlina. To the last of these, which she performed on the 28th of May, 1829, she gave a completely new reading, playing it with all the exuberance of a boisterous rustic. The "exclusives" denounced the attempt as being vulgar: well may it be said that there is no vulgarity like the squeamishness of the excessively genteel. With the commonplace, her lot was the same as that of all original and independent minds: what they cannot sympathize with, they underrate. It is sufficient for the fame of Madame de Beriot, that from the moment she demonstrated unequivocal talent, she secured the undivided preference of all the most eminent members of her profession; and to the day of her death, we believe that she maintained this station in their esteem against all her competitors.

On the 25th of April, in the same season, she sang her first song at the Ancient Concerts. It was, we believe, the "*Ho Perdito*" of Paesiello. A contemporary critic — no friend, for he lost no opportunity, at any time, of depreciating her merits — says of her performance on this occasion, "To great flexibility of voice she adds a delicacy of expression we have seldom heard equalled, and her lower tones are as soft and melodious as the upper notes of her voice; nor is there any apparent effort or strain in producing that articulation by which every one of them is distinctly heard. When to these perfections we add great feeling, we think we have said enough." Her first performance at the Philharmonic Concert was, we believe, on the 8th June, 1829, the last of that season, when she sang, "*Nacqui al affanno*," from the "*Cenerentola*;" and, with Mademoiselle Sontag, the "*Ebben a te ferisci*," from Semiramide. The performance was described, at the time, as being "a high treat, and which would long be remembered." In the same month she first appeared in the character of Fidalma, in the "*Matrimonio Segreto*." She was engaged at the Chester Festival of 1829, where, for the first time, she took the rank of *prima donna*, when she sang, "O, had I Jubal's lyre," "Praise the Lord," and "Rejoice greatly;" which pieces, from her not yet having made herself sufficiently acquainted with the style of Handel, were pronounced at the time to be unsuccessful efforts. In the "*Deh parlate*" of Cimarosa, she is described as exhibiting the very triumph of profound and touching expression. At the Gloucester Meeting in September, she sang the "*Ombra adorata*," from Zingarelli's "*Romeo*," with other pieces; and at Birmingham, in the following month, she shone forth in great power. The old musicians said that Handel's "Holy, holy Lord," had never been so finely sung since the days of Mara. Who that heard can forget her last singing of it? Here, too, she sang, for the first time, the "*Non più di fiori*" of Mozart, Willman accompanying.

In a month from this time she made her reappearance in Paris, in the part of Ninetta in "*La Gazza Ladra*," and upon her entrance was received with deafening shouts. "So enthusiastic was the cheering," say the French papers, "at the commencement of the cavatina '*Di piacer*,' that the lady was unable to give that piece with the wonted effect, her voice being manifestly tremulous from emotion." In the succeeding January she assisted at the benefit of Sontag, who selected for the occasion the first act of "*Semiramide*," and the second of "*Tancredi*;" Malibran taking the part of the latter. At the conclusion of the performance, crowns and bouquets were abundantly thrown upon the stage.

On the 28th of April, 1830, she reappeared at the Ancient Concerts, (the seventh in succession,) when she sang the "*Ombra adorata*," and the duetto from Cimarosa's "*Gli Orazzi*," "*Svenami omai*," with Donzelli; also in the "*Placido è il mar*," from the "*Idomeneo*." The "*Harmonicon*," upon this occasion, bounteously awards her the praise of being "a *pleasing*, unaffected singer." At the last concert of that season (May 5, 1830) she sang the "Holy, holy Lord," "*Non più di fiori*," and the "*Deh prendi*," from the same opera, ("*La Clemenza*,") with Miss Paton, now Mrs. Wood. At the sixth Philharmonic Concert (May 17, 1830) she repeated the "*Non più di fiori*;" and sang, with Mr. H. Phillips, "*Bell' imago*," from the "*Semiramide*."

On the 13th of March, 1830, she played "*Fidalma*," for two or three nights, upon the celebrated first appearance of Lablache in London, and we perfectly remember, in the trio "*Lei faccio un inchino*," the effect she produced upon the whole house, by her descending run of the double octave.

On the 29th of April she appeared, for the first time, in the character of Angelina, in Rossini's "*Cenerentola*," but with no remarkable success.

At the ninth Ancient Concert, in the season of 1830, (May 12,) Mme. Malibran introduced the song, "*Il caro ben*," from Sacchini's "*Perseo*." The objection made to her performance of this

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air, which demands much expression and manifestation of feeling, was that she encumbered it with florid ornament. In the same month, "*Gli Orazzi e Curiazzi*" (Cimarosa) was revived; and our heroine appeared, we believe, for the first time, in Orazzia. The performance was distinguished by the grandest efforts, both in singing and acting, particularly in the last scene, when she denounces her brother for having slain her lover. Few persons, who witnessed the countenance and attitude of that extraordinary woman upon the occasion, *can* forget it.

At the Worcester Festival, which took place on the 14th, 15th, and 16th of September, and the Norwich, on the 21st, 22d, 23d, and 24th of the same month, we find her still engaged, but not producing with effect any piece of novelty, if we except the duet "*Vanne*," from Mercadante's "*Andronico*," and which she, with Mme. Stockhausen, sang very admirably. At the Liverpool Festival, in October the 5th, 6th, 7th, and 8th, she performed, among other pieces, the "*Gratias agimus*" with Willman; the "*O salutaris*" of Cherubini, which was magnificently sung; and, with Mrs. Knyvett, Marcello's psalm, "*Qual annelante*." The last time she sang this duet was at Manchester, with her young favorite, Clara Novello, when the audience could scarcely be restrained, by the sacredness of the place in which it was performed, from an open demonstration of applause.

After the conclusion of the three festivals this year, for which she received nine hundred guineas, Madam Malibran returned to Paris, and again met with a wonderful reception in the part of Desdemona. A foreign critic, upon this occasion, says, "It is evident that her voice acquires power by exercise. She is often betrayed into faults by the consciousness of this power; but the ardor of her mind, her bold inspirations and ever-active intelligence, cause them to be overlooked. Faults of this kind are offensive only to severe taste, and qualities like these awake our sympathy, and powerfully move us: now, emotion is the grand end and object of the arts. We said that her voice acquires power; it does so; but does she act wisely in forcing it to fulfil the double function of soprano and contralto? The variety of effects she is enabled to produce, by the adroit management of so great a compass of voice, is astonishing; but it may be safely predicted that the day is not far distant when she will be obliged to restrict herself to the lower range of her voice. But if, like a rich spendthrift, she will be lavish of treasures which it were wise to husband for the future, there is no reason why we should not profit by a prodigality which later she alone may have cause to regret." This was in December, 1830: for more than five years subsequently she continued making these enormous demands upon her "stock in trade," and we all can testify how little it had diminished in extent, or depreciated in value; nevertheless, such had been her exertions for the last three years of her life, that she did not hesitate to confess privately her conviction that the organ could not retain its compass and brilliancy for two years longer; hence the excuse for the demand of what were deemed exorbitant terms at the theatres, festivals, &c. We hear much of the grasping nature of musicians; while every day, for articles of necessity, the retail dealers make a profit of four hundred or five hundred per cent. Let us bear in mind the gains of a retail druggist, when we complain of the overreaching of singers, with their fleeting and precarious capital.

Shortly after her appearance this season in the French capital, her husband (Malibran) suddenly pounced upon her, having "scented from afar his quarry" of her louis d'ors and guineas, and proposed to divide profits, which terms Madame Malibran refused to comply with, and justly: he had deceived her, and she was in no respect indebted to him, having waived her right in the property settled upon her, for the benefit of his creditors. Upon her performance in the part of Zerlina, at this time, the French critic says, "Since last year she has entirely changed her manner of representing this character; paying due respect to the delicious airs of Mozart, she now introduced but very few ornaments, and those were in the best taste."

In September, 1831, the opera season again commenced in Paris. In the intermediate period Madam Malibran appears to have remained in seclusion; at all events we have discovered no traces of her "whereabouts." But in December, 1831, we find her again upon the Parisian theatre, having succeeded Pasta. "*La Gazza Ladra*" was the opera selected for the occasion. In the first act, the accounts say that she lost her self-possession, owing to the extravagant greeting with which she was received. In the second act she recovered herself, and sang the duet, with Rubini, in the very finest style. "The two singers," says the critic, "vied with each other, until it appeared as if talent, feeling, and enthusiasm could go no farther." Immediately after this effort she was compelled by indisposition to withdraw for some time from the stage. In the autumn of 1832, we find her concluding an engagement with the manager of the theatre at Bologna, where she was to perform eighteen nights for the sum of £1440! And in August, or September, she made her appearance in the "*Teatro della Valle*," at Rome, in the character of Desdemona. Her engagement at Bologna commenced on the 13th of October, with "*La Gazza Ladra*;" and, after performing the eighteen nights, she proceeded to Naples, where her career was one continued and splendid triumph. At first the cognoscenti of Naples were inclined to question the justice of the unbounded praises that had been lavished upon the astonishing songstress, and to receive her with *sang froid*, and weigh her pretensions with all the coolness of determined critics; but she no sooner opened her mouth than all this was instantly converted into an enthusiasm of applause and admiration, to which the oldest frequenters of the opera remember no parallel. For seventeen nights the theatre was crowded at double prices, notwithstanding the subscribers' privileges were on most of these occasions suspended, and although "*Otello*," "*La Cenerentola*," "*La Gazza Ladra*," and pieces of that description, were the only ones offered to a public long since tired even of the beauties of Rossini, and proverbial for its love of novelty. But her grand triumph of all was on the night when she took her leave of the Neapolitan audience in the character of Ninetta: nothing can be imagined superior to the spectacle afforded by the immense theatre of San Carlo, crowded to the very ceiling, and ringing with acclamations and

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applause. Six times, after the fall of the curtain, was she called forward to receive the reiterated applauses and adieux of an audience which seemed unable to bear the idea of a final separation from its new idol, who had only strength and spirits left to kiss her hand to the assembled multitude, and indicate by graceful and expressive gestures the degree to which she was overpowered by fatigue and emotion. The scene did not even end within the walls of the theatre; a crowd of the most enthusiastic rushed from all parts of the house to the stage door, and as soon as the lady's sedan came out, escorted it, with loud acclamations, to the Palazzo Barbaja, and renewed their salutations as the charming songstress ascended the steps. Nothing can prove more decidedly the strong impression Madame Malibran made upon the Neapolitans than the fact that the next opera which was performed was received with the most mortifying coolness, though the opera itself, Donizetti's "*Esule di Roma*," was a standing favorite in Naples, and its various revivals for ten preceding years had till then been successful; although Lablache made his first appearance in it on his return to his native city, and Ronzi de Begnis, whose voice, action, and style had all improved considerably during a long retreat from the stage, performed the principal female character.

On the 1st of May, 1833, Madame Malibran made her *début* at Drury Lane in an English version of "*La Sonnambula*," and drew the town in admiring crowds, "*tickling* the ears of the groundlings" with the most provokingly admirable roulades. Shortly after, she undertook the part of Count Bellino in the "Devil's Bridge," but, as might have been anticipated, totally failed. It was performed but twice. On the 22d of the same month, she sang the "*Deh parlate*" of Cimarosa at the Ancient Concerts; also the "*Non più di fiori*," from "*La Clemenza*." In the latter air, the *Harmonicon*, after nibbling at her "unrestrained confidence in her own opinion," says very honestly, "The declamatory part of this was superb, though a little hurried; and the immense compass of her voice gave an effect to the air that, we are almost inclined to say, has never been equalled." This air she repeated at the subsequent Philharmonic, (June 10;) and on the 4th she made the most strenuous exertions to carry through a musical afterpiece called "The Students of Jena, or The Family Concert," the music by that learned musician and amiable man, M. Chelard, who was the conductor of the German company. During the last week but one of this month, she was engaged to sing at the Oxford concerts; but being taken ill, and led into the orchestra by Mr. Nicks, to convince the audience that she was really so, many of them, it appears, "were not sparing of their exclamations against her when they left the hall." In the last week of the same month, we find her engaged at the Cambridge concerts, where she repeated, among others, the great compositions so often recorded, viz., the "*Deh parlate*," and "*Non più di fiori*." In the early part of July she went for a night or two to the King's Theatre, performing in the opera of "*Cenerentola*." Her last appearance in England this season — so far, at least, as we have been able to ascertain — was at the Worcester Festival, which took place on the 24th, 25th, 26th, and 27th September. From this period till the 18th of March following, we lose all traces of the course she pursued; when at Rome we find her giving a concert for the benefit of a family in extreme indigence, and for whom she realized the sum of six hundred pieces of gold. Shortly after, this extraordinary woman made a second appearance in Naples, where she performed for forty nights — the terms of her engagement being £3200, with two benefits and a half. But her triumph, in this respect, occurred at Milan, where she appeared on the 5th of May, in Bellini's "*Norma*," with an unprecedented success, for twelve performances; and immediately after concluded an engagement with the manager of the "*Teatro della Scala*," Duke Visconti, at £18,000 for one hundred and eighty-five performances; viz., seventy-five in the autumn and carnival seasons of 1835–6; seventy-five in the same seasons of 1836–7; and thirty-five in the autumn of 1837. These were the highest terms ever offered to a theatrical performer since the days of luxurious Rome. Here, and at this time, it was that Madame Malibran received the distinguished compliment of having a medal struck in honor of her, executed by the celebrated sculptor Valerio Nesti. Around the head is the inscription, "*Maria Felicitas Garcia Malibran;*" on the reverse, "*Per universale consenso proclamata mirabile nel Azione e nel Canto; Milano*, MDCCCXXXIV."

The resemblance to the original is said to be striking. The "*Teatro San Carlo*," at Naples, next received her, where she sang a duet with her sister-in-law, Ruiz Garcia, in a new opera by Pacini, "*Irene, ossia l'Assedio di Messina*," and in Persiani's new opera, "*Inez de Castro*." On this occasion, the foreign journalist says, "she excelled herself;" adding, "Never did singer in this place excite such an effect."

Having concluded one series of her stipulated performances at Milan, in the early part of 1835, which was in the character of "*Norma*," and having been called for by the audience eighteen times during the progress of the representation, we find her on the following 20th of May, 1835, at the Ancient Concerts, (the sixth of the season,) singing the "*Qual annelante*," with her sister-in-law, and the old favorite, "*Non più di fiori*." The "Musical Library," in remarking upon the general performance, and the latter song in particular, says, with a generous enthusiasm, "The recitative and air from '*Tito*' she really makes her own. We can conceive nothing finer than such music, so sung, and so accompanied." It is needless to repeat that Willman, as usual, seconded her upon the occasion. On the 18th of the same month she reappeared for the season at Drury Lane, in "*La Sonnambula*." At the eighth Ancient Concert (June 3) the pieces allotted to her were the "*O salutaris*" of Cherubini, and the "*Che faro senza Euridice*," from Gluck's "*Orfeo*." The critic just quoted observes upon this occasion, that "Madame Malibran is indebted to Lord Burghersh for the two pieces allotted to her: the fine aria of Cherubini exhibited all the best qualities of her voice, and the scena from Gluck's "*Orfeo*" displayed her passionate style of singing to the utmost advantage." If the critic mean, by the term "indebted," that Lord Burghersh introduced Madame Malibran to Cherubini's motet, he is in error; for she sang it years before, at the Birmingham Festival, and by the recommendation of Vincent Novello, who first made her

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acquainted with that very beautiful composition. She then sang it with noble expression.

On the 15th of July, at Signor Benedict's concert, Madame Malibran and Mlle. Grisi sang for the first time together (as we believe) in public. The duet selected was "*Ebben a te ferisce*," by Rossini. The spirit of rivalry between the reigning favorites was as generous as it was strenuous; and all agreed that that particular composition had never been so admirably performed. The stay of Madame Malibran in this country, during the season of 1835, was comparatively short. The report went, and we believe correctly, that she suddenly made her appearance here for the principal, if not sole purpose of giving éclat to her sister-in-law's concert, in whose welfare she took an ardent interest; and before the commencement of the provincial festivals, she had returned to the continent to fulfil her several engagements. While she was at Milan the news arrived of the death of Bellini, the composer. Being touched with sympathy at the premature loss of that clever musician and very amiable man, her enthusiastic nature was excited, and she set on foot a subscription for the purpose of raising a tribute to his memory. By her exertions, the donations swelled to a considerable amount; at the head of which appeared her own name for twenty pounds. Bellini died on the 23d of September. On the very day of the same month, in the following year, Madame de Beriot herself left us. Both were, we hear, nearly of an age.

From the 11th of November, on which day she assisted at a concert in Milan, when the room was crammed to suffocation, we lose all record of her till the month of March, 1836, when, having moved the courts in Paris, and obtained a legal divorce from M. Malibran, she solemnized the marriage ceremony with Mons. De Beriot. They had previously lived together as husband and wife, from the year 1829 or 1830. The Queen of the French complimented Madame De Beriot upon this occasion, by presenting her a costly agraffe, embellished with pearls.

On the 2d of May following, she commenced her last engagement at Drury Lane. On the 9th of May, at the sixth Philharmonic, and on the 11th and 18th, at the fifth and sixth Ancient Concerts, we find her repeating the old favorites from Cimarosa's "*Sacrifizio d'Abramo*," and the "*Clemenza di Tito*," "*Deh parlate*," and "*Non più di fiori*." Her exertions, during this concert season, were so excessive as to keep the witnesses of them in continual astonishment. While the rehearsals of "The Maid of Artois" were going on from day to day — and Madame De Beriot's rehearsals were not so many hours of sauntering indifference — she would, immediately after they were finished, dart away to one or two concerts, and, perhaps, conclude by singing at an evening party. The same course was pursued during her performances of that arduous character;* and, unless we are mistaken, she sang at one of the Philharmonic Concerts, after having wrought wonders, both bodily and mentally, at Drury Lane. Well might Lablache say, "*Son esprit est trop fort pour son petit corps*." She had, indeed, "a little body with a mighty heart;" and both must have given way much earlier, had she not possessed the valuable faculty of being able suddenly to unbend and apply her mind to the most cheerful and even childlike amusements. She was an intrepid horsewoman, an elegant dancer, a pleasant caricaturist, a humorous compounder of charades and riddles; and, upon the slightest indication, she would put aside the trifle which appeared to absorb her whole attention, and engage with a fine enthusiasm in discussing the genius of Dante or Shakspeare, Raphael or Michael Angelo. No really *great* singer was ever indifferent to the charms of poetry and fine art.

At the close of the theatrical season of 1836, Madame Malibran withdrew to her estate near Brussels; and in the month of September returned to conclude her engagement at the Manchester and Liverpool festivals. The particulars of this last act of the eventful drama of her life are fresh in the world's memories.† She died at Manchester, England, September 23, 1836.

MALIMBA. A curious musical instrument used by the incas before the conquest of South America. It is formed of slats of wood, from ten to fifteen inches in length, which vary in breadth and in thickness. They are laid parallel upon two bamboo canes wrapped with plantain leaves, to which they are fastened with cords run through double holes in the centre of the slats. There are twenty-one of these slats in the instrument, and the tones embrace three complete octaves. The instrument is a very rude contrivance, yet when the slats are struck by a small ball of rubber, attached to supple handles or rods, they emit beautiful and delicate sounds. The tones are regulated by the length of the slats, the shorter ones yielding the sharper sounds. The instrument is tuned by sticking wax upon the ends of the slats, which sharpens the notes. The natives attain great proficiency upon the malimba; two generally play upon it at once. They have a contrivance which swells the notes to great loudness; this is done by suspending hollow tubes of wood immediately under each key, of the same length as the slats, varying as they do in size. The tubes are closed at one end, and suspended with the other, or open end, next the slats. Near the bottom a hole is bored in the tube and a thin piece of gut is spread over it, and made fast with wax. They have the same effect as a sounding board; and so powerful is the assistance of these tubes, that the *malimba* is heard a great distance. It is still much used by the Mexican Indians, at Susconusco, on the Pacific.

MALINCOLIA, or MALINCONIA. (I.) Melancholy.

MALVEZZI, CHRISTOFORO. Chapel-master at the court of the Medicis, in the middle of the sixteenth century.

MALZAT, JOHANN MICHAEL. In Traeg's "Musical Catalogue," Vienna, 1799, a number of manuscript works by this composer are mentioned, which are mostly written for the English horn, (obligato) or for the hautboy. They consist of "3 *Conzertirende Sinfon*;" "2 *Conzerte für Hoboe*;" "2 *Dergl. für das Engl. Horn*;" "2 *Dergl. für den Fagott*;" "1 *Dergl. fürs Violoncello*;" "*Septetto fürs Engl. Horn*;" "3 *Sestetti für Hoboe*;" "4

* The "Maid of Artois" was performed, for the first time, on the 27th May, 1836.

† They have been recorded in Nos. 29, 30, and 31, of the "Musical World."

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Quintetti, theils für Hoboe und theils für Flote;" "11 *Quartetti, in welchen das Hauptinstrument bald Flote, bald Hoboe, ein Engl. Horn oder Fagott ist;*" and "2 *Doppelkonzerte für Hoboe und Fagott.*"

MAN. The universal disposition of human beings, from the cradle to the death bed, to express their feelings in measured cadences of sound and action, proves that our bodies are constructed on musical principles, and that the harmonious working of their machinery depends on the movements of the several parts being timed to each other; and that the destruction of health, as regards both body and mind, may be well described as being out of tune. Our intellectual and moral vigor would be better sustained if we more practically studied the propriety of keeping the soul in harmony, by regulating the movements of the body; for we should thus see and feel that every affection which is not connected with social enjoyment is also destructive of individual comfort, and that whatever tends to harmonize also tends to promote happiness and health. There is every probability that a general improvement in our taste for music would really improve our morals. We should indeed be more apt to detect discords, but then we should also be more ready to avoid their causes, and should not fail to perceive that those feelings which admit not of cheerful, chaste, and melodious expression, are at war with both soul and body. A wholesome musical education is, perhaps, a necessary part of high religious cultivation; and it will be far more valuable to children than the catechistic familiarity with great truths, which, being committed to memory as a task, are, alas! too apt, forever after, to be associated with dark ideas, instead of directing the soul to the Maker of illuminated worlds.

MANCANDO. (I.) A word implying that the passage over which it is written is to be sung or played with a decreasing sound. See DIMINUENDO.

MANCHE. (F.) The neck of a violin.

MANCHICOURT, PIERRE, a native of Bethune, and director of the music in the cathedral church of Dornick, who flourished about the year 1580, was a composer of songs and motets. From his compositions that are yet extant, he seems to have been not only a dry but a clumsy contrapuntist.

MANCINELLI, DOM., an Italian composer, published much flute music in Paris, London, and Berlin, about the year 1775.

MANCINI, GIOV. BATTISTA, one of the most celebrated pupils of Bernachi, published at Vienna, in 1774, a work entitled "*Pensieri e riflessioni pratiche sopra il canto figurato.*" This book has been translated into French twice, in one volume, octavo, and is considered to be a publication eminently classical. Mancini died at Vienna in 1800, in the eighty-fourth year of his age. In the latter part of his life, he retired on a pension, as singing master to the court.

MANCINI, FRANCESCO, a pupil of Leonardo Vinci, was born at Naples in 1691. If not the heir of his master's talents, he inherited at least his manners and principles. He first studied his art in the Conservatory of Loretto, of which he became one of the directors, on the completion of his studies. He excelled as much in composition as in tuition. The numerous and excellent scholars, and the works he has produced, are so many proofs of his merit. Amongst his operas, both in the serious and comic style, "*Il Cavaliere Bretone,*" and "*Maurizio,*" are the most distinguished. The genius of Mancini was equally adapted to both styles. Brilliant, gay, light, and agreeable, full of truth and expression, he delighted in the comic opera; noble, elevated, grave, and even sublime, he charmed in the serious. The character of his melody, in both species, was always appropriate; and this propriety reigned alike in his airs and in his accompaniments. He composed but little; but the works which remain to us are marked by taste and delicacy, grace and truth. He continued the labors of his predecessors, with the view of making the school of Naples the greatest in Italy. Hasse regarded Mancini among the best masters of the art.

MANDINI, PAOLO, a singer at Venice in 1787, was at Paris in 1790, where he performed at the Opera Buffa with great success. His wife was also an excellent singer.

MANDOLINE, (F.), or MANDOLINO. A Spanish instrument of the violin species, the *cordatura* of which consists of four strings, and with frets like a guitar; it is tuned like the violin.

MANDURA. The name of a lesser kind of lute. See LUTE.

MANELLI, FRANCESCO, of Tivoli, composed the music of the first opera that was given at Venice in 1637; its title was "*Andromeda.*" In 1638 he gave there "*La Maga fulminata.*" The novelty of the singing, which replaced the declamation till then in use at Venice, had so great an effect, that the Venetians immediately began to build proper theatres for these performances. Manelli afterwards composed for them several other operas.

MANELLI, CARLO, a violinist at Rome, born at Pistoja, published there, in 1682, a work of sonatas for his instrument.

MANELLI, PIETRO. An Italian comic singer, towards the middle of the eighteenth century. His performances at Paris, in the buffo style of his country, are said to have prepared the French for a better style of comic music than they had previously practised.

MANENTI, GIOV. PIETRO, is ranked by Cerreto, in 1601, among the most eminent musicians.

MANFREDI, LUDOVICO. A minorite, and composer of church music, in the seventeenth century. Of his works have been printed "*Motetti,*" Venice, 1638, and "*Concerti à 5 Voci, Libro* 1, 2, 3, 4."

MANFREDI, FILIPPO, born at Lucca, was a pupil of Tartini. He published at Paris, in 1768, "*Six Solos pour Violon,*" Op. 1.

MANFREDI, MUTIO, an Italian composer, called *Il Formo Academico*, lived in the beginning of the seventeenth century. There have been printed of his works, "*Madrigali,*" Venice, 1606.

MANFREDINI, VINCENZO, chapel-master

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to the court of Russia, was born at Bologna, and studied composition under Perti and Fioroni. In 1755 he went to Russia, and in 1769 returned from that country, having amassed a considerable fortune. In 1775 he published a didactic work, of no great merit, under the title of "*Regole Armoniche.*" The rest of his compositions consist of sonatas for the harpsichord and violin, operas and motets, hardly any of which are known out of Russia.

MANGEAN. A French violinist at the *Concert Spirituel* at Paris, in 1750. He published, about the same time, several works of solos, duos, and trios for his instrument.

MANGONI, ANTONIO. A composer of the seventeenth century, born at Caravaggio, published "*Missa e Salmi,*" Milan, 1623.

MANICHORD. One of the names of a stringed instrument somewhat resembling a spinet.

MANICO. (I.) The neck of an instrument of the violin or guitar species.

MANIERE, EXUPERE DE LA, a professor of the harp and piano-forte at Paris, published there, in 1786, "*Sixième Recueil des Airs var. pour la Harpe,*" "*Septième Rec. ditto,*" and "*Premier Rec. de huit Préludes, troiz Chans. et Rom. Acc. de Harpe, Parol. et Mus. du même,*" Op. 9, 1785.

MANINI, an Italian dramatic composer, wrote about 1733 in Rome, for the theatre there.

MANKELL, a German musician, has made himself known by the following instrumental music: "*Serenata à deux Clarinett., deux Cors, et deux Bassons,*" 1799. "*Six petites Pièces très facil. pour deux Clar., deux Cors, un Basson, et un Fl.,*" 1799. "*Divert. à deux Clar., deux Cors, et deux Fag. Part. I.,*" Hamburg, 1800.

MANN, JOHANN CHRISTOPH. A professor of the harpsichord at Vienna, about the year 1766. He wrote much music for his instrument.

MANNI, GENARO. A Neapolitan musician, and nephew of D. Sarro. In 1751 he gave, at Venice, the opera "*La Didone abbandonnata,*" of Metastasio; and in 1753, "*Siroe,*" of the same poet. He retired from public life about the year 1780.

MANNI, DOMINICUS MARIA. A learned writer at Florence, in the beginning of the eighteenth century. He published "*De Florentinis Inventis Commentarius,*" Ferrara, 1731, in which he speaks of the part which Florence has taken in the invention of the opera.

MANO. (I.) The hand. *Mano dritta*, the right hand; *mano sinistra*, the left hand.

MANOIR, GUILLAUME DU, a celebrated violinist in the service of Louis XIII., was nominated by the king, in 1630, after the death of the violinist Constantine, *roi des violons, maître des ménétriers*, i. e., king of the violins, and master of the minstrels. He published "*Le Mariage de la Musique et de la Danse,*" Paris, 1604.

MANSARO, DOM. DELLO. A composer of the sixteenth century, many of whose works have been published in the "*De Antiquis primo libro à 2 Voci de diversi Autori di Bari,*" Venice, 1585.

MANUAL. (G.) The key board.

MANU DUCTOR. The name given by the ancients to the officiate whose province it was to beat the time with his hand, at public performances.

MANZIA, LUIGI DE. A musician and composer at Dusseldorf, about the year 1650.

MANZOLI, GIOVANNI, was born at Florence about the year 1725. Having attained much celebrity in Italy as a singer, he was engaged by Farinelli, in 1753, for the opera at Madrid, where he obtained a salary of one thousand six hundred ducats. In 1764 he went to England, and Dr. Burney thus describes his *début*: "The expectations which the great reputation of this performer had excited were so great, that at the opening of the theatre in November, with the pasticcio of '*Ezio,*' it was with great difficulty I obtained a place, after waiting two hours at the door. Manzoli's voice was the most powerful and voluminous soprano that had been heard on the English stage since the time of Farinelli; and his manner of singing was grand, and full of dignity. In this first opera, he had three songs, composed by Pescelli, in three different styles, all of which he executed admirably. The lovers of music in London were more unanimous in approving his voice and talents than those of any other singer within my memory.

"The applause was hearty, unequivocal, and free from all suspicion of artificial zeal: it was a universal thunder of acclamation. His voice alone was commanding, from native strength and sweetness; for it seems as if subsequent singers had possessed more art and feeling; and as to execution, he had none. He was, however, a good actor, though unwieldy in figure, and not well made; neither was he young when he arrived in London; yet the sensations he excited seem to have been more irresistible and universal than I have ever been witness to in any theatre." Manzoli had for his benefit "*Il Re Pastore,*" an opera, of which the music was chiefly by Giardini, and with the exception of the songs composed for Manzoli, had been performed in 1755. The public, however, were more delighted with this great singer's performance in "*Ezio,*" than in any other opera that was brought on the stage during his residence in England, which was only one season, at the end of which he returned to Italy, and was succeeded by Elisi, who went to London, for the second time, in the autumn of 1756. His last public appearance was at Florence in 1778.

MARA, MADAME, was born at Cassel in 1749. Her maiden name was GERTRUDE ELIZABETH SCHMAELING, and it is stated, on the authority of a foreign correspondent of Dr. Burney, that her early years were devoted to the study of the violin, which, as a child, she played in England, but quitted that instrument, and became a singer, by the advice of the English ladies, who disliked a "female fiddler." It may, therefore, have happened that to this prejudice we owe the delight experienced from the various excellences of one of the most sublime singers the world ever saw. Nor was the objection of the English ladies the only prejudice which she had to encounter; for, on her arrival at Berlin, at the age of twenty-four, Frederic the Great, King of Prussia, who affected as high a skill in music as

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in war, could scarcely be prevailed upon to hear her, his majesty declaring that he should as soon expect pleasure from the neighing of his horse as from a German singer. One song, however, convinced him of her ability, which he immediately put to the severest trial, by selecting the most difficult airs in his collection, and which Miss Schmaeling executed at sight, as perfectly as if she had practised each of these compositions all her life. Her earliest singing master was an old man of the name of Paradisi, and at fourteen she sang before the Queen of England with the greatest success. From 1767 to 1783, she passed through Germany and Switzerland; she visited Naples at a period subsequent to her appearance in England. Although it is related that Madame Mara's first impressions led her to songs of agility, yet her intonation was fixed by the incessant practice of plain notes. We know, from her own assurance, that to confirm the true foundation of all good singing, by the purest enunciation, and the most precise intonation of the scale, was the study of her life, and the part of her voicing upon which she most valued herself. Dr. Arnold told the writer of this article, that he had, by way of experiment, seen Mara dance, and assume the most violent gesticulations, while going up and down the scale; yet such was her power of chest, that the tone was as undisturbed and free as if she had stood in the customary quiet position of the orchestra.

The Italians say, that "of the hundred requisites to make a singer, he who has a fine voice has ninety-nine." Madame Mara had certainly the ninety-nine in one. Her voice was in compass from G to E in altissimo, and all its notes were alike even and strong; but if we may be permitted to supply the hundredth, she had that also in a supereminent degree, in the grandest and most sublime conception. At the early age of twenty-four, when she was at Berlin, in the immaturity of her judgment and her voice, the best critics admitted her to have exceeded Cuzzoni, Faustina, and indeed all those who had preceded her. One who had heard Billington and Catalani, said, "We still believe, that, in majesty and truth of expression, (that term comprehending the most exalted gifts and requisites of vocal science,) Mara retains her superiority. From her we deduce all that has been learned concerning the great style of singing. The memory of her performance of Handel's sublime work, 'I know that my Redeemer liveth,' is immortalized, together with the air itself. Often as we have since heard it, we have never witnessed even an approach to the simple majesty of Mara: it is to this air alone that she owes her highest preëminence; and they who, not having heard her, would picture to themselves a just portraiture of her performance, must image a singer who is fully equal to the truest expression of the inspired words and the scarcely less inspired music of the loftiest of all possible compositions."

But Mara was the child of sensibility: every thing she did was directed to the heart; her tone, in itself pure, sweet, rich, and powerful, took all its various colorings from the passion of the words; and she was not less true to nature and feeling in "The soldier tired," and in the more exquisite "Hope told a flattering tale," than in "I know that my Redeemer liveth." Her tone, perhaps, was neither so sweet nor so clear as Billington's, nor so rich and powerful as Catalani's; but it was the most touching language of the soul. It was on the mastery of the feelings of her audience that Mara set her claims to fame. She left surprise to others, and was wisely content with an apparently, but not really, humbler style; and she thus chose the part of genuine greatness.

The elocution of Mara must be taken rather as universal than as national; for although she passed some time in England when a child, and retained some knowledge of the language, her pronunciation was continually marred by a foreign accent, and those mutilations of English words which are inseparable from the constant use of foreign languages during a long residence abroad. Notwithstanding this drawback, the impression she made, even upon uneducated persons, always extremely alive to the ridiculous effects of mispronunciation, and upon the unskilled in music, was irresistible. The fire, dignity, and tenderness of her vocal appeal could never be misunderstood; it spoke the language of all nations, for it spoke to the feelings of the human heart.

Her acquaintance with the science of music was considerable, and her facility in reading notes astonishing. The anecdote related above will prove how completely all music was alike easy to her comprehension. Perhaps she is indebted to her fiddle for a faculty at that time not very common. We have observed that all players on stringed instruments enjoy the power of reading and writing music beyond most others; they derive it from the apprehension of the coming note, or distance, which must necessarily reside in the mind, and direct the finger to its formation. The two branches of art are thus acquired by the violinist in conjunction; and to her knowledge of the violin we attribute Madame Mara's early superiority in reading difficult passages. Mara's execution was certainly very great; and though it differs materially from the agility of a later period, it may be considered as more true, neat, and legitimate, inasmuch as it was less quaint and extravagant, and deviated less from the main purpose of vocal art — expression. Mrs. Billington, with a modesty becoming her great acquirements, voluntarily declared, that she considered Mara's execution to be superior to her own in genuine effect, though not in extent, compass, rapidity, and complication. Mara's divisions always seemed to convey a meaning; they were vocal, not instrumental; they had light and shade, and variety of tone; they relaxed from or increased upon the time, according to the sentiment of which they always appeared to partake; these attributes were always remarkable in her open, true, and liquid shake, which was certainly full of expression. Neither in ornaments, learned and graceful as they were, nor in her cadences, did she ever lose sight of the appropriate characteristics of the sense of melody. She was, by turns, majestic, tender, pathetic, and elegant; but the one or the other, not a note was breathed in vain. She justly held every species of ornamental execution to be subordinate to the grand end of uniting the effects of sound sense in their operations upon the feelings of her hearers. True to this principle, if any one commended the agility of a singer, Mara would ask, "Can she sing six plain notes?"

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Madame Mara, in her day, was placed at the very summit of her profession, because, in majesty and simplicity, in grace, tenderness, and pathos, in the loftiest attributes of art, in the elements of the great style, she far transcended all her competitors in the list of fame. She gave to Handel's compositions their natural grandeur and effect, which is, in our minds, the very highest degree of praise that we can bestow. Handel is heavy, say the musical fashion mongers of the day. Milton would be heavy beyond endurance from the mouth of a reader of talents even above mediocrity. The fact is, that to wield such arms demands the strength of giants. Mara possessed this Heaven-gifted strength. It was in the performance of Handel, that her finer mind fixed its expression, and called to its aid all the powers of her voice, and all the acquisitions of her science.

Madame Mara left England in 1802, with powers astonishingly preserved, considering her long professional labors. Her last performance was on the 3d of June in that year, when Mrs. Billington sang a duet with her, a test of power from which she came off with undiminished reputation. Since that period, Mara resided principally in Russia, and at the conflagration of Moscow suffered severely in her property. Towards the close of the year 1819, or the beginning of 1820, she returned to London, and determined on presenting herself once more to the judgment of the English public, who had reverenced her name so highly and so long. She, consequently, had a concert at the Opera House; but her powers were so diminished that it proved unsuccessful. She died in Livonia, in 1833, at the age of eighty-four.

MARA, IGNAZ, was born at Teutschbrod, in Bohemia, where he also received his first musical education. He was chamber violoncellist to the King of Prussia, about the year 1755. He died in 1783.

MARA, JOHANN, son of the preceding, and husband of the celebrated Madame Mara, was born at Berlin in 1744. In the French Dictionary of Musicians, his death was stated to have taken place in 1789; but Gerber says that the account of his death in that year was what the Germans call *ship news*, and that he was, in 1799, still living near Berlin, in very low circumstances. Gerber adds, that he was never a very talented violoncellist, and that much of the praise formerly lavished on him was exaggeration. "Still," adds Gerber, "when I became acquainted with him in 1801, in Sondershausen, he still played an adagio of his own composition so well, that no orchestra need have been ashamed of him; and when, in his allegro, he missed now and then a note, it was not so much the fault of his hand, as of his instrument, which was a bad one. He conducted himself, during his stay here, like a sedate, well-informed, gentlemanly man; nor did he ever show the least symptoms of that inclination to intemperance, which has been the bane of his life. He was, however, in very great distress, notwithstanding his noble-minded wife furnished him, from time to time, with considerable sums of money. About this time," continues Gerber, "he went to Holland, where he indulged to such a degree his fatal inclination to drunkenness, that, after having lost every feeling of propriety, he was seen day and night in the lowest pothouses, playing the fiddle for sailors to dance; till at last death overtook him in the summer of 1808, and delivered him from his wretched existence, at Schiedam, near Rotterdam. Such was the melancholy end of a man possessed of talent, great knowledge of mankind, and formed by nature to have been an ornament to society.

MARA, CAJETAN, uncle to the preceding, was a composer and excellent organist. He was a monk of the order of St. Augustine, and chapel-master to St. Wenzel's Church, in the Newstadt, at Prague. He was born in 1719, and after having gone through his course of philosophy, &c., entered, in 1739, the order in which, after a few years, he became a priest. In the mean time, he was not idle as a musician, having previously been appointed chapel-master to the church of his order in his native city; thirteen years after which, he was called to Prague in the same capacity, in St. Wenzel's Church. Here he was unremitting in the study of the scores of the great masters, of which he copied no less than three hundred masses with his own hand; at the same time, he formed a great many pupils in thorough bass, and composed some music for the church and chamber. Ignaz Mara was not a little active in adding to his brother's collection of music. Thus this indefatigable man spent his time during nineteen years, till the Augustine Convent at Prague was dissolved, and he was compelled to return to his birthplace, where he was found, in 1788, by the worthy philosopher Dlabacz, lame from an apoplectic stroke. Dlabacz received the above particulars of his life from his own lips; whilst he added to him, that he greatly bewailed the sudden loss of his faculties to such an extent, as it deprived him of the power of pouring fourth his praises to his Creator on the organ.

MARAIS, MARIA. Born at Paris in 1656: he made so rapid a progress in the art of playing on the viol, that Sainte Colombe, his master, at the end of six months, would give him no further instructions. He carried the art of playing on this instrument to the highest pitch of perfection, and was appointed one of the chamber musicians to the king. He composed several pieces for the viol, and sundry operas. His works bear the marks of a fertile genius, united to an exquisite taste and judgment. This celebrated musician died in 1718.

MARASTONI, ANTONIO. An Italian organist and composer at Illasi, in the beginning of the seventeenth century. He published "*Motetti*," Venice, 1625.

MARBECK, JOHN, was organist to the chapel of St. George, at Windsor, and a person to whom church music is under great obligation. It is a common but mistaken opinion that Tallis was the first composer of the cathedral service of the church of England: Marbeck certainly preceded him in this labor; and in the original musical notes to the *preces*, the suffrages and responses were undoubtedly of his composition. His "*Te Deum*" is inserted in the first volume of Smith's "*Musica Antiqua*." The history of Marbeck, which has entitled him to a place in the Martyrology of the zealous and laborious John Fox, is

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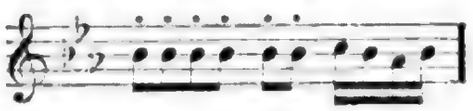
as follows. About the year 1544, a number of persons living at Windsor, who favored the reformation, had formed themselves into a society. Among them were Anthony Person, a priest, Robert Testwood, a singing man in the choir of Windsor, John Marbeck, and Henry Fulmer. On intimation being given that these persons held frequent and improper meetings, the Bishop of Winchester procured a commission from the king to search the suspected houses, and the abovementioned four persons were apprehended, and their books and papers seized. Among other things, there were found some papers of notes on the Bible, and an English concordance, in the handwriting of Marbeck. Upon his examination before the commissioners of the statute of the six articles, he gave the following account of himself. He said, respecting the notes, that as he was in the habit of reading much, in order to understand the Scriptures, it was his practice, whenever he met with any explanation of an abstruse or difficult passage, to extract it into his note book, and there place under it the name of the author. As to the concordance, he told them, that being a poor man, and not able to buy a copy of the English Bible, then lately published by Matthew, he had set about transcribing one, and had proceeded as far as the book of Joshua, when an acquaintance of the name of Turner, knowing his industry, suggested to him also the plan of writing a concordance, and for this purpose supplied him with a Latin concordance and an English Bible. He said, in conclusion, that by the assistance of these, as his papers would show, he had been able to proceed in his work as far as the letter L. The story seemed altogether so strange that the commissioners scarcely knew how to credit it. Marbeck, however, desired that they would so far indulge him as to take any words under the letter M, and give him his concordance and Bible, and he would endeavor to convince them of its truth. In a single day he filled three sheets of paper with the continuation of his work, and had got as far as the words given him would allow. His ingenuity and industry were much applauded even by his enemies, and Dr. Oking, one of the commissioners who examined him, said, that he "seemed to have been much better employed than some of his accusers." Neither his ingenuity nor his industry, however, could prevent his being brought to trial for heresy, along with his associates. Person and Fulmer were indicted for irreverent expressions concerning the mass; and the charge brought against Marbeck was for copying, with his own hand, an epistle of Calvin against it. They were all found guilty, and condemned to be burned; and the sentence was executed on all except Marbeck the day after the trial. Three of the witnesses on this trial were, however, afterwards accused and convicted of perjury. Marbeck, being a man of harmless disposition, was afterwards given up to the Bishop of Winchester, who, from his persecutor, became his patron. The Catholics held out to him many temptations, but he steadily refused to betray any of the persons with whom his party had been concerned; and at last, through the intercession of Sir Humphrey Foster, one of the commissioners, he obtained the king's free pardon. Having thus escaped martyrdom, he applied himself to the study of his profession; and not having been required to make any public recantation of his opinions, he indulged them in secret till the death of Henry VIII., when he found himself at liberty to make an open profession of his faith; and accordingly he finished, and in 1500 published, his concordance. He wrote also, amongst other things, "The Lives of Holy Saints, Prophets, Patriarchs, and others," published in 1574; "A Book of Notes and Commonplaces, with their Expositions, collected and gathered together out of the Works of divers singular Writers;" and "The Ripping up of the Pope's Fardels." The musical service composed by Marbeck was formed on the model of the Romish ritual, and first published in quarto, in the year 1550, with this title: "A Boke of Common Praier, noted." The Lord's prayer, the creed, and such other parts as were proper to be read, are written so as to be sung in a certain key or pitch, in a kind of recitative. To the other parts are given melodies of a grave and solemn construction, and nearly as restrained as those of the old Gregorian chant. These have each an harmonical relation with the whole, the dominant of each being in unison with the key note in which the whole is to be sung.

MARCATO. (I.) This term is expressed by a dot put over the head of a note, thus: —



implying that the note should be struck short, or *spotted* in a more light and tender manner; aiming at neatness rather than a sharp brevity. This effect is produced upon the violin by letting the bow rebound from note to note, including many in the same bow. This species of execution, when applied to the voice in quick and lofty passages, is one of its greatest beauties. To achieve this, a peculiar conformation of the vocal organs is necessary; contracting the upper part of the throat to the vowel tone of EA, as in the word *earth*, striking every note *separately*, with a delicate distinctness, and in the same breath.

MARCELLO, ALESSANDRO, elder brother to Benedetto, was of a noble family in Venice. He was educated according to his distinguished station in life, and was well grounded in the arts and sciences. Among the latter, he particularly studied mathematics, philosophy, and music. He resided constantly at Venice, where he held a weekly musical meeting, at which his own compositions were almost exclusively performed. These meetings were open to every distinguished stranger. The following of his works were printed, but all under his assumed name, Eterio Stinfalico: "*Cantate da Camera à Voce sola*," Venice, 1715. "6 *Concerti à due Fl. trav. o V. principali, due V. ripieni, Viola, ò Vc. Oblig., e Cembalo*," Augsburg, 1738. "*La Cetera, Concerti di Eter. Stinfalico, Academico Arcade, Parte Prima, Oboe* 1, *ò Traversiere col V. principale, publicati da Gio. Christiano Leopold*," Augsburg, 1738.

MARCELLO, BENEDETTO, a noble Venetian, was born in 1680. His father, Agostino Marcello, was a senator of Venice; his mother, Paolina, was of the honorable family of Capello. The male issue of these two persons were Alessandro, a son next to him, whose Christian name

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is unknown, and the above-mentioned Benedetto Marcello: Alessandro addicted himself to the study of natural philosophy and the mathematical sciences, as also to music, to which he attained to great proficiency; his younger brother, Benedetto, had been well instructed in classical literature, and having gone through a regular course of education under proper masters, was committed to the tuition of his elder brother, and by him taken into his house with a view to his further improvement in philosophy and the liberal arts. Alessandro Marcello dwelt at Venice; he had a musical academy in his house, held regularly on a certain day in every week, in which were frequently performed his own compositions. Being a man of rank, and eminent for his great endowments, his house was the resort of all strangers who came to visit the city. It once happened that the princes of Brunswick were there, who, being invited to a musical performance in the academy above mentioned, took particular notice of Benedetto, at that time very young, and, among other questions, asked him, in the hearing of his brother, what were the studies that most engaged his attention. "O," said his brother, "he is a very useful little fellow to me, for he fetches my books and papers, the *fittest* employment for such a one as he is." The boy was nettled at this answer, which reflected as much upon his supposed want of genius as his youth; he therefore resolved to apply himself to music and poetry; which his brother seeing, committed him to the care of Francesco Gasparini, to be instructed in the principles of music; for poetry he had other assistances, and at length became a great proficient in both arts. In the year 1716, the birth of the first son of the Emperor Charles VI. was celebrated at Vienna with great magnificence; and upon this occasion a serenata, composed by Benedetto Marcello, was performed there with great applause. Two cantatas of his, the one entitled "*Il Timoteo*," the other "*La Cassandra*," are also much esteemed. Marcello, after this, composed a mass, which was highly celebrated, and was performed for the first time in the church of Santa Maria della Celestina, on occasion of Donna Alessandro Maria Marcello, his brother's daughter, taking the veil in that monastery. He also set to music "The Lamentations of Jeremiah," the "Miserere," and the "Salve." These, with many other sacred compositions, he gave to the clergy of the church of Santa Sophia, and was at the pains of instructing them in the manner in which they were to be performed. For many years Marcello was a constant member of a musical academy held at the house of Agostino Coletti, organist of the church of the Holy Apostles, in which he always sat at the harpsichord, and by his authority, which every one acquiesced in, directed and regulated the whole performance. In the year 1724 were brought out the first four volumes of the "Paraphrase of the Psalms, by Giustiniani, in Italian, set to music for one, two, and three voices, by Benedetto Marcello;" and in the two subsequent years four more, including the whole first fifty of the psalms.

In the year 1726, this great work was completed by the publication of four volumes more, containing a paraphrase of the second twenty-five psalms; and, as an evidence of the author's skill in that kind of composition, and which some of the most eminent musicians have endeavored to excel, namely, canon, he has at the end of the last volume, given one of a very elaborate contexture.

Mattheson, of Hamburg, in a letter to Marcello, prefixed to the sixth volume, says that the music to some of the psalms had been adapted to words in the German language, and had been performed with great applause in the cathedral of that city. And we are further told, that for the satisfaction of hearing these compositions, the Russians had made a translation of the Italian paraphrase into their own language, associating it to the original music of Marcello, and that some sheets of the work had been transmitted to the author in his lifetime. At Rome, these compositions were held in the highest estimation by all who professed either to understand or love music. At the palace of Cardinal Ottoboni was a musical academy, held on Monday in every week, in which Corelli performed; at this musical assembly one of the psalms of Marcello made constantly a part of the entertainment; and for the purpose of performing there, the author composed to them instrumental parts. When the news of Marcello's death arrived at Rome, his eminence, as a public testimony of affection for his memory, ordered that, on a day appointed for the usual assembly, there should be a solemn musical performance. The room was hung with black, and the performers and all present were in deep mourning; Father Santo Canal, a Jesuit, made the oration; and the most eminent of the learned of that time rehearsed their respective compositions upon the occasion, in various languages, in the presence of the many considerable personages there assembled. Nor has England been wanting in respect for the abilities of this great man. Charles Avison, organist in Newcastle, had celebrated this work in an "Essay on Musical Expression," and had given out proposals for publishing, by subscription, an edition of it, revised by himself; but it seems that the execution of this design devolved on another person, John Garth, of Durham, who was at the pains of adapting to the music of Marcello, suitable words from the English prose translation of the psalms, with a view to their being performed as anthems in cathedrals; and with the assistance of a numerous subscription, the work was completed in eight folio volumes. Marcello was for many years a judge in the council of forty; from thence he was removed to the charge of proveditor of Pola, in Istria. Afterwards he was appointed to the office of chamberlain or treasurer of the city of Brescia. He died at Brescia in the year 1739, and was buried in the church of the fathers, Minor Observants of St. Joseph of Brescia, with a degree of funeral pomp suitable to his rank.

MARCESSO, BARTOLOMEO, an Italian composer, published motets for two and three voices, under the title of "*Sacra Corona*," Venice, 1656.

MARCH. A military air, played by inflatile and pulsatile instruments, to regulate the steps and to animate the minds of soldiers. The march, however, has long been adapted to every species of musical instrument, and some of the most celebrated compositions of the greatest masters are in this style; as the "March of the Priests"

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in Mozart's "*Zauberflöte*," the "Peasant's March" in Weber's "*Der Freischütz*," and, above all, Beethoven's "Funeral Marches." A march should be always composed in common time, with an odd crotchet or quaver at the beginning. It is usually quick for ordinary marching, and slow for grand occasions; but no general rules can be laid down for its composition.

MARCHAL, or MARECHAL, P. A. Probably a German, resident at Paris. In 1795, he began to publish there a "*Magazin de Musique*," from which the following pieces were published, by Imbault, between 1796 and 1797. "*Segadilla de l'Opéra de la Cosa rara, avec Var. pour P. F.*," Op. 9. "*Six Rondos pour le Clav. avec Acc. de Fl. ou Violon*," Op. 10. "*Marlborough en Var. pour P. F.*," Op. 11. "*Sonate favorite arrangée pour P. F. et Violon*," Op. 12. "*Duo Concertant pour le P. F. et Violon*," Op. 13.

MARCHAL, FRANÇOIS, master of the band of the thirteenth regiment of French light infantry, published, at Leipsic, "*Marche funèbre, exéc. à l'occasion de l'enterr. du Général Macon, pour P. F.*," and "*Pas redoublés Français et Walses, pour P. F.*"

MARCHAND, JEAN LOUIS, was a native of Lyons, and an organist of some church in that city. When very young, he went to Paris, and strolling, as by accident, into the chapel of the college of St. Louis le Grand, a few minutes before service was to begin, he obtained permission to play the organ; and so well did he acquit himself, that the Jesuits, taking pains to find him out, retained him amongst them, and provided him with every requisite to perfect him in his art. He died at Paris in 1732, aged sixty-three, and left, of his composition, two books of lessons for the harpsichord, which are greatly admired.

MARCHAND, H., pianist to the Prince of Thurn and Taxis, was born at Mentz in 1769. He was a pupil of Mozart and Winter, and gave a concert in 1798, at Hamburg, where he was ranked among the most tasteful and brilliant performers. He is probably the author of the following printed pieces: "*Dix Variat. pour le Clav. sur un Thème de Haydn*," Op. 1, Munich, 1800; and "*Marche des Marseillois, variée pour le Clav.*," Op. 2, Munich, 1802.

MARCHE. (F.) In harmony, a symmetrical sequence of chords.

MARCHESI, called also MARCHESINI, LUIGI, a celebrated Italian sopranist, was born at Milan about the year 1755. His first *début* on the stage was at Rome, in 1774, in a female character, the usual introduction of a young and promising singer, with a soprano voice and elegant person. In 1775 he performed the second man's part at Milan with Pacchierotti, and at Venice with Millico; but the same year he was advanced to the principal character at Treviso. In 1776 and 1777, he sung as first man at Munich and Padua; and in 1778 at the great theatre of San Carlo, at Naples, which is the post of honor of an opera singer. There he continued two seasons; and he since performed with increasing celebrity at Pisa, Genoa, Florence, Milan, Rome, St. Petersburg, Vienna, and Turin. The first opera in which he appeared on the English stage was the "*Giulio Sabino*" of Sarti, in 1788. The elegant and beautiful music of this drama did not obtain the applause which it deserved, and had already received in other parts of Europe. Marchesi's style of singing was not only elegant and refined to an uncommon degree, but frequently grand and dignified, particularly in his recitatives and occasional low notes. His variety of embellishments, and facility of running extempore divisions, were at that time considered truly marvellous. Many of his graces were new, elegant, and of his own invention; and he must have studied with intense application to execute the divisions and running shakes from the bottom of his compass to the top, even in a rapid series of *semitones* or half notes. Independently of his vocal powers, his performance on the stage was extremely embellished by the beauty of his person and the grace and propriety of his gestures. "We expected an exquisite singer," says Dr. Burney, "and were agreeably surprised by a fine actor." In 1790 Marchesi returned to Italy. He died at Milan, in 1829.

MARCHESI, TOMMASO, one of the most distinguished teachers in the Bolognese school of singing, and one of the cleverest of the most recent Italian church composers, was born in 1776 at Lisbon. In 1836 he was *maestro di capella* over not less than thirty-two churches in Bologna. From an eccentric peculiarity he would never offer any of his compositions to be printed.

MARCHETTO, of Padua, the celebrated commentator of Franco, and the first author who treated extensively of the chromatic and enharmonic genera, left two works, first, "*Lucidarium in Arte Musicæ planæ; inchoatum Cesenæ, perfectum Veronæ*," 1274, and "*Pomerium in Arte Musicæ mensuratæ*," dedicated to Robert, King of Naples, about the year 1783. These are the most ancient treatises that make mention of sharps, chromatic counterpoint, and discords. Several of the harmonic combinations proposed by Marchetto are still in use; others again have been rejected.

MARCIA, (I.,) or MARCHE, (F.) A march.

MARCOLINI, MARIETTA, began to be distinguished as a singer about 1805. Rossini composed several songs for her to sing in 1811 and 1812.

MARCOU, PIERRE, formerly chamber musician to the King of France, was, in 1798, one of the first violinists in the orchestra of the Théâtre Lyrique, at Paris. He published "*Elemens théoriques et pratiques de Musique*," London and Paris, 1781. He died in 1820.

MARCUORI, ADAMO, born at Arezzo, was chapel-master to the cathedral of Pisa. He died at Montenero in 1808.

MARCUS, JOACHIM, a German contrapuntist of the fifteenth century, published "*Sacræ Cantiones, 5, 6, 7, 8, 9, et plurium vocum*," Stettin, and a second edition, Leipsic, 1608.

MARD, TOUSSAINT RAYMOND DE ST., was born in Paris in 1682, and died there in 1757. The original title of his treatise is "*Réflexions sur l'Opera*," Haag, 1741, and is found in his "*Réflexions sur la Poésie en général*," a work which was republished at Amsterdam in 1749.

MARENZIO, LUCA. This ingenious, elegant, and, in his line, unrivalled composer, was born at Coccaglia, in the diocese of Brescia, in

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the early part of the sixteenth century. His natural inclination leading him very early to the composition of madrigals, like his contemporary Palestrina, he obtained an acknowledged superiority over all his predecessors; and the number, also, of his publications is prodigious. *Nine* books of his madrigals for five voices were printed at Venice between the years 1587 and 1601. Besides these, he composed six books of madrigals in six parts; madrigals for three voices; another set for five; and another for six voices, different from all the former; canzonets for the lute, "*Motetti à 4*," and "*Sacras Cantiones 5, 6, ac 7 Vocibus Modulandas.*" All these works were printed at Venice, and afterwards at Antwerp, and many of them in London to English words. (See "*Musica Transalpina*," two books; and "A Collection of Italian Madrigals, with English Words," published in 1589, by Thomas Watson.) In the madrigal style, Luca Marenzio was called, by his countrymen, "*Il piu dolce Cigno.*" He was some time chapel-master to Cardinal Luigi d'Este; and, according to Adami and others, was caressed and patronized by many princes and eminent personages, particularly by the King of Poland. Upon his return to Rome after quitting Poland, he was admitted into the Pope's Chapel; and dying in that city in 1599, he was buried in the church of St. Lorenzo, in Lucina. Peacham (see "Complete Gentleman," p. 101, edition of 1634) speaks of his *delicious aire and sweet invention in madrigals*, and says that "he excelled all others whatsoever, having published more sets than any author else, and without an *ill song*;" adding that his first, second, and third parts of Thyrsis, "*Veggo dolce il mio ben*," &c., are songs "the Muses themselves might not have been ashamed to have composed." To this we may readily subscribe, and will not dispute his stature, or the color of his hair, when he further tells us "that he was a little black man;" but when he asserts "he was organist of the Pope's Chapel at Rome a good while, where there *never was an organ*," we can no longer credit his report; nor is it likely, however great the musical merit of this little black man may have been, that the niece of any reigning pope could have been sent for to Poland, as Peacham tells us, with so little ceremony, in the character of lutenist and singer, in order to gratify the curiosity of his Polish majesty, and the affection of Luca Marenzio. In short, the whole account is compiled from hearsay evidence, and abounds in absurdities, and is so much the more incredible, as no other musical writers, eager as they were to record every memorial they could procure concerning this celebrated musician, have ventured to relate these strange circumstances. There are no madrigals so agreeable to the ear, or amusing to the eye, as those of this ingenious and fertile composer. The subjects of fugue, imitation, and attack are traits of elegant and pleasing melody; which, though they seem selected with the utmost care, for the sake of the words they are to express, yet so artful are the texture and disposition of the parts, that the general harmony and effect of the whole are as complete and unembarrassed as if he had been writing in plain counterpoint, without poetry or contrivance.

MARESCALCHI, LUIGI, a composer and proprietor of a music warehouse at Naples, studied counterpoint under Patre Martini, at Bologna. His principal works are as follows: "*Meleagro*," a ballet, Florence, 1780. "*I Disertori felici*," opera, Placenza, 1784. "*Andromeda e Perseo*," opera seria, Rome, 1784. "*Le Rivoluzioni del Seraglio*," ballet, Naples, 1788; and "*Giulietta e Romeo*," ballet, Rome, 1789. The authors of the French "Dictionary of Musicians" state that the Op. 7 of the engraved works of Boccherini, consisting of trios for two violins and violoncello, is really the work of Marescalchi, and nothing but a trading trick.

MARESCH, J. A., born in Bohemia in 1709, was the inventor of the hunting music performed on horns, which has been brought to such perfection in Russia. These horns are all of different lengths and curvature, but each of them is meant to produce only a single tone. To execute the most simple piece of harmony, or even a melody, at least twenty musicians are necessary; but the execution is not complete without forty performers, and often many more are employed. Each of them has only to think of his single tone, and to blow it in precise time, and with a force and shading proper to give effect to the passage. This music more resembles the sound of a large organ than any other instrument. In a calm and fine night, it has often been distinctly heard at above four English miles distance. It has, when far off, an effect analogous to that which is produced by the sound of the harmonica when near. He died at St. Petersburg, in 1794.

MARET, HUGUES. Probably a member of the society of *belles lettres* at Dijon, read to the society, and afterwards printed, "*Eloge Historique de M. Rameau*," 1767.

MARGRAFF, ANDREAS, singer in the school at Schwandorff, in the sixteenth century, and born at Eger, in Bohemia, published the 128th psalm, for five voices.

MARIA, D. JOAO DE ST., a Portuguese priest of the order of St. Augustine, and chapel-master of St. Vincente, in Lisbon, was born at Terona, in the province of Transtagana, and died at Grijo, in the convent of St. Salvador, in 1654. He left "*Tres Livros de Contraponto*," inscribed to King John IV. They are still to be found in the royal library at Lisbon.

MARIANI, GIOV. BATT., composed at Viterbo, in 1659, a beautiful opera entitled "*Amor vuol Gioventù*."

MARIN, FABRICE, a French composer of the sixteenth century, set to music for four voices some poetry of Ronsard, Baif, Jamin, and Desportes, which was published at Paris in 1578.

MARIN, GUILLAUME MARCEL DE, born in Guadaloupe in the year 1737, was of the family of the Marini, some of whom were *doges* of the republic of Genoa. M. de Marin went to Paris at about twelve years of age, and studied at the college of Louis le Grand. When fourteen years old, he embraced the profession of arms, and at fifteen devoted himself to the study of mathematics and music. He then undertook, without a master, the study of the violin, learned composition of Rameau, and at length placed himself under Gaviniès, as a finishing master for the violin. He composed a "*Stabat Mater*," which was published.

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MARIN, MARIE MARTIN MARTEL, VISCOMTE DE, son of the preceding, was born at St. Jean de Luz, near Bayonne, in 1769. He learned music of his father from the early age of four, and at seven composed a sonata for the piano. Nardini gave him lessons on the violin, and stated him to be his best pupil. He also studied the harp under Hosbruker, but after about thirty lessons, the pupil, apparently feeling an impulse to improve upon the style of his master, desisted from receiving further instructions, and continued his practice on that instrument entirely unaided. M. de Marin might have had rivals in his violin playing; but it is generally acknowledged that he was soon without an equal on the harp. In 1783 he was received and crowned by the musical academicians at Rome. He there extemporized on the harp, and followed up subjects for fugue, which were given to him, in a manner till then quite unknown on that instrument. He played on the harp at first sight, from the scores of Seb. Bach's fugues, and from those of Jomelli, and achieved on the harp what could scarcely be done by another on the piano-forte. Such an impression did his performance at the academy at Rome make on his audience, that the celebrated Corinna, who was present, rehearsed extemporary verses in his honor.

On his return from Italy, De Marin, then only fifteen years of age, commenced his military education at the cavalry school at Versailles. He quitted it at seventeen, as captain of dragoons, obtaining at the same time leave of absence to continue his travels; in the course of which the French revolution closed the doors of his country against him, and he was placed on the list of emigrants. He then proceeded to England, where his performance on the harp was universally admired.

M. de Marin has composed much music, chiefly for the harp, which has been published in Paris and London. Several of his compositions were so much esteemed by Clementi, that he arranged them for the piano-forte. We know not the exact period of M. de Marin's return to France, since which time, however, he has been no more heard on his instrument, but as an amateur.

MARINELLI, P. GIULIO CESARE, *da monte Cicardo Servita*, lived in the latter half of the seventeenth century, and wrote "*Via retta della Voce Corale, ovvero Osservazioni del Canto fermo*," Bologna, 1671. Buononcini, p. 11, c. 21, of his "*Musico Pratt.*," says, that in the third and fourth volumes of this work are to be found much information respecting the *canto fermo*.

MARINELLI, GAETANO, a dramatic composer from Naples, was, about the year 1790, in the Elector of Bavaria's service at Munich. Several of his airs in manuscript are well known to amateurs. He composed "*Litre Rivali, ossia il Matrimonio inaspettato*," opera buffa, Rome, 1784, and "*Gli Uccellatori*," opera buffa, Florence, 1785.

MERINI, ALESSANDRO, *Canonicus Lateranensis* and composer, flourished at Venice about the year 1556, where he published several works. Of these we can only mention "Vesper Psalms, for four voices," Venice, 1587, and "*Motteti à 6 voci*," Venice, 1588.

MARINI, BIAGIO, church and chamber composer, and also violinist, born at Brescia, was first chapel-master in the cathedral church of Brescia. He afterwards went to Germany, and held the same employment in 1624, in the service of the Count Palatine, who granted him the title of chevalier. The period of his return to his native country is not known. All that we know, from the *Cozzando Libraria Bresciana*, is, that he died in 1660 at Padua. Cozzando also mentions the following works: "*Arie, Madrigali, e Correnti à 1, 2, e 3 voci*," Venice, 1620; "*Salmi à 4 voci*." "*Musiche da Camera, à 2, 3, e 4 voci*;" "*Miserere à 2, 3, e 4 voci con V.*;" "*Compositioni varie, Madrigali à 3, 4, 5, e 7 voci con V.*;" "*Madrigali Sinfonie à 2, 3, e 4*." "*Arie à 1, 2, 3; Musiche à 1, 2, 3, 4, e 5, lib. 4, 5, 7*;" and "*Sonate, Canzoni, Passemezzi, Balletti, Correnti, Gagliarde, Ritornelli à 1, 2, 3, 4, 5, e 6*."

MARINI, CARLO ANTONIO, a violinist and composer for his instrument in the church of St. Maria Maggiore, at Bergamo, was born there, and flourished in the latter end of the seventeenth century. He published eight works, of which we can mention the following: "12 *Sonate*," Op. 3; "*Balletti à la Francese à 3*," Op. 5, Venice, 1699; "12 *Sonate*," Op. 6; "12 *Sonate à 2 V., Vc., e Cont.*," Op. 7; and "12 *Sonate à V. solo e Cont.*," Op. 8.

MARINI, GIOSEFFO, chapel-master at Pordenone, in the Venetian states, in the beginning of the seventeenth century, published "*Madrigali*," Venice, 1618.

MARINI, —— ——. A celebrated Italian *basso* now on the stage, and generally held to be second only to Lablache. He has sung in all the principal cities of Europe, and recently visited the United States and Havana.

MARINIS, GIOVANNI DE. A composer of the sixteenth century, of whose works mention is made in "*De Antiquis Primo Lib. à 2 voci de div. Autori di Bari*," Venice, 1585.

MARINI, GIOV. BATTIST., a Neapolitan chevalier and celebrated poet, born in 1569, resided some time at Rome, afterwards at Turin and Paris, and again in Rome. He died at Naples in 1625. Amongst other works, he wrote "*Diceria Sacre tre*," Turin, 1618 and 1620. The title of the second piece is "*La Musica sopra le Sette Parole dette da Christo in Croce*."

MARIO. "*Motetti del Dottor Mario libri 6*," Venice, 1649. Under this title, a printed work was found in the musical archives at Copenhagen. It was destroyed by the fire there in 1794.

MARIOTTELLUS, FULVIUS, a learned writer in the beginning of the seventeenth century, born at Perugia, published "*Neopædia*," Rome, 1624. This is an introduction to the sciences, and to music among the rest.

MARIOTTINI, chamber singer to the elector at Dresden, published there "12 *Lieder*," words by Blumauer, for the piano, Dresden, 1790. A specimen of this work is to be found in the fourteenth music page of the *Music. Correspondenz*, 1790. There are also known by this author "8 *Duettini p. 2 Sopr.*"

MARISSAL, ANTONIUS, *Baccalaureus Juris Pontificii* in the beginning of the seventeenth century, was born at Douay. He published "*Flores melodici*," Douay, 1611.

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MARONI, GIOV., chapel-master of the cathedral church at Lodi, where he was considered, in 1620, as an industrious composer, was born at Ferrara. He wrote a number of motets and madrigals.

MAROTTA, ERASMUS, Jesuit, and rector of *Colleg. Menensis*, was, at the same time, an able musician and composer, in the first half of the seventeenth century. He was born at Randazzo, a town in Switzerland, and was made a Jesuit in 1612, by which means he obtained the above situation. He died at Palermo in 1641. His published works are, "*Cantus pii musicis modulis expressi*," and "*Aminta*," a pastoral, the words by Torquato Tasso.

MARPALU, DE, a French philosopher of the seventeenth century. His name is found to the following two treatises: "*Traités de l'Origine de l'Harmonie, et de ceux qui l'ont inventée, de son usage et de ses effets.*"

MARPURG, FRIEDERICH WILHELM. The following account of this celebrated musician was published by Gerber, in the year 1814: "Marpurg, too, is gone, this venerable veteran amongst the literati of music! What tragic scenes have been presented to the Muses during the last ten years of the eighteenth century! Not one of these years has passed by without leaving the Muses in mourning. The unhappy effects of war on many of the chapels of the German princes I shall here pass over, especially as I have, in my 'History of Music for the Year 1794,' (see *Annalen Teutschlands des J.* 1794,) found, alas! but too much of such matter to render it requisite again to touch on the same subject. Death, then, has within this period snatched away from us our first professor in musical science, our Marpurg! and just at a time when he spontaneously, with a warm love for the arts, and with an experience of more than fifty years, had begun to write in his own manner, that is, rudimentally, fully, and with excellent arrangement, his 'History of the Organ,' a work well worthy the wish that he might have lived to complete it, and an undertaking to which I might myself have possibly contributed something. It was in November, 1793, when I passed five weeks at Berlin, that I was received in Marpurg's house almost daily, with the most friendly and hospitable attention. He then still showed the lively, jovial, and witty temper of youth; was corpulent, ate and drank well, and enjoyed perfect health. Only once, and just as he had returned from his lottery business, I found him reserved and dejected. 'My friend,' said he, 'we have had an unlucky day; we have lost much.' With the exception of this single instance, I found him every day more cheerful. When he had company he was the soul of it, and by ourselves our usual subject of conversation was ancient and modern music, dead and living artists. Many delightful hours have I passed with him in this manner. In one of those, he made me acquainted with the whole history of his life; but unfortunately the satisfaction which the enjoyment of his society procured me, as well as the many agreeable diversions and new subjects which presented themselves to me at every moment, in the beautiful and hospitable city of Berlin, allowed me so little time, that I could neither store these particulars in my memory, nor write them down. All that I can recollect is, that he was born at Seehausen, in Prussia, in 1718; that after his return from Paris, where he resided many months, he acted for some time as secretary to a minister at Berlin; that he afterwards resided some time in Hamburg, after which he was presented with the direction of the lotteries at Berlin. I found, on the long table in his study, a quantity of books dispersed about, and some detached leaves of music: from these I concluded that he still thought much of and wrote music. I once requested him not to leave his pen inactive, but to take it up again for the benefit of musical literature. 'Perhaps,' said he, 'I shall soon be able to publish another volume of "Legends."' I replied gratefully, which he seemed to observe, but never touched upon the subject again. On the day of my departure, he called his amiable daughter, then between fifteen and sixteen years old, to the piano, when she played a masterly grand sonata, by chapel-master Schutz, with an expression and firmness which denoted any thing rather than a female hand. After she had withdrawn from the instrument, the worthy man brought the bound copy of the second volume of his 'Chorals and Fugues,' and played to me himself a choral and part of a fugue, with those hands so long accustomed to labor for the benefit of the art; he then wrote a few flattering lines under the title, and presented me with the book as a remembrance. I parted from him with a heart greatly affected, full of love, esteem, and gratitude, and not long after was informed by my friends in Berlin how actively he was engaged in finishing his 'History of the Organ,' which was to be published in 1795. What might we not have expected on this subject from a Marpurg, if it had pleased Providence to grant him one year more of life! but I soon, alas! received the melancholy news that his faculties began visibly to weaken, and that probably he was laboring under consumption. His disease, whatever it was, exhausted so quickly the powers of life, that he died early in 1795.

"It was probably by his order," continues Gerber, "that Madame Marpurg, his excellent wife, every way so worthy of him, sent me the materials, writings, and drawings which he had prepared for his work on the organ. By this means I am enabled to give the reader further information respecting this worthy man's undertaking. None of the parts belonging to the history were left in a finished state, but in all of them important progress was made by the author. The treatise on the hydraulic instruments of the Greeks is beyond dispute the most learned part of the work, and at the same time the most advanced. It is treated in a manner indicative of the author's own ingenuity united to extraordinary learning. In his treatise on the first wind organs of the middle ages, I have found several interesting remarks, and much information on the history of the organs of modern times. He seems to have occupied himself particularly in explaining the construction and the notes of the French organs, for which purpose he appears to have had recourse to the great work of *Bedos de Celles*.

The following list contains the principal works of this celebrated author. Theoretical, "*Der kritische musicus and der Spree*, i. e., The critical musician of the Spree, fifty numbers 1749, &c. "*Die kunst das klavier zu spielen*," i. e., The art of playing the harpsichord, first volume in 1750;

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second volume, containing thorough bass, in 1755. This work was translated into French, and the third edition of the translation appeared in 1760. "*Anleitung zum klavierspielen.*" This is the second and improved edition of the preceding work. "*Abhandlung von der Fuge,*" i. e. Treatise on fugue, Part I., Berlin, 1753, and Part II, 1754. A French translation of it was published at Berlin in 1756. Kollman states this to be the most profound and masterly work of the kind in the German language. "*Historisch kritische Beyträge zur Aufnahme der Musik,*" in five volumes, octavo, published at Berlin between the years 1754 and 1760. "*Handbuch bey dem Generalbass, und der Composition,*" Berlin, 1755, 1760. Kollman says this work treats on harmony in a masterly manner, but according to Rameau's system, concerning which it is certain, that the more harmony is explained by it, the more perplexing it becomes. "*Anfangsgründe der theoretischen Musik,*" 1757. "*D'Alembert's systematische Einleitung, &c.,*" translated from the French, with notes, 1758. "*Anleitung zur Singkunst,*" 1759. "*Kritische Einleitung, &c.,*" 1756. "*Kritische Briefe über die tonkunst,*" Berlin, 1760 and 1763, in two volumes, each consisting of four parts. This work is, according to the compilers of the French musical dictionary, filled with interesting matter, and contains many dissertations from the pens of such great masters as Agricola, Kirnberger, &c. "*Anleitung zur Musik überhaupt, &c.,*" 1763. "*Sorgen's Anleitung zum Generalbass, &c.,*" 1760. "*Versuch über die musikalische Temperatur, &c.,*" Breslau, 1776. This work demonstrates different equal and unequal temperaments, by harmonical calculations; and to it is added an appendix on Rameau's and Kirnberger's fundamental bass. "*Legende einiger Musik-heiligen,*" Cologne, 1786. Practical works: besides a vast number of single songs, published either in his memoirs, his letters, or in the collections of German songs, he printed between 1756 and 1762, "Five Sets of Odes." Also the following: "*Raccolta delle più nuove Composizioni di Clavicembalo, per l'anno* 1756, and *Raccolta* 2, *per l'anno* 1757." "*Klavierstücke für Anfänger, &c.,*" three volumes, Berlin, 1762: the above is an interesting and useful work. "*Sei Sonate per il Cembalo,*" Nuremberg, 1756. "*Fughe e Caprici per Clavicembalo e per l'Organo,*" Op. 1, Berlin, 1777; and "*Fugensammlung,*" 1758. This collection of fugues contains the *chef d'œuvres* of Graun, Kirnberger, &c.

MARPURG, JOH. FRED., son of the preceding, was born at Hamburg in 1766. He was, in 1814, chamber musician to the Duke of Mecklenburg, at Ludwigslust, and had previously been first violin in the orchestra of the German theatre at Berlin, also employed by the count of Schwedt. He entered the service of the Duke of Mecklenburg in 1790; still, however, in 1791 he was giving several concerts at Hamburg; soon after which he seems to have given up solo playing, as his father, indeed, told Gerber in 1793. Probably the occupations required for his extensive musical duties did not allow him time for the cultivation of practical music.

MARQUE, AUGUSTE, a musician, and probably a performer on the piano, at Paris, published there, in 1798, "*L'Absence,*" a romance. "*L'Origine de la troisième Grace.*" "*Six Airs et Romances avec Accompagnement de Piano-forte.*" "*L'Amant trahi, Romance, avec Clavécin,*" 1802.

MARQUE, JOHANNES DE, a native of the Netherlands, was chapel-master to the King of Naples in 1616.

MARQUEZ, ANTONIO LESBIO, royal chapel-master at Lisbon, and born there, was not only considered one of the first contrapuntists of his time, but also by the publication of several oratorios, poems and other works, showed that he was possessed of extraordinary knowledge, not in music alone, but also in poetry and languages. He obtained, in 1698, his office of chapel-master, in the possession of which he died in 1709. Of his compositions there has only been printed, "*Vilhancicos que se cantaraõ na Ingreja de N. Senhora de Nazareth das Religiosas Descalças de S. Bernardo em as Matinas e Festa do glorioso S. Gonçalo,*" Lisbon, 1708. A great number of his other works, as masses, magnificats, miscreres, responsories, (all in manuscript,) are in the royal library at Lisbon, and highly esteemed.

MARSCHALL, SAMUEL, born at Dornick, in Flanders, in 1557, was a notary public, university musician, and organist, at Basil, where he was living in 1627, being then seventy years of age. He published "*Der ganze Psalter, H. Ambrosii Lobwassers, mit* 4 *Stimmen,*" Leipsic, 1594, and "*Psalmen Davids, Kirchengesang und Geistliche Lieder von Dr. M. Luther's und anderer Gottesgelehrten Männern gestellt, mit* 4 *Stimmen, verfertiget durch, &c.,*" Basil, 1606.

MARSCHNER, HEINRICH, a dramatic composer, was born at Zittau, on the 16th of August, 1795. In his earliest youth he displayed remarkable musical talents, so that he soon exhausted the learning of the teachers to whom he was committed. He subsequently entered the choir of the children of the Gymnasium, then under the direction of the celebrated Schneider, where he attracted the attention of the organist of Bautzen, who offered him a situation in the choir of his church; but Bergt (the *cantor* at Bautzen,) teaching him only Greek and Latin, instead of harmony, Marschner abruptly returned to Zittau, and devoted himself to developing, without assistance, the taste for musical composition which had tormented him from early childhood; here, in his leisure hours, he wrote every thing that came into his head — songs, motets, piano music; he attacked every thing, instructing himself only by his own mistakes. At this time he wrote a ballet, "*La Fière Paysanne.*" He afterwards found the opportunity of going to Prague, where Weber directed the opera at that time, (1812.) His condition as a Saxon subject compelled him, at the expiration of the armistice, to leave Prague, and he departed to Leipsic, placing himself under Schicht, to whose instructions he was much indebted. He also here became acquainted with Beethoven, Kozeluch, and Klein of Presburg. In 1821 he returned to Saxony, and chose Dresden as his residence, and here composed many of his operas, which gained him a high reputation; and here he became, in company with Weber and Morlacchi, director of the Dresden opera.

In 1826 he married Mlle. Marianne Wohlbruck, a well-known singer, and in the same year, on the death of Weber, being unable to succeed him as first director of the opera at Dresden, he

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sent in his resignation, and removed to Berlin, where Madame Marschner had most brilliant success on the stage. In 1827 they removed to Leipsic, where, in the next year, "*Le Vampire*," the most celebrated of his works, was produced; and in 1829 he produced "*Le Templier et la Juive*;" in 1830, "*La Fiancée du Fauconnier*." In this year Marschner was called to Hanover as maitre de chapelle to the king; and here he wrote, "*Le Château au Pied du Mont Etna*," and subsequently, in 1832, "*Hans Heiling*."

Fétis says of this composer, that "he cannot be denied the merit of being one of the successors of Weber who have shown the highest dramatic sentiment in his works. He succeeded not alone in serious drama, and is one of the very small number of German composers who, in attempting the comic, do not fall into the trivial. His melodies are expressive, but his manner of writing is negligent, and he often abuses the use of transitions. Still the author of the '*Vampire*,' the '*Templier*,' and of '*Hans Heiling*,' will leave no common name in the history of art."

His published works are, 1st. "*Der Holzdieb*." 2d. The overture and entr'actes to the drama "*Le Prince de Hombourg*." 3d. Overture and airs to the drama, "*La belle Ella*." 4th. "*Le Vampire*." 5th. "*Le Templier et la Juive*." 6th. "*Das Braut der Falkner*." 7th. "*Hans Heiling*." 8th. "Ten Collections of Songs for four male voices." 9th. "Twenty Collections of Songs, Romances, and German and Italian Airs for a high voice with piano accompaniment." 10th. "Quatuor for piano, violin, viola, and bass," Op. 36, Leipsic. 11th. "Trios for P. V. and Cello, besides a great number of Sonatas, Rondeaus, Fantasies," &c., &c.

MARSH, ALPHONSUS, was a gentleman of the chapel in the reign of Charles II. Various songs of his composition, as also of a son of his, having both his names, are extant in the "Treasury of Music," and other collections of that time.

MARSH, an English divine, who died a bishop in 1713, wrote a "Discourse on Acousticks." (See Hawkins, vol. iv. p. 443.)

MARSH, J., ESQ. This celebrated amateur was born at Dorking, in Surrey, in 1752, being the eldest son of Captain H. Marsh, of the royal navy, who, in 1758, removed with his family to Greenwich, on being appointed to command one of the royal yachts at Deptford. At this time the attachment of young Marsh to musical sounds began; he being so fascinated with the organ in the hospital chapel, then played by Lupton Relfe, that it was not without some degree of force he could be removed from the pew whilst the last voluntary was playing, to which he was afterwards only reconciled by being reminded, that by not staying till it was finished, he should hear it all the way he went down stairs. That he had an innate musical ear, may be evinced by the following circumstance. Having been sent, when in his eighth year, to Greenwich Academy, he then went with the other boys to the parish church, where, besides the organ, his attention was invited to the bells, of which he had heard there were eight. It being, however, the custom, as soon as the chiming to church had ceased, to raise the *little* bell, and to begin tolling the largest when the minister entered the church, by comparing the two sounds of these together, he perceived they exceeded the *octave*, and, in fact, formed the interval of a *tenth* — not that he had then ever heard or was aware of there being any such terms. On his mentioning his discovery, that the peal consisted of ten bells, to some of the boys, it was quite unintelligible to any of them how he could possibly ascertain this without hearing them all together and counting them. The fact, however, turned out to be just as he had inferred. In the summer of 1761, his father being despatched in the Catharine yacht to Helvoetsluys, to bring back the Dutch ambassador, he took his son with him, where, in a trip to Amsterdam, they were gratified with hearing the famous organ at Haerlem, which made an impression on the boy never to be eradicated. As a few of the boys at his school learned to scrape a little on the violin, Marsh was now desirous of following their example; but his father, foreseeing that it would be apt to divert his attention from his other studies, wisely determined on not letting him learn till he had left school. He however, whilst there, from the simple inspection of a ballad, set to music, that came in his way, discovered the method of musical notation, and wrote a song he then occasionally sang, in similar notes, which his father, who played a little on the flute, told him was accurately written, except that, not then knowing any thing of the time table, he had made the notes all crotchets.

Having left school at the end of the year 1766, his father, who then resided at Gosport, consented to his learning, not indeed on the organ, which he would have preferred, but on the violin, as being a portable instrument, and with which he could accompany his sister, then learning on the pianoforte. Having practised this for a year, under the tuition of Wafer, the organist, he accompanied his master to a weekly practice of amateurs and others, where he began taking a ripieno part at sight, which he soon also did at the concerts at Portsmouth. Hearing there the popular concertos of the ancient school, and the then modern symphonies of Abel, Bach, &c., he now began attempting to compose pieces in both styles, and showed them to his master, when he gave him a few hints as to the avoidance of consecutive fifths and eighths, which, with a year and a half's tuition on the violin, was all the musical learning of any kind he ever had, being sent, in August, 1768, to Romsey, to be articled for five years to a solicitor there, where he was much disconcerted at finding no organ in the church, and, of course, no organist. Being now the chief musician of the place, the only method he had of obtaining any further improvement, during five years, was by occasionally attending and performing at the concert at Winchester, and the then annual oratorios there. In the year 1772, his father, then a captain in Greenwich Hospital, died; and, in 1774, the subject of our memoir married the daughter of Dr. Brown, a physician of Salisbury, who had then retired to Romsey; within two years after which, they all removed to Salisbury, where the fortnight subscription concerts were under the direction of Mr. Harris, (known by the name of Hermes Harris,) and were reckoned the best musical performances of the kind in the kingdom. There being several amateur performers in the orchestra, Mr. Marsh was immediately appointed to a respectable station in it, and had thus an opportunity of im-

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proving himself on the violin and tenor, and had a few manuscript symphonies he had then composed, so well executed, as to induce him to continue that style of composition. He also, by private practice of an evening, and sometimes on one of the church organs, acquired such a proficiency on the latter, as to be able occasionally to officiate for the organist at the churches of St. Thomas and St. Edmund; but finding the printed voluntaries he met with to be too difficult, and few of them to his taste in other respects, he began composing a series of short voluntaries, some of which he selected for his first set of voluntaries for young practitioners on the organ, published in 1791. On the death of Tewksbury, the leader of the concerts in 1780, Mr. Marsh was requested by Mr. Harris and the principal amateurs to take his place, which he continued to hold whilst he remained at Salisbury.

In August, 1781, by the death of Mr. Winchester, a tenant for life, Mr. Marsh became possessed of a landed estate in East Kent. He therefore, soon afterwards, quitted the dry and husky study of the law, to which he was never much attached, and, in 1783, removed with his wife and four children to his mansion house of Nethersole, near Barham Downs, which he immediately furnished with a large organ, placing it between the entrance hall and the dining parlor, with a front to each, and playable in both rooms. In the following winter the subscription concert at Canterbury was put under his direction, which he led all the time he remained there, and it was attended by the principal families in the neighborhood. Finding it, however, necessary to keep up a larger establishment at Nethersole than he could conveniently afford with his increasing family, he, after remaining three years, determined on disposing of that house, and bought a large one, with a lofty and suitable room in it for his organ, and a good garden, of Mr. Hayley, at Chichester, for the sake of being in the neighborhood of Portsea, where his sister, then married, was settled; but, as the house would not be untenanted till Michaelmas, 1786, and some repairs and alterations would then be wanting in it, he took one of the prebendal houses at Canterbury for a year, from the preceding Lady-day, where he now found himself able to officiate occasionally for the organist at the cathedral. He had before composed an anthem from the one hundred and fiftieth psalm, with symphonies, to show off the stops of the new organ erected there by Green, in 1784; and, whilst resident at Canterbury, he composed a verse service, which, at the request of the dean, was performed at Archbishop Moore's primary visitation, in 1786, also two other anthems—a style of composition he would probably, have cultivated more than any other, had he afterwards met with the same encouragement that he did on the above occasions.

In April, 1787, he removed to Chichester, the subscription concert in which town he managed and led more than a quarter of a century, and where, having a very respectable amateur and professional band at his command, he continued his career of composing overtures in the ancient, and symphonies in the modern style, one of which, under the signature of J. M., was generally put into the concert bill. He also composed several glees, another service, some more anthems, and occasionally officiated for the organist of the cathedral, as he used to do at Canterbury. For the last eight or ten years of his life, his principal and almost only public musical performance was, taking the morning duty at St. John's free chapel for Mr. Bennett, who, being organist also of the cathedral, could only do the chapel evening duty himself. He occasionally took a violin or tenor at private musical parties, the practice on which instruments he continued principally for the sake of joining in a domestic evening trio with his eldest son, a solicitor of Chichester, who also practised on the violin and tenor with *his* eldest son, who played on the violoncello. Having mentioned this domestic trio, it may, in conclusion, be noticed, that once, when his brother William (also a musical amateur and performer on the violin and flute) was staying with him at Chichester, a quintetto, composed by Mr. Marsh, for two violins, flute, tenor, and bass, was performed at the subscription concert, by himself, brother, and three sons, the composer and five performers being thus all of the same name. It must not, however, be supposed that, great as was his attachment to it, music was Mr. Marsh's only pursuit after he quitted the practice of the law, as he subsequently became much attached to the science of astronomy, being the author of the "Astrarium improved, and Vertical Planetariums," published by Messrs. Cary, London; and, as a matter of duty more than inclination, he was induced to acquire some knowledge of military tactics, having, in 1803, been appointed first captain of a battalion of volunteers at Chichester, whence he was afterwards promoted to the majority.

The following, among other music, was composed by Mr. Marsh. For instruments, published works: "Eight Symphonies, in several Parts;" "One Symphony for two Orchestras;" "Three Finales in several Parts;" "One Quartetto in imitation of Haydn's first Set;" "Three Overtures in five Parts, for private musical Parties." Organ music: "An Overture and Six Pieces;" "Five Sets of Voluntaries for young Practitioners;" "Four Duets." Military music: "Overture and Ten Pieces for Military Bands." Vocal music: "Eleven Songs;" "Fourteen Glees." Sacred music: "Nine Anthems;" "Sixteen Psalm Tunes and Hymns;" "Twenty-four Chants;" "Walter Scott's Hymn for the Dead;" "Hymn of Benediction to the Bible Society;" (Hayley,) "Ten Sacred Melodies, and New Zealander's Welcome." Treatises: "Rudiments of Thorough Bass;" "Thorough Bass Catechism;" "Hints to young Composers;" "Essay on Harmonics;" "Sixteen Movements from different Composers in Score for the use of Musical Students;" "Tables of Transposition and Consonant Intervals;" "Instructions and Progressive Lessons for the Testor."

MARSHALL, JAMES, was born at Olting, in Buckinghamshire, in the year 1770. He first took up music, early in life, merely as an amusement, his instruments being the violin and violoncello, till evincing a talent for the art, his friends advised him to make it his profession. He was accordingly placed under a master at Oxford, with whom he studied the violin, violoncello, piano-forte, and organ. After this, through the kind patronage of the Earl of Dartmouth, he

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was sent to London, and placed with John Ashley, assistant conductor at the Westminster Abbey meetings. In addition to the before-named instruments, Marshall practised the double bass and tenor. After some little time, through Ashley's kindness, he got an engagement to play the double bass at the abbey meeting, in the year 1790; also at several of the provincial meetings, among which was that at Worcester, upon the king's recovery, when his majesty was present. After which time Marshall regularly attended the meetings of the three choirs, namely, Gloucester, Hereford, and Worcester.

After a residence in London of about a year, Marshall went to Northampton, where he was married. He then commenced teaching music, and continued in that place three years and a half. From thence he moved to Rugby, being appointed organist of the church in that town. Here he remained eight years and a half, when, in the year 1801, the situation of organist to St. Mary's Church, Warwick, becoming vacant, Marshall was proposed as a candidate, and was elected. In the April following, he with his family went to reside at Warwick.

MARSHALL, FREDERIC, eldest son of the preceding, was for some years assistant to his father. His instruments were the organ and piano-forte. In the year 1821, a new organ was erected in the chapel at Rugby school, when F. Marshall was appointed organist. He has composed some music for the piano-forte, also hymns and songs; "Preludes in various keys for the Piano-forte;" "Festival Hymns," as sung at St. Nicholas Church, Warwick; "*Dulce Domum*," arranged with variations for the piano-forte; "Britain with unaffected grief;" "Hymn on the Death of his late Majesty;" Song, "Can a rosy lip;" "Harmonious Blacksmith," arranged for the harp, piano-forte, flute, and violoncello; "Rondo," in an easy style, for the piano-forte.

MARSOLO, PIETRO MARIA, is mentioned by Ceretto, in 1600, as one of the first musicians of Italy. He lived at Ferrara.

MARSYAS, a player on the flute, was still more unfortunate than either Pan or his admirer Midas. Having engaged in a musical dispute with Apollo, he chose the people of Nysa for judges. Apollo played at first a simple air upon his instrument; but Marsyas, taking up his pipe, struck the audience so much by the novelty of its tone, and the art of his performance, that he seemed to be heard with more pleasure than his rival. Having agreed upon a second trial of skill, it is said that the performance of Apollo, by accompanying the lyre with his voice, was allowed greatly to excel that of Marsyas upon the flute alone. Marsyas, with indignation, protested against the decision of his judges, urging that he had not been fairly vanquished according to the rules stipulated, because the dispute was concerning the excellence of their several instruments, not their voices, and that it was wholly unjust to employ two arts against one.

Apollo denied that he had taken any unfair advantage of his antagonist, since Marsyas had employed both his mouth and fingers in performing upon his instrument; so that if he was denied the use of his mouth, he would be still more disqualified for the contention. The judges approved of Apollo's reasoning, and ordered a third trial. Marsyas was again vanquished; and Apollo, inflamed by the violence of the dispute, flayed him alive for his presumption. Marsyas was of Celænæ, a town in Phrygia, and son of Hyagnis, who flourished, according to the Oxford marbles, 1506 years before Jesus Christ.

Plato tells us that we are indebted to Marsyas and Olympus for wind music; and to these two musicians is likewise attributed the invention of the Phrygian and Lydian measure. Marsyas is also said by some to have been the inventor of the double flute, though others give it to his father, Hyagnis.

MARTELLATO. (I.) Well articulated, smartly detached.

MARTELLI, chapel-master, in 1790, at Munster, set to music "*Die Reisenden nach Polland*," "*Der Tempel der Dankbarkeit*," and "*Der König Rabe*."

MARTENNE, EDMUND, a celebrated Benedictine monk, born in 1654, published at Paris, in 1719, "*Traité de l'ancienne Discipline de l'Eglise dans la Célébration de l'Office Divin*." There are some interesting details in this work respecting church music. Martenne died at Paris in 1739.

MARTIAL MUSIC. Music adapted for war and warlike occasions. An expression applied to marches, troops, military dirges, songs of triumph, and all compositions, vocal or instrumental, calculated to stimulate to battle, excite commiseration for the fallen, or celebrate heroic deeds.

MARTIAL PIECE. An instrumental composition, the style of which is warlike.

MARTIAL SONG. A song, the subject and style of which are warlike.

MARTIN, the younger, a French composer, who published several *chansons*, flourished in 1678, as a performer on the harpsichord, viol da gamba, and violin.

MARTIN, a musician at Paris about the year 1750. His symphonies, which were published in that city, were much admired, as were also some of his motets, which were sung at the *Concert Spirituel*.

MARTIN, NICOLAS, a composer, born at Morienne, in Savoy, composed several hymns on the birth of Christ, both in French and the Savoy dialect, and published them under the title of "*Patoyes*," Lyons, 1566.

MARTIN, CLAUDE, born at Autun, in Burgundy, published, about the year 1550, two works entitled "*Institution Musicale*," and "*Elémens de Musique*."

MARTIN, JONATHAN, organist of St. George's, Hanover Square, in 1736. He composed the song in Tamerlane, "To thee, O gentle sleep." He died of consumpsion at an early age.

MARTIN, VINCENZO, called also SPAGNUOLO, Russian imperial counsellor, *chef d'orchestre*, and composer to the Russian theatre at St. Petersburg, had rendered himself, as early as the year 1782, celebrated in Italy by the composition of several operas and ballets. He went afterwards to Vienna, where, in 1785, he wrote his "*Il Barbero di buon core*," which was particularly esteemed by connoisseurs, though his "*Cosa*

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Rara," 1786, and "*Arbore di Diana*," 1787, more generally pleased. In 1788 he proceeded to St. Petersburg, where he was immediately appointed *chef d'orchestre* and composer in the Russian opera: he gave at the same time instructions in music. In 1798 the emperor made him counsellor. Of his printed and manuscript works, we can mention the following: "*Una Cosa Rara*," Vienna; "*L'Arbore di Diana*," Vienna, 1787; "*Gli Sposi in Contrasto*," Vienna, 1794; "*Il Sogno Cantata à 3 voci*," 1793; "*12 Ariette Italiane con Accom. di Cemb., o Arfid, o Chitarra*," Vienna; "*12 Canoni per Cembalo*," Vienna; "*La Dora festeggiante, Prologo serio*," Turin, 1783; "*L'Accorta Cameriera*," op. buffa, Turin, 1783; "*La capricciosa corrella*," translated into German in 1800.

MARTIN, N., an excellent tenor singer at the Théâtre Feydeau at Paris, was born there about the year 1770. In 1788, he made his *début* at the Théâtre de Monsieur in the character of the Marquis Tulipano, with unparalleled success. During two years, this performance, with the delightful airs Martin sang, attracted all ranks of society in Paris. His songs "*Je croyais ma belle*," "*Pauvre d'atours*," "*Je le jure à toute la terre*," &c., will very long be remembered. Martin was the first singer who established at Paris the Italian style of singing to French words. The other operas in which Martin has principally shone are, "*L'Oncle et le Valet*," "*Les Confidences*," "*Une Folie*," "*Gulistan*," "*L'Habit du Chevalier de Grammont*," "*Koulouf*," "*La Ruse inutile*," "*Picaros et Diego*," "*L'Irato*," "*Jadis et Aujourd' hui*," and "*Maison à vendre*."

Martin was performing at Paris in the year 1822, where he continued attracting crowded audiences to the Feydeau. His singing also at the Chapel Royal in the Tuileries was still greatly admired. We should add, that he is known as a composer by several collections of romances, and by a comic opera, "*Les Oiseaux de Mer*," performed in 1796.

MARTINELLI, VINCENZO, doctor of laws, resided some years in London, about 1750. He afterwards went to Paris, where, in 1762, he inserted several articles in the patriotic writings of the day. The following original works are his: "*Lettere Familiare e Critiche*," London, 1758; among which are Letter 27, "*Al Milady Newdigate a Arbury, invitandola a venire a Londra per veder l' Opera del Siroe;*" 28, "*Alla Sgra. Coniers, sopra la di lei Applicazione al Suono della Cetra;*" 30, "*Sopra una Commissione data all' Autore toccante l' Opera;*" 31, "*Sopra il non avere l' Autore ancor publicata la sua Istoria della Musica;*" 55, "*Sopra la Ragione del Canto, e sua Composizione;*" 56, "*Della Ragione del Suono*," and "*Lettre sur la Musique Italienne*," Paris, 1762.

MARTINELLI, N., an Italian singer at Paris, in 1804, excelled in the buffo style.

MARTINEZ, JOHN. A Spanish priest and chapel-master of the cathedral at Seville, lived about the year 1558. He left a work entitled "*Arte de Canto Llano puesta y reducida nuebamente en su entera perfeccion segun la practica*," i. e., The art of plain song brought to entire perfection, according to practical rules, &c.

MARTINEZ, MLLE. MARIANE, or, according to others, ELIZABETH, was born at Vienna, about the year 1750, in the same house which was then inhabited by the celebrated Metastasio, who was an old friend of her father. She was educated under the eyes of this great poet, who, on the death of her father, adopted her, and, among other accomplishments, taught her music. Dr. Burney, when at Vienna in 1772, heard her sing and perform on the piano several of her own compositions, and states that he cannot find words to express the energetic yet tender style of her singing. Metastasio always called her his St. Cecilia. Burney further says that she had a profound knowledge of counterpoint, and cites, among other sacred works of her composition, a "*Miserere*" for four voices, and several Italian psalms, translated by Metastasio, and arranged for four and eight voices and instruments. In 1773 she was elected a member of the Philharmonic Society at Bologna. The Abbé Gerbert states that he possessed a mass, of her composition, written in the genuine church style.

MARTINI, GIUSEPPE SAN, was a native of Milan. He was a performer on the hautboy, an instrument invented by the French, and of small account, till by his exquisite performance, and a tone which he had the art of giving it, he brought it into reputation. Martini went to England in the year 1723, and was favored by Buononcini, Greene, and others of that party, as also by Frederic, Prince of Wales, who was his great patron. When Greene went to Cambridge to take his degree, Martini attended him, and performed in the exercise for it, and had there a concert for his benefit, which produced him a considerable sum. He was an admirable composer; and for instrumental music may, without injury to either, be classed with Corelli and Geminiani. His first compositions were sonatas for two flutes, and others for German flutes: these are scarcely known, but the greatness of his talents is manifested in six concertos and twelve sonatas, published by himself. The first of these works was published in the year 1738, when the concertos of Geminiani and Corelli, and the overtures of Handel, were become so familiar, there being scarcely any concert in which the compositions of these two masters did not make considerable part of the evening's entertainment; and with respect to those of Corelli, this had been the case for almost thirty years. Martini had therefore a ground to hope that the charm of novelty would recommend these his compositions to the public favor; but he was disappointed in the expectations he had formed of the immediate sale of the whole impression of his book, and, in an evil hour, destroyed not only a great number of the copies, but also the plates from which they were wrought. The work being rendered scarce, Johnson, of Cheapside, was tempted to republish it; and it was so well received, that the author soon found reason to repent his rashness, and was encouraged to prepare for the press eight overtures, and six grand overtures for violins, &c., but just as he had completed it he died: however, it was published by Johnson after his decease, with an advertisement in the title page, that the work was engraved for the author in his lifetime, and was by him intended to be published by subscription. The overtures in this collection are called "*Opera Decima*," and the concertos, Op. 11. Walsh also published

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eight overtures, in eight parts, and six grand concertos for violins, &c., by Martini, which, notwithstanding they are a posthumous publication, carry with them undoubted evidence of their genuineness.

The merits of Martini, as a composer of music in many parts, were unquestionably very great. He had a fertile invention, and gave into a style of modulation less restrained by rule than that of his predecessors, and by consequence, affording greater scope for his fancy. Those who ascribe his deviation from known and established rules to the want of musical erudition are grossly mistaken: he was thoroughly skilled in the principles of harmony; and his singularities can therefore only be ascribed to that boldness and self-possession which are ever the concomitants of genius; and in most of the licenses he has taken, it may be observed, that he is in a great measure warranted by the precepts, and indeed by the example, of Geminiani.

He performed on the hautboy in the opera till the time that Buononcini left it; after that he played at the Castle concert, and occasionally at others; but being patronized by Frederic, Prince of Wales, he was at length received into his family, upon the footing of a domestic, and appointed master or director of the chamber music to his royal highness. In the course of this employment he composed a great number of sonatas for the practice of the chamber; and, upon the birth of the Princess of Brunswick, set to music a drama written on the occasion of that event. He also composed a musical solemnity, which was publicly performed at the chapel of the Bavarian minister. In the honorable and easy station above mentioned, Martini continued till about the year 1740, when he died.

As a performer on the hautboy, Martini was undoubtedly the greatest that the world had ever known. Before his time the tone of the instrument was rank, and, in the hands of the ablest proficients, harsh and grating to the ear; by great study and application, and by some peculiar management of the reed, he contrived to produce such a tone as approached the nearest of all instrumental tones to that of the human voice.

MARTINI, BATTISTA SAN, of Milan, was brother to the celebrated player on the hautboy already mentioned, whose performance and compositions were so long and justly admired in London.

The violin does not appear to have been his chief instrument, yet he produced for it an almost incredible number of spirited and agreeable compositions. About the year 1770, he was in such repute as to be chapel-master to more than half the churches in Milan. For these he furnished masses upon all great and solemn occasions.

MARTINI, CHRISTOPHER, a Dutchman, lived in the middle of the seventeenth century, and wrote "*Handbook van den waren Loop der Toonen*," Amsterdam, 1641.

MARTINI, PADRE GIAMBATTISTA, a skilful composer and very erudite musician, was born at Bologna in 1706. After the period of his youth, he entered the order of St. Francis; we do not know whether he had engaged in it when his taste for erudition and his love for antiquity led him to undertake the travels which he extended to Asia. It was not till his return that he entirely devoted himself to music; he studied under several masters, amongst whom he himself mentions the celebrated Ant. Perti. His progress in composition was so rapid, that in 1723, when but seventeen years of age, he was appointed chapel-master to a convent of his order at Bologna, which situation he filled till his death.

He exercised the functions of professor in the same art, and his school, the most learned in existence in Italy during his life, has produced a considerably larger number of great composers than any other, while artists enjoying a high reputation, and crowned with the most brilliant success, have considered it both an honor and a duty to take his advice, and to attend to his instructions: amongst these was the celebrated Jomelli.

To the talent of forming good scholars P. Martini united that of a composer. He has written a large quantity of highly esteemed church music, but his most celebrated compositions are some duets in the style of Ricercari, and some canons for the harpsichord or organ, which are excessively difficult. Notwithstanding a degree of coldness, his works please by the purity, learning, and good taste which characterize them.

But Martini's principal titles to reputation are his treatises on the different parts of music. Amongst his works there are two which deserve particular attention, namely, his "*Saggio Fondamentale Pratico di Contrapunto*," or "Essay on Counterpoint," and his "History of Music."

The first of these consists in two collections of models, the one of counterpoint upon plain chant, the other of fugues, for from two to eight voices. In the first collection, the Père Martini takes a survey of the eight sounds generally admitted into plain chants; he gives an example of counterpoint, properly so called, upon each of them, most frequently taken from Const. Porta, and several examples of plain chant fugated, taken from Palestrina. These examples are accompanied by explanatory notes, the whole preceded by a summary composition of the rules of counterpoint. The second collection is an abridged treatise on the rules of fugue and canon, followed by pieces of fugue in the madrigal style, sacred and profane, rising from two to eight voices, with and without a continued bass, accompanied by notes. The most praiseworthy part of these collections is, without doubt, his choice of examples, drawn from the best masters, and which convey a knowledge of their several styles of composition; this excepted, the work, in the present state of things, possesses but a very moderate utility. In fact, with respect to the counterpoint or plain chant, the examples by P. Martini are written upon a system which is no longer felt in these days, and which consequently cannot be treated with success: as to the fugated pieces, they are more like preludes than fugues, properly so called; a great number are written upon the principles of the preceding, and are therefore useless. With regard to the text accompanying these models, it cannot be denied that the introductions are too much abridged, and consequently useless to the pupils who do not understand them, and also to the masters who know more than they include. With relation to the notes placed below the examples, in spite of some very interesting particulars, it must be owned that they

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are in general too simple, since they include no more than what is already known by those who undertake to read them, and merely present them with remarks which they themselves are able to make. As the digressions indulged in by the commentator deserve reproach, they contain nothing to excuse their length; and therefore we must conclude the greatest merit of P. Martini, in this work, is, that of having proved that he perfectly understood Italian antiquity, that is to say, the excellent school of the sixteenth and seventeenth century, while, by the good taste he had displayed in the choice of the *chef-d'œuvres* of this epoch, he was able to induce the reader to appreciate it.

P. Martini's "History of Music" deserves a similar mixture of praise and censure. The work attests immense reading and prodigious erudition; it is a continuation of anecdotes, written with purity, and somewhat interesting, but it has neither end nor plan, nor the least shade of judgment or criticism. He intended to comprise it in five volumes, but thus continued, it would have extended to at least twenty-five or thirty.

With the view of pursuing his labors, P. Martini had amassed an enormous quantity of materials. The libraries of Italy had enriched him with valuable manuscripts. His friend Botrigari had left him his great musical library, which contained many rare works. The generosity of the famous Farinelli furnished him with considerable funds, and enabled him to procure all imaginable materials. These united sources formed a library of seventeen thousand volumes, three hundred of which were manuscripts. They occupied four rooms; the first contained the manuscripts, in the second and third were placed the printed books, and in the fourth the musical works, nearly all manuscript.

The sweetness, simplicity, and modesty which formed the character of Martini, his eagerness to communicate to all who desired it the treasures of science and of erudition he possessed, have conciliated universal esteem and veneration. The great Frederic, to whom he sent, in 1702, his "History of Music," answered him with a letter written with his own hand, accompanied by a snuff box, and his portrait, enriched with diamonds. All those whom the love of the arts conducted into Italy, visited him in passing Bologna, and quitted him with sentiments of admiration and gratitude. He was attacked, in 1774, with the dropsy in the chest, according to Dr. Burney, who about that time discerned in him symptoms of that disease, and he died August 3, 1784.

MARTINI, MARTIN, a Franciscan friar and church composer in the beginning of the eighteenth century, published "*72 ein und zweystimmige Arien auf alle Feste in Jahr, mit 2 Instrum., und Gen. Bass,*" Augsburg; "*Vierstimmige Vespern de B. V. Maria et Sanctis Apostolis,*" Augsburg; "*Litaneyen und Salve Regina, mit 2 B. und Gen. Bass,*" Augsburg, 1717.

MARTINI, GIOVANNI P. E., was born in 1741 at Freystatt, a small town in the Upper Palatinate. He sudied early in life music and the Latin language, and at the age of ten had made such progress in the former, that he was appointed organist to the seminary of the town of Neuburg, on the Danube, where he continued for the further space of six years his accustomed studies. In 1758 he went to the University of Friburg, in Brisgau, where he studied philosophy, and acted as organist to the Franciscans. Having at this time decided on the musical profession, he resolved to travel, and uncertain where he should first go, it is said that he took it in his head to mount to the top of his house, which was situated between the town gate leading to France and that to Italy, and to throw a feather in the air, with a determination of following the direction in which it should be blown. As it flew towards the French gate, he followed that route, and arrived in France in 1760. He first stopped at Nancy, where his talent for music, together with the frankness of his character, procured him numerous friends. Here he perfected himself in his art, and had an opportunity of examining, step by step, the construction of a new organ with fifty stops for the cathedral at Nancy. It was this which gave him the idea of his work entitled "*Ecole d'Orgue,*" which was published at Paris in 1804. In 1764 he arrived at Paris, and the day after he was requested by some acquaintance to compose a march for one of the regiments of Swiss guards. He did so the same evening, and the following morning it was taken to the Duke of Choiseul, who had fixed that day to give a prize for the best new march. The duke was so pleased with it when played on parade, that he remitted to Martini a *rouleau* of twenty-five louis. Such was his *début* at Paris. He next made himself known by some trios and quatuors for the violin, and by several sonatas and concertos for the piano-forte, which he caused to be published. He then was charged with the composition of a grand mass; this he himself considered as one of his best works, and it was performed at Vienna for many years afterwards on a particular annual festival. He soon after this became director of the chamber music of the Prince of Condé, from whose service he passed to that of the Count d'Artois, with whom he remained till the commencement of the revolution. In the sixth year of the French republic, the directory nominated him one of the five inspectors of instruction at the Conservatory; but neither his talent nor that of Grétry and Monsigny being longer *à l'ordre du jour* with the republicans, they were all three dismissed.

Martini is one of the musicians who have most contributed to the improvement of military music in France. He is also the first musician who, instead of the single line of figured bass which was formerly placed under songs, introduced a separate piano-forte accompaniment with dispersed chords — an improvement which has been since imitated throughout Europe. The works of G. P. E. Martini, up to the year 1811, were as follows: —

Dramatic: "*L'Amoureux de Quinze Ans,*" 1771; "*Le Rendez-vous nocturne,*" one act; "*Le Fermier cru sourd,*" 1772; "*La Bataille d'Ivry, ou Henri IV.,*" in three acts, 1774; "*Le Poète supposé,*" in three acts; "*Le Droit du Seigneur,*" in three acts, 1783; "*L'Amant Sylphe;*" "*Sappho,*" in three acts, 1795; "*Annette et Lubin;*" "*Zimeo,*" a grand opera, in three acts; "*Sophie, ou le Tremblement de Terre de Messine,*" in three acts; "*La Partie de Campagne,*" in three acts. Romances, &c.: "*Six Recueils d'Airs, Romances, Chansons, avec Accompagnement de Forté-piano.*" Sacred music: "*Six Pseaumes à deux voix avec Accom-*

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pagnement de l'Orque ou du Forté-piano;" "*Messe solennelle à grand orchestre et à grands chœurs;*" "*Te Deum à grand orchestre et à grands chœurs;*" "*Messe des Morts, à grand orchestre et à grands chœurs;*" "*La Cantate d'Arcabonne à voix seule, avec Accompagnement à grand orchestre, ou avec le seul Accompagnement du Forté-piano;*" "*Domine Salvum, à quatre voix, sans orchestre;*" "*Grand Cantate, composée pour le Mariage de S. M. l'Empereur, à voix seule, avec Accompagnement de Forté-piano, ou à quatre voix récitantes, avec chœurs et grand orchestre.*" Martini also published, in 1790, "*La Mélopée moderne;*" and, in 1804, his "*Ecole d'Orgue.*" This work is divided into three parts, and is of high authority.

MARTINI, called PEU D'ARGENT. Under this name there were, in the royal archives at Copenhagen, five books of "*Sacræ Cantiones,*" Dusseldorf, 1555. They were destroyed by fire.

MARTINO, ORAT. DI, a composer of the sixteenth century, of whose productions something may be found in the "*De Antiquis Primo Libro à 2 Voci de diversi Autori di Bari,*" Venice, 1585.

MARTINS, FRANCISCO, chapel-master at Elvas, in Portugal, was born at Evora, where, when yet a boy, in 1629, he was placed in a musical seminary. He made such excellent progress in music, that he soon excelled his teachers, and obtained the situation above mentioned. The works which he has left consist of masses, psalms, hymns, responsories, and motets, and are highly esteemed. Machado mentions a musical contest with the chapel-master Remigio, at Badajos, as a proof of the distinguished musical abilities of Martins.

MARTIUS, JACOB FR., organist of the principal church of Erlangen, and born there in 1760, was one of the few able admirers of the art, who spontaneously offered themselves for the arrangement and completion of the old edition of the German "Lexicon of Musicians," by the communication of his written observations. The activity of Martius for the benefit, as well of church music as of amateurs, will clearly appear from the following catalogue of his printed works: "*Sammlung vermischter Klaviersttücke 1ster, 2ster Jahrg,*" Nuremberg, 1782; i. e., Collections of mixed pieces for the piano, first and second year. How far these works have been continued is not known. "*Der Klavierauszug der Oper. die drey Pächter von Desaides,*" Nuremberg, 1782; and "*Taschenbuch der Musik, 4 Stücke,*" Nuremberg, 1786. This *Taschenbuch*, or Almanac, contains, on a plan well calculated for the entertainment of amateurs, not only small pieces for the piano by favorite composers and by the editor himself, but also short biographical sketches, amongst others, of Handel and Graun; likewise several musical enigmas. "*Einige Sinfonien von Pleyel fürs Klavier ausgesetzt, mit Begleit. einer Violin und eines Violonc.,*" Speier; "*Sammlung von Religionsgesängen Choren und Duetten, als Texte zu Kirchenmusiken,*" Erlangen, 1792; "*Chöre und vierstimmige Arien für blosse Singstimmen mit untermischten Chorälen,*" and "*Lieder.*" The appendix to this last work contains some of Klopstock's odes, a Magnificat, Te Deums by several authors, Niemyer's Lazarus, and an Easter hymn by Seiler. In the preface Martius rejects the use of the recitative in the Protestant church service.

MARTORELLI, ANTONIO, a composer of the sixteenth century, of extraordinary talents, whose madrigals, notwithstanding they were composed early in his youth, were superior to all that were considered beautiful in his time. For this reason a high value was placed on them both in France and Italy. Martorelli was born at Padua in 1531. He went, when very young, to Rimini, where he was generally esteemed as an instructor in music. He died in 1556, at the early age of twenty-five.

MARTORETTA, GIAN DOMINICO. A contrapuntist of the sixteenth century, of whose productions there still exist, in the Munich library, "*Madrigali à 4 voci,*" Venice.

MARTYN, BENDALL. Secretary to the board of excise in London, about the year 1710. He played, as amateur, not only on the violin, but wrote also "Fourteen Sonatas" for that instrument, which were printed fifteen years after his death. (See Hawkins, vol. v. p. 126.)

MARVILLE, VIGNEUL DE, called also NATALIS ARGONENSIS, an advocate at Paris towards the end of the seventeenth century, became afterwards a monk in the convent of Gaillon, at Rouen, where he received the name *Bonaventura*, and died in 1705. Besides several learned works on church music, he also publisher "*Mélange d'Histoire et de Littérature,*" wherein much mention is made of music.

MARX, ADOLPH BERNHARD, doctor and professor of music, was born at Halle the 27th of November, 1799. He received instruction in the elements of music and on the piano, and was taught harmony by Türk; but in his youth he cultivated the art only imperfectly, being obliged to give himself to the study of jurisprudence. Having completed his course at the university, he obtained an appointment on the tribunal at Halle, which, however, he soon abandoned for one more important in the college at Naumburg. But the strong desire of abandoning himself entirely to the study of music decided him to remove to Berlin, where for several years, contending successfully against many obstacles, he pursued his musical studies. In 1823 Schlesinger committed to his charge the editorship of the *Berliner Allgemeine Musik-Zeitung*, and the successful manner in which he conducted it for seven years made him advantageously known, and was the cause of his receiving, in 1830, the appointment of director of music in the university at Berlin. He subsequently received the diploma of doctor in music from the University of Marburg, and his published works justify his title to this honor.

Among the productions of Marx are the following: 1st. "*Die Kunst des Gesanges, theoretisch-praktisch,*" Berlin, 1826, 4to., 357 pp. This work is in three divisions: the first containing the principles of music; the second treating of the theory of the voice and its formation; the third being made up of detached observations on the application of the art of singing to different styles of music. 2d. "*Ueber Malerei in Tonkunst. Ein Maigruss an die Kunst-Philosophen,*" Berlin, 1828, 67 pp., 8vo. 3d. "*Die Lehre von der musikalischen Komposition, praktisch-theoretisch, zum selbst-unterricht,*" 2 vols., Leipsic, 1838. 4th. "*Allgemeine Musiklehre. Ein Hülfsbuch für Lehrer und Lernende*

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in jedem Weise musikalischer Unterweisung," Leipsic, 1839. 5th. "*Berliner allgemeine musikalische Zeitung,*" 1823–1828. 6th. "*Ueber die Geltung Händelscher solo-gesänge für unsere Zeit. Ein Nachtrag zur Kunst des Gesanges,*" Berlin, 1829, 4to. 7th. "*Betrachtung ueber den heutigen Zustand der Deutschen Oper,*" &c. Marx also wrote several articles in the "Universal Lexicon of Music," published by Schilling; among them those on Bach, Beethoven, Gluck, Fasch, Grétry, Haydn, and Handel. He is also known as a composer by several musical dramas, symphonies, &c., and by his oratorio "Saint John the Baptist," which was performed in 1833. He is still living.

MARZIALE. (I.) In a martial style.

MASCARA, or MASCHERA, FIORENZO, an excellent organist, who flourished nearly forty years, in the last half of the sixteenth century, at Brescia. Most cities in Italy were desirous to hear him. He was also a good violinist, and the first who composed for the organ "*Canzoni Francese.*" In Johann Woltzen's "*Tabulaturæ Musices Organicæ,*" 1617, are still to be found "10 *Canzoni Francese,*" by this composer, but under the name *Maschera.*

MASCHARADA. A term applied by the Italians to music composed for the gestures of mimics, buffoons, and grotesque characters.

MASCHEK, PAUL, composer and pianist at Vienna, in 1796, played also the harmonica, and was a zealous cultivator of his art. Besides several good motets and quartettos by him, which have become known in manuscript, the following have been printed: "*Six Petits Rondos facil. et agréabl. pour le P. F. à l'usage des Commençans,*" 1798. "*Das allgemeine Wiener Aufgebot, eine charakteristische Sonate, fürs Fortepiano mit Begl. einer Violine und eines Violoncells,*" Vienna, 1798. "12 *Ländersche fürs Klav.,*" Vienna, 1798. "*Sammlung aller Stücke, welche bey Gelegenheit des Wiener Aufgebots erschienen sind für 2 B. oder 2 Fl.,* Vienna, 1800.

MASCHEK, VINCENZO, probably brother of the preceding, resided at Berlin in 1788. In 1796 he was appointed chapel-master of St. Nicholas Church at Prague. He was well grounded in music and on the piano-forte by Franz Duschek, and afterwards studied counterpoint under Seger. He was one of the improvers of the harmonica, which he played in a masterly manner. As a teacher he possessed the particular gift of communicating his knowledge to others with facility, by which means he succeeded in raising a considerable number of excellent pupils. We can only mention the following of his printed compositions: "25 *Lieder für Kinder von Spielmann. Mit F. Duschek gemeinschaftlich gesetzt,*" 1792. "*Die Spiegelritter, Operette von Kotzebue,*" 1795. "*Böhmens Dankgefühl, eine Kantate von Maissner,*" Prague, 1796. "*Concertino pour le Clav. à 4 mains, 2 Clar., 2 Fl., 2 C., et 2 B.,*" Leipsic, 1802. "*Sonate pour le Clav. à 4 mains,*" Leipsic, 1802. "*Grande Sonate pour P. F. avec V. in Es.*" There are also to be found of his composition, at Traeg's, in Vienna, "1 *Klavierkonzert aus Es, mit starker Begleitung,*" and "2 *Concertini für 10 bis 11 Bogen und Blasinstrumente.*" It cannot be ascertained, however, whether the eight above-mentioned orchestral symphonies, and a concerto for three harpsichords, two horns, and two bassoons, are this author's productions, or whether they belong to the preceding article. Vincenzo likewise composed, in 1800, "*Hymne an die Gottheit,*" i. e. A Hymn to the Deity.

MASCHEK, MADAME, wife of the preceding, and performer on the harmonica, travelled to Denmark, and obtained much celebrity on her instrument. She was also, in the summer of 1791, with her husband, at Karlsbad, where they publicly performed duets on the harmonica and piano-forte.

MASCITTI, MICHELE, a Neapolitan violinist, was attached to the household of the regent Duke of Orleans. He died at Paris about the year 1750.

MASI, GIROLAMO, was born at Rome in the year 1768. He was instructed in music by his father, a pupil of the famous Durante, and a distinguished harpsichord player of his time. At eighteen years of age young Masi was chosen piano-forte master to the Duchess Braschi, niece of the reigning pope. At twenty-one, his father (who was director and composer of the Royal Spanish Church of Rome) being struck blind, the son succeeded him, and during four years that he served the church, composed a great quantity of sacred music, besides two operas for the theatres. He next went to Naples, where, his piano-forte playing procuring him a number of friends, he was prevailed on to settle. Amongst other music, he composed there a cantata that was performed with great success. On the preparation of the French to invade Italy, Masi set off for England, in company with Sir John Legard, with whom he resided, teaching the piano-forte. He has published a great number of rondos and variations in a popular style. The productions that have most distinguished him are "A Set of Canzonets, the Words selected from Pope's Eloisa;" "A Set of Preludes," published by Monzani; and "A Toccata." Masi has, besides, contracted into septets and quintets many symphonies of Beethoven, Mozart, Romberg, Woelfl, &c.

MASI, GIOVANNI, a chapel-master at Rome in 1793, is mentioned in the "*Indice de Spettacoli*" of Milan, for 1783, as an opera composer. Among his other works, he brought out at Rome an opera buffa, entitled "*Lo Sposalizio per puntiglio.*"

MASI, P., chapel-master at the church of the Holy Apostles, and singer in the pontifical chapel at Rome, left many compositions for the church, chamber, and theatre. He died in 1772.

MASK. A utensil called by the Italians *persona*, from the verb *personare*, to sound through; and which was used by the ancient Roman actors and singers. It was generally formed with a wide mouth, in the shape of a shell, for the purpose of augmenting the power of the voice, upon the principle of the speaking trumpet.

MASON, WILLIAM, a clergyman at York, also king's chaplain, was one of the classical poets and musical authors of England. He was born at Hull in 1726, where his father was vicar. At his native town he received his first instructions in the sciences, studied afterwards at St. John's College, Cambridge, and obtained, through the interest of the Earl of Holderness, the office of king's chaplain, the living of Aston, also a can-

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onry in York Cathedral. His last-named office gave occasion to the following very instructive work, an attentive perusal of which was strongly recommended by Dr. Burney to all composers of sacred music: "Essay on Church Music, together with a copious Collection of those Portions of the Psalms of David, Bible, and Liturgy, which have been set to Music, and sung as Anthems in the Cathedral and Collegiate Churches of England: published for the Use of the Church at York. To which is prefixed a Critical and Historical Essay on Cathedral Music," York, 1782. Mason enjoyed excellent bodily health, presuming on which he neglected a slight wound on his foot, when a sudden inflammation took place, and after forty-eight hours' illness, he died at Aston, in 1797, in the seventy-second year of his age.

MASQUE. A musical drama, chiefly consisting of singing, machinery, and dancing. Masques, which preceded the regular or legitimate drama, required such splendid and expensive decorations, that they were necessarily, at first, confined to the palaces of princes, and the mansions of the nobility. Those of Ben Jonson, Beaumont and Fletcher, Sir William Davenant, Milton, and others, originally appeared in that manner; and seem, indeed, to have been written for particular occasions.

MASRAKITHA. A pneumatic instrument used by the ancient Hebrews, composed of pipes of various dimensions, fitted into a wooden chest open at the top, and stopped at the bottom with wood covered with a skin. Wind was conveyed to it from the lips by means of a tube fixed to one end of the chest; the pipes were of lengths musically proportioned to each other, and the melody was regulated at pleasure, by stopping and unstopping, with the fingers, the apertures at the upper extremity.

MASS, MUSICAL. The musical service of the Romish church. The mass consists of several movements, as the Credo, the Gloria, &c.

MASSAINUS, or MASSANIO, TIBURTIUS, an Augustine friar, and very industrious church composer, lived in 1592 at Prague, and belonged to the court of the Emperor Rudolph II. He was born at Cremona, resided for some years at Placenza, became afterwards chapel-master in the church of St. Maria del Popolo, at Rome, after which he went to Prague. Of his numerous works, amounting to upwards of thirty, we can, with the assistance of Draudius, only mention the following: "*Concentus 5 voc. in universos Psalmos in Vesperis omnium Festorum per totum annum frequentatos, cum tribus Magnificat, quorum ultimum 9 vocum modulatione copulatur,*" Venice, 1576. "*Sacri modulorum concentus, qui 6, 10, et 12 vocibus, in duos tresve Choros coalescentes concini possunt,*" Venice, 1567. "*Missæ 5 et 6 vocum.*" "*Rorate cœli 5 voc.*" "*Nuncium vobis, 5 voc.*" "*Omnes gentes, 6 voc., Liber 1,*" Venice, 1578. "*Cantion. Sacræ, 5 voc.,*" Venice, 1580. "*Sacrarum Cantionum, 7 vocibus, Liber 1,*" Venice, 1607. Arisius, in his "*Cremon Literat.,*" p. 454, from which the preceding particulars respecting Massainus are taken, adds, that he himself possesses the following of his works: "*Il Quarto Libro de Madrigali à 5 voci,*" Venice, 1594; "*Musica super Threnos Jeremiæ Prophetæ, 5 vocibus,*" Venice, 1599. Besides these, there were also several pieces by him in the "*Symphonia Angelica,*" edited at Amurgos, in 1585, by Hubert Vaelrand. The following works by him are in the Munich library: *Madrigali à 4 voci,*" Venice, 1569, "*Motettiâ 5 et 6 voci,*" Venice, 1576, and "*Missa, 8 voci,*" Venice, 1600.

MASSART, J. N. A French violoncellist and composer for his instrument, about the year 1768.

MASSE. A celebrated chapel-master in the service of Louis XV. of France.

MASSENTIUS, DOMINICUS, a composer, flourished in 1632 at Rome, where, according to Allatius, he published the following works: "*Motetti à Voce sola,*" "*Motetti à due, e più voci,*" "*Salmi à otto voci,*" and "*Canzonetti à una, e più voci.*"

MASSENUS, PETRUS, chapel-master to Charles V., at Brussels, was born at Ghent, and flourished about the middle of the fifteenth century. He published "*Declarationes orationis dominicæ et salutationis angelicæ,*" Brussels, 1559. Finck mentions him as one of the best composers of his time.

MASSI, FRANCESCO MARIA, a Minorite, flourished about 1696 as chapel-master and composer in Italy. He set to music the "*Peccator pentito al Biambino Giesù nella notte di Natale,*" Perugia, 1696, of the Count Nicolo Monte Mellini, and dedicated it to the *Academici Oscuri* of Lucca.

MASSMANN, ALEXANDER, organist in Kneiphoff, near Konigsberg, in Prussia, published at Amsterdam, in 1720, "*Suite pour le Clavécin.*"

MASSON, C. Chapel-master of the cathedral church at Chalons, in Champagne, and of the Jesuits' Church of St. Louis, in the beginning of the eighteenth century, published "*Traité des Règles de Composition de la Musique, par lequel on apprend à faire facilement un Chant sur des Paroles, à composer à deux, à trois, et à quatre parties, &c., et à chiffrer la Basse Continue, suivant l'usage des meilleurs Auteurs. Ouvrage très-utile à ceux qui jouent de l'Orgue, du Clavécin, et du Théorbe,*" Paris, 1705. A fourth edition, revised and corrected at the expense of Estienne Roger, was published at Amsterdam under the title "*Nouveau Traité, &c.*" An edition of this work is said to have been printed in 1757, at Hamburg.

MASTER OF HIS MAJESTY'S BAND OF MUSIC. A musician whose department it is to direct the king of England's band, and to set the birthday and new year's odes, as also the minuets for the royal balls.

MASTER OF SONG. The name given, in remote times, to the person appointed to teach the children of the Chapel Royal to sing, and to perform the organ.

MASTER-SINGERS. A class of poets who flourished in Germany during the fifteenth and part of the sixteenth century. They were confined to a few imperial towns, and their chief seat was the city of Nuremberg. They were generally of burgher extraction, and formed regular corporations, into which proficients were admitted by the ordinary course of apprenticeship. Their poetry (generally confined to devotional or scrip-

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tural pieces, legendary tales, with some admixture of satire and of amatory lyrics) was subjected to a peculiar and pedantic code of laws, both composition and versification; and a board of judges, styled *merker*, assembled to hear the poems recited, and *mark* the faults which might be committed in either particular; he who had the fewest faults received the prize. Hans Sachs, the famous cobbler of Nuremberg, was a member of these societies, although his genius was of too independent a character to submit to the trammels of their poetical regulations.

MASURES, LOUIS DES. A Flemish contrapuntist of the sixteenth century. Of his works the following is yet in the electorate library at Munich: "*Cantiques à 4 part.*," Lyons, 1564.

MATAUSCHEK, an abbé, probably resident at Vienna. Of his compositions there were published in that town, in 1803, "*Deux Rondeaux pour le Clav.*," Nos. 1 and 2, and "*Quatorze Variations pour la Flûte, avec Acc.*," Op. 5.

MATHER, SAMUEL, organist at Sheffield, was the youngest son of Mr. Mather, organist of St. Paul's Church, Sheffield, to which situation he was appointed in 1788. His son Samuel was elected organist of St. James's Church, Sheffield, in 1799, and his eldest son, John Mather, (organist and professor of music in Edinburgh,) was appointed organist of the parish church of Sheffield soon after; so that the father and his two sons, at that period, held all the organists' situations in the three churches at Sheffield. His father dying in 1808, S. Mather was in a few days after unanimously elected to fill St. Paul's Church. In the year 1805, he was appointed master of the military band, attached to the Sheffield regiment of volunteers, which situation he long continued to hold, together with a lieutenant's commission. In the year 1806, Mather, in conjunction with his brother and J. Foster, Esq., of High Green, began the Yorkshire Amateur Concerts at Sheffield. In the following year, they were held at Leeds, and the next at York, and have been continued since that time, triennially, at those places, with increasing pleasure to the lovers of music. In the year 1814, he established the Yorkshire Choral Concert, of which he was the sole manager for the first four years, having obtained the names of the noblemen and gentlemen in the county to support it, by an annual subscription of one guinea each, and having an excellent band of vocal and instrumental performers. Here he brought forward every month a performance, which was always numerously attended. "The Messiah," "Judas," "Samson," "Israel in Egypt," "The Creation," "Athalia," "Jephtha," "Acis and Galatea," "Alexander's Feast," with various selections from the best composers, followed in succession. Nearly the same plan has since been adopted in Edinburgh, where his brother has been one of the principal managers. In the year 1813, Yaniewitz and Mather first brought the inimitable Catalani before the Sheffield audience for three days' performance, of which Mather had the entire management. In September, 1822, he was elected grand organist to the provincial lodge of freemasons for the West Riding of the county of York. His publications are not very numerous; but several of them have been well received. He has published "A Book of Psalms and Hymns," in number about two hundred, composed and adapted to words selected by his grace the Lord Archbishop of York, for the service of the church of England, and for the use of private families; also a number of songs, duets, trios, choruses, Te Deum, &c.

MATINATA. (I.) A lover's matins, or morning song.

MATINS. The name of the first morning service in the Romish church; a service chiefly consisting of singing.

MATTA, FR. JOAO DA, a composer, born at Lisbon in 1716, studied divinity at Coimbra. He died in 1738, in his twenty-fourth year, leaving some motets and masses of his composition.

MATTEI, SAVERIO, an advocate at Naples, published at Padua, in 1780, a work in eight volumes, entitled "*Dissertazioni preliminari alla traduzione de salmi.*" He also published, in 1785, "*Eloges*" of Metastasio and of Jomelli, who were both his intimate friends. He died at Naples in 1802.

MATTHÄI, HEINRICH AUGUST, a composer and solo violinist at Leipsic, was born at Dresden in 1781. He devoted himself to music from inclination, and from his infancy; it is not surprising, therefore, that he soon made himself master of several instruments. Among these, he considered the violin as his principal, and made such progress on it, that when, in 1804, on a journey to Leipsic, he made his first public appearance at a concert, he was immediately admitted as a member of the orchestra. It reflects no less honor on his talents as an artist than on his general character, that shortly after this engagement, a society of musical amateurs at Leipsic, in 1804, provided him with a sufficient capital to undertake a journey to Paris, for the purpose of perfecting himself on his instrument under the great violinist, Kreutzer. He so well fulfilled this praiseworthy intention, that, after a stay of eighteen months in Paris, having returned to Leipsic, he was, at his first public reappearance there, received with universal enthusiasm for his increased abilities and excellence in the art. After his return from Paris, he was also very successful in several attempts at the composition of ariettes, variations, duets, and concertos for the violin, of which the following have been printed: "*Sechs deutsche Arietten, mit Begleit. des Pianof. oder der Guitarre*," Leipsic, 1807; "*Conc. pour Violon, in E*," Op. 2, Leipsic, 1808. "*Three Duos concert. pour 2 V.*," Op. 3, Leipsic, 1810; and "*Quatuor brillant, pour 2 V., A., Vc.*," Op. 6, Leipsic. That he was, in 1814, one of the best performers on the violin in Germany, Gerber testifies from his own experience.

MATTHEES, JOHANN WILHELM, born at Berlin, was concert master to Prince Henry of Prussia at Rheinsberg. He was a very solid and able violinist of the school of Benda, and particularly distinguished by his fine and full tone.

MATTHEES, CARL LUDWIG. Younger brother of the preceding. He was chamber musician and performer on the hautboy to the Margrave of Brandenburg-Schwedt. After the death of the margrave, his whole band having been discharged without any pension, Matthees, in de-

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spair, laid aside the hautboy, and established a powder and spirit manufactory at Schwedt, but with such bad success, that, after ten years spent in labor and care, he was obliged, in 1799, to leave Schwedt clandestinely, having first taken his hautboy out of a dirty corner, and put it in his greatcoat pocket as his sole future hope. In "Bach's Vielerley" are to be found two solos for the hautboy by this musician. He was considered a performer inferior only to Besozzi, Fischer, and Lebrun.

MATTHEIS, NICOLA, an Italian violinist, went to England about the latter end of Charles II.'s reign. He was an excellent musician, and performed wonderfully on the violin. His manner was singular; but he excelled, in one respect, all that had been heard in England before: his *arcata*, or manner of bowing, his shakes, divisions, and, indeed, his whole style of performance, was surprising, and every stroke of his bow was a mouthful. All that he played was of his own composition, which manifested him to be a very exquisite harmonist, and of a boundless fancy and invention.

When he first went to England he was very poor, but not so poor as proud; which prevented his being heard, or making useful acquaintance for a long time, except among a few merchants in the city, who patronized him; and setting a high value on his condescension, he made them indemnify him for the want of more general favor.

By degrees, however, he was more noticed, and was induced to perform at court. But his demeanor did not please, and he was thought capricious and troublesome, as he took offence if any one whispered while he played, which was a kind of attention that had not been much in fashion at the English court. It was said that the Duke of Richmond would have settled a pension upon him, though he wished him to change his manner of playing, and that one of his pages should show him a better. Mattheis, for the sake of the jest, condescended to take lessons of the page, but learned so fast, that he soon outran him in his own way. But he continued so outrageous in his demands, particularly for his solos, that few would comply with them, and he remained in narrow circumstances and obscurity for a long time.

Nor would his superior talents ever have contributed to better his fortune, had it not been for the zeal and friendly offices of two or three dilettanti, his admirers. These were Dr. Walgrave, a prodigy on the arch-lute, Sir Roger L'Estrange, an expert violinist, and Mr. Bridgman, the under secretary, who accompanied well on the harpsichord. These gentlemen, becoming acquainted with him, and courting him in his own way, had an opportunity of describing to him the temper of the English, who, if humored, would be liberal, but if uncivilly treated, would be sulky, and despise him and his talents; assuring him that, by a little complaisance, he would neither want employment nor money.

By advice so reasonable, they at length brought him into such good temper, that he became generally esteemed and sought after; and having many scholars, though on moderate terms, his purse filled apace, which confirmed his conversion.

After this he discovered a way of acquiring money which was then perfectly new. For observing how much his scholars admired the lessons he composed for them, which were all duos, and that most musical gentlemen who heard them wished to have copies of them, he was at the expense of having them neatly engraved on copperplates, in oblong octavo, which was the beginning of engraving music in England; and these he presented, well bound, to lovers of the art and admirers of his talents, for which he often received three, four, and five guineas. And so great were his encouragement and profits in this species of traffic, that he printed four books of "Ayres for the Violin," in the same form and size.

He printed lessons likewise for the guitar, of which instrument he was a consummate master, and had so much force upon it as to be able to contend with the harpsichord, in concert.

Another book of his writing was designed to teach composition, air, and thorough bass. Of this work, though it was printed, but few copies are to be met with. His full pieces, concertos, and solos were never published, and are very scarce, if at all to be found.

The two first of the four books mentioned above, of which many copies were dispersed, consist of preludes, allemandes, sarabands, courants, gigues, divisions on grounds and double compositions fitted to all hands and capacities. The third book is entitled "Ayres for the Violin, to wit: Preludes, Fugues, Allemandes, Sarabands, Courants, Gigues, Fancies, Divisions, and likewise other Passages, Introductions, and Fugues for single and double Stops; with Divisions somewhat more artificial, for the Improvement of the Hand upon the Bass Viol or Harpsichord." The fourth book is called "Other Ayres and Pieces for the Violin, Bass Viol, and Harpsichord, somewhat more difficult and artificial than the former; composed for the Practice and Service of greater Masters upon those Instruments."

Mr. North observes that while the lovers of music were acquainted with his manner of playing from his own books, which often happened in large assemblies, no one pretended to do the like; for none could command that fulness, grace, and truth of which he was master. So that, in his own time, his compositions were thought impracticable from their difficulty; and since, as they were never thrown into the shops, they have been but little known. At present, when the instrument is so much advanced, no one could have the least idea of these pieces having ever been difficult, who was not a witness of his own manner of playing them. Indeed, his books, well studied, are a sufficient rudiment of artful composition.

Another observation of this speculative dilettante is that, in a numerous assembly, when Mattheis alone was to entertain the company, having his friends Walgrave, L'Estrange, and Bridgman about him, and flaming with good humor and enthusiasm, he would seize on the attention of the whole audience with such force and variety as to prevent even a whisper for more than an hour together, however crowded the room.

After this, it is easy to imagine that his reputation and abilities would enable him to accumulate wealth, or to live in splendor; he chose the latter, took a great house, and indulging appetite,

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lived so luxuriously that he brought on diseases, and soon put an end to his existence.

MATTHEIS, MATTEIS, or MATHYS, NICOLA, son of the preceding, was also a violinist and composer for his instrument. He received, from the very cradle, instructions from his father on the violin, and made such progress, that he was afterwards invited to the Imperial Chapel at Vienna, where, amongst twenty-three violinists, he obtained the first place. This situation he held as late as 1727, according to Walther. He returned afterwards to England, where, in 1737, Dr. Burney became acquainted with him at Shrewsbury, and received instructions from him in the double capacity of music and French master. Mattheis remained in that town till his death, which took place in 1749. Dr. Burney says, that Mattheis executed the solos of Corelli with inimitable simplicity and grace. Walther mentions of his works, "*Arie Cantabile d V. solo, e Vc. o B. continuo,*" Ops. 1, 2, 3, 4, 5, Amsterdam. Quanz states, that Mattheis also made a new arrangement of Corelli's solos.

MATTHESON, JOHANN, a native of Hamburg, was born in 1681. In the seventh year of his age, he was placed by his parents under the care of different masters, and instructed by them in the rudiments of learning and the principles of music, in which science he improved so fast, that at the age of nine he was able to sing, to the organ at Hamburg, compositions of his own. At the age of eighteen, he composed an opera, and performed the principal part. In 1703, an offer was made him of the place of organist of the church at Lubec; but not liking the conditions of the appointment, which was, that he should submit to the yoke of marriage with a young woman whom the magistrates had chosen for him, he thought proper to decline it. In 1704, he visited Holland, and was invited to accept the place of organist at Haerlem, with a salary of fifteen hundred florins a year; but he declined it, choosing to return to his own country, where he became secretary to Sir Cyril Wych, resident at Hamburg for the English court. In this station he made himself master of the English language, and, without abandoning the study of music, took up a resolution to quit the opera stage, on which he had been a singer for fifteen years. In 1709, he married Catharine, a daughter of Mr. Jennings, a clergyman, nearly related to Admiral Sir John Jennings.

In the course of his employment as secretary to the resident, he was trusted with several important negotiations, and made frequent journeys to Leipsic, Bremen, and different parts of Saxony, from which he reaped considerable advantages. Upon the death of Sir Cyril Wych, in the year 1712, the care of the English affairs in the circle of Lower Saxony devolved on Mattheson, and he occupied the office of resident till the son of the former minister was appointed to it. Upon the accession of King George I. to the crown of England, he composed a memorable serenata; and in the year 1715 obtained the reversion of the office of chapel-master in the cathedral of Hamburg, with certain other appointments prefixed to it. During all this time he continued his station of secretary to the British resident; and upon many occasions of his absence, he discharged in his own proper person the functions of the minister. Amidst that multiplicity of business which necessarily sprang from such a situation, Mattheson found means to prosecute his musical studies; he composed music for the church and for the theatre, and was ever present at the performance of it: he practised the harpsichord at his own apartments incessantly, and on that instrument, if not on the organ, was unquestionably one of the first performers of his time. He wrote and translated books to an incredible number, and this without an exclusive attachment to any particular object; and the versatility of his temper cannot be more strongly marked than by observing, that he composed church music and operas, wrote treatises on music and on the longitude. His writings in general abound with intelligence, communicated in a desultory manner, and are an evidence that the author possessed more learning than judgment.

Mattheson was well acquainted with Handel. Before the latter went to settle in England, they were in some degree rivals, and solicited with equal ardor the favor of the public. Mattheson relates, that he had often vied with him on the organ, both at Hamburg and Lubec. The terms upon which these two great men lived when they were together, must appear very strange. Handel approved so highly of the compositions of Mattheson, particularly his lessons, that he used to play them for his private amusement; and Mattheson had so great a regard for Handel, that he at one time entertained thoughts of writing his life; yet these two men were in one moment of their lives at so great enmity, that each had the other opposed to the point of his sword; in short, upon a dispute about the seat of the harpsichord at the performance of one of Mattheson's operas, they fought a duel in the market-place of Hamburg, which a mere accident prevented from being mortal to one or both of them. Mattheson died at Hamburg in the year 1764.

MATTHIUS, MAURUS, a monk at Florence, flourished, in 1589, as organist and composer, after having given, in 1551, when yet very young, "*Madrigali d 4 voci,*" Venice.

MATTHO, member of the Chapel Royal at Paris, composed the music to the opera "*Arion,*" 1715.

MATTIOLI, ANDREA, chapel-master to the Duke of Mantua, and to the Academia dello Spirito Santo, at Ferrara, in the middle of the seventeenth century, enjoyed a great degree of esteem and encouragement from his contemporaries. We can mention the following of his works: "*Missa e Salmi,*" Venice, 1653. "*La Palma d'Amore,*" opera, Ferrara, 1650. "*Il Ratto di Cefalo,*" Ferrara, 1651. "*Esilio d'Amore,*" Ferrara, 1651. "*La Didone,*" Ferrara, 1656. "*Il Perseo,*" Ferrara, 1665. "*Gli sforzi del desiderio,*" Ferrara, 1666.

MATTIOLI, GAJETANO, chapel-master to the Elector of Cologne, at Bonn, about the year 1783, was born at Venice in 1750. He was a violin pupil of Morigi. He composed several symphonies, masses, &c.

MAUCOURT, LOUIS CHARLES, a musician at the court of Brunswick, published some trios for the violin at Offenbach, in 1784; also "*Con-*

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certo p. il V.," Op. 2, Darmstadt, 1793; "*Concerto, p. il V.*," Op. 3, Brunswick, 1796; and "*Sonata p. il V. solo c. B.*," Op. 4, Brunswick, 1797.

MAUGARS, a French ecclesiastic, published at Paris, in 1672, "*Traités divers d'Histoire, de Morale, et d'Eloquence;*" in which is also a discourse on the music of Italy. The editions of the "*Traités divers,*" in which this latter discourse appears, were not published by the author, but by St. Ussans, at Paris, in 1672. Maugars was not only an able amateur and author, but at the same time so celebrated a violoncellist, that the King of Spain and several other princes wished to hear him.

MAULGRED, or MAULGRÆUS, PIERRE, a composer in the beginning of the seventeenth century, (probably in the Netherlands,) published "*Chansons Honestes à 4 et 5 Part.*," Antwerp, and "*Cantiones Sacræ*, 4, 5, *et* 8 *Voc.*," Antwerp, 1604.

MAURICEAU, JEAN, in 1853, published "Some Account of the Mysterious Music of the Bay of West Pascagoula." There are several legends touching these mysterious sounds. One of them relates to the extinction of the Pascagoula tribe of Indians, the remnant of which, many years ago, it is said, deliberately entered the waters of the bay and drowned themselves, to escape capture and torture, when attacked by a neighboring formidable tribe. There is another legend, as well authenticated as traditionary history can well be, to the effect that, about one hundred years ago, three families of Spaniards who had provoked the resentment of the Indians were beset by the savages, and, to avoid massacre and pollution, marched into the bay and were drowned — men, women, and children. Tradition adds that the Spaniards went down to the waters, following a drum and pipe, and singing, as enthusiasts are said to do when about to commit self-immolation. The inhabitants in the neighborhood believe that the sounds which sweep with mournful cadence over the bay are uttered by the spirits of the hapless families; nor will any remonstrance against the supposition abate their terror when the wailing is heard. Mauriceau thus explains the music of the water spirits: —

"During several of my voyages on the Spanish main, in the neighborhood of Baragua and San Juan de Nicheragua, from the nature of the coast we were compelled to anchor at a considerable distance from the shore; and every evening, from dark to late at night, our ears were delighted with Æolian music, that could be heard beneath the counter of our schooner. At first I thought it was the sea breeze sweeping through the strings of my violin, the bridge of which I had inadvertently left standing; but, after examination, I found it was not so. I then placed my ear on the rail of the vessel, when I was continually charmed with the most heavenly strains that ever fell upon my ear. They did not sound as close to us, but were sweet, mellow, and aerial, like the soft breathing of a thousand lutes touched by the fingers of the deep-sea nymphs at an immense distance.

"Although I have considerable 'music in my soul,' one night I became tired, and determined to fish. My luck in half an hour was astonishing; I had half filled my bucket with the finest white catfish I ever saw; and it being late, and the cook asleep, and the moon shining, I filled my bucket with water and took fish and all into my cabin for the night.

"I had not yet fallen asleep when the same sweet notes fell upon my ear; and, getting up, what was my surprise to find my 'catfish' discoursing sweet sounds to the sides of my bucket."

Music, like every thing else, is now passing from the few into the many. The art of printing has laid before the multitude the written wisdom of ages, once locked up in the elaborate manuscripts of the cloister. Engraving and daguerreotype spread the productions of the pencil before the whole people. Music is taught in our common schools, and the cheap accordeon brings its delights to the humblest class of citizens. All these things are full of prophecy. Slowly, to the measured sound of the spirit's music, there goes round the world the golden band of brotherhood; slowly, slowly the earth comes to its place and makes a chord with heaven.

Sing on, thou truehearted, and be not discouraged! If a harp be in perfect tune, and a flute, or other instrument of music, be near it, in perfect tune also, thou canst not play on one without wakening an answer from the other.

MAURICE, landgrave of Hesse-Cassel, born May 25, 1572, is said to have composed eight or ten sets of motets, and other pieces of solemn music, for the use of his own chapel, the organ of which, on the great festivals, he frequently played himself. He completed and published a work, begun by Valentine Guckins, entitled "*Opera metrici sacri Sanctorum, Dominicalium et Ferarium.*" He died March 15, 1632.

MAURO D'ALAY, or MAURINI, an instrumental composer, published, in 1710, "12 *Concerti à V. princip.*, 2 *V.*, *A.*, *Vc.*, *e Cembalo*," Op. 1, Amsterdam.

MAURUS, a monk, belonging to the convent St. Martini de Scalis, born at Palermo, flourished as a composer in the sixteenth century. He published "*Cantiones Sacræ*," Venice, 1590, for voices and instruments.

MAVIUS, CHARLES, JR., musical professor at Leicester, was born at Bedford in the year 1800. His father (a professor of music, residing at Kettering, in Northamptonshire) was a German, and went to England at the period of the French revolution. Though born at Bedford, the first ten years of the life of the subject of this memoir were spent at Windsor, where, at an early period, considerable natural talent for music was discovered in him; in consequence of which, when about six years old, his father commenced giving him instruction upon the violin. After paying some attention to this instrument, he became anxious to attempt the piano-forte; and accordingly, when little more than seven years of age, he began the study of that instrument, under the daily attention of his father, and made very considerable progress, both in the practical and theoretical branches of the science, insomuch that, in his twelfth year, he was appointed organist to the church at Kettering.

At the age of fourteen he commenced the study of composition, and subsequently received lessons under some of the most eminent profess-

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ors in London; viz., M. P. King, on theory and singing, Griffin on practical piano-forte playing, &c. About this period (1814,) Mavius wrote an introduction and rondo, which was not published till 1816. This was well received, and favorably spoken of by the musical reviewers, (see "Monthly Magazine," September, 1817 or 1818,) who were entirely unacquainted with the age of the author. Several other publications by him have appeared. Mavius resided at Leicester in 1820, where he had considerable practice as a teacher. The principal compositions he has published are, "*La Promenade*," an air with variations, dedicated to Miss Simpson; "*La Reconnaissance*," an air with variations, and flute accompaniment, dedicated to Miss Stopford; and "A Thema for the Pianoforte," dedicated to Miss Mary and Miss Lavinia Eyles, (Preston.)

MAXIMA. The longest note formerly used in music, being equal to two *longs*, four *breves*, eight *semibreves*, &c. See the word LARGE.

MAXWELL, FRANC. KELLY, doctor of divinity, and chaplain of the Asylum, died in 1782. He published "Essay upon Tune, being an Attempt to free the Scale of Music and the Tune of Instruments from Imperfection," with sixteen plates, Edinburgh, 1781.

MAYER, a vocal composer, was, in 1790, director of the music of the Bohemian Dramatic Society. In 1795 he was at Cologne, and belonged to one of the choirs of the church. In the Gotha "Theatrical Calendar," the following of his compositions are mentioned: "*Das Irrlicht*," "*Die Luftkugel*," "Marlborough," and "*Die Becker*." The last three are ballets.

MAYER, G. A contrapuntist of the sixteenth century, of whose works are printed "3 *Cantiones Devotæ*," 1577.

MAYER, J. P., a musical amateur, published in 1802, at Carlsruhe, "12 *Lieder*."

MAYER, SIMON, a very pleasing dramatic composer, was born at Mendorf, in Bavaria, June 14, 1763. He has, since 1798, resided alternately in Italy and Germany, but chiefly in Italy, where he has written much for the theatre, with great success. In 1802, he was appointed chapel-master, in the place of Carlo Lenzi, in the church of Maria Maggiore, at Bergamo. He obtained much honor by this appointment, a great number of competitors being opposed to him. In less than a year, however, he was again in Vienna, where he represented his "*Equivoco*." Of his compositions we can mention the following: "*Sisera*," oratorio, 1795. "*Aride*," opera seria, 1795. "*Un Pazzore fa Cento*," opera buffa, 1798. "*Lodoisca*," opera seria, Vienna and Dresden, 1798. "*I Misteri Eleusini*," drama, 1802. "*Ginevra*," opera seria, 1802. "*Der Essigkrämer*," operetta, 1802. "*L'Equivoco*," opera buffa, Vienna, 1802. "*Hercole in Lidia*," Vienna, 1803. "*Alonso e Cora*," opera, Vienna. "*Die Burgschaft*," operetta. Mayer has been ranked, by the French critics, as a dramatic composer, nearly equal to either Mozart or Rossini. He excelled principally in harmony.

MAYERBEER. A pupil of the abbé Vogler, and composer of a successful opera called "*Romilda e Costanza*," performed at Munich in 1823.

MAYERHOFER, M. A musician, probably resident at Vienna, of whose works Traeg mentions in his Catalogue for 1799, besides two collections of dances, a "*Sestetto, à 2 Fl., 2 V., A., e Basse*," in manuscript.

MAYNARD, JOHN, a performer on and composer for the lute, was the author of "The Twelve Wonders of the World, set and composed for the Violl de Gamba, the Lute, and the Voyce, to sing the Verse, all three jointly and none several; also Lessons for the Lute and Basse Violl, to play alone: with some Lessons to play lyra-wayes alone, or, if you will, to fill up the Parts with another Violl set lute-way," published in folio in the year 1611. These twelve wonders are so many songs, exhibiting the characters of a courtier, divine, soldier, lawyer, physician, merchant, country gentleman, bachelor, married man, widow, and maid.

MAYNI, JOHANNES. A contrapuntist of the sixteenth century, of whose works have been printed "*Cantiones Sacræ*, 3 *voc.*," Munich, 1567.

MAYR, JOH. SIMON, published "*Lieder beym Klavier zu singen*," Regensburg, 1786.

MAYSEDER, JOSEPH. A German violinist of the highest order, also an original composer, of acknowledged merit in a certain line. He acquired a considerable share of popularity in a comparatively short time. He settled at Vienna, and was spoken of as a performer that had no rival in his own particular style. Among his works are the following: Concertos, "First Violin Concerto, (Odeon, No. 5,)" Op. 22. "Second ditto." "Third ditto," Op. 28. Quintuors: "First Polonaise," Op. 10. "Second Polonaise," Op. 11. "Third Polonaise," Op. 12. "Fourth Polonaise," Op. 17. "Variations," Op. 18. "Variations in F," Op. 25. "New Variations in F," Op. 33. Quatuors: "Quatuor for two Viols, Ten., and Violoncello," Op. 3, No. 1. "Quatuor for two Viols, Ten., and Violoncello," No. 2. "Quatuor for two Viols, Ten., and Violoncello," No. 3. "Fourth Brilliant Quatuor," Op. 8. "Fifth Quatuor in D," Op. 9. "Sixth Quatuor in D," dedicated to Mr. Neuling. "Variations to a Greek Theme, for a Violin Solo, with Acc. of second V., T., and Violoncello." "Variations for ditto," Op. 15. Trios: "Air in E, varied for V., with Acc. of Ten. and Violoncello." Duets: "First Duet," Op. 30. "Second Duet," Op. 31. "Third Duet," Op. 32. Solos: "Six Studies," Op. 29, (Wessel's Cat.)

MAZAS, JACQUES FERIOL, a violin pupil of Baillot, gained the *accessit* for the violin, adjudged by the Paris Conservatory in 1804.

MAZI, LUIGI. A composer of the seventeenth century at the court of Ferrara. He composed madrigals and psalms.

MAZZAFERRATA, GIOV. BATTISTA. Chapel-master at the Academia della Morte, in Ferrara. He flourished in the latter half of the seventeenth century. Of several works written by him we can mention the following: "*Cantate da Camera à voce sola*," Bologna, 1677; "*Salmi Concertati à 3 e 4 Voci con V.*," Op. 5, Venice, 1684.

MAZZANTI, FERDINANDO, a celebrated composer, violinist, and singer, resided, in 1770, at Rome. Dr. Burney speaks highly of his talent. He composed dramatic, sacred, and violin music.

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MAZZINGHI, JOSEPH, born in London, was descended from the ancient Corsican family of the Chevalier Tedice Mazzinghi, who, in the year 1697, was attached, in a diplomatic situation, to the court of Naples. Other branches of the same family settled at Florence, Pisa, and Leghorn.

Tomaso Mazzinghi, father of Joseph, appears, in the year 1765, to have been established in London, as a merchant. He married Madame Frederick, sister to Madame Cassandra Wynne, the wife of Thomas Wynne, Esq., a gentleman of considerable landed property in South Wales. This latter lady, whose rare musical talents as an amateur, were highly appreciated at the court of Versailles, and particularly so by Queen Marie Antoinette, as also by the celebrated Handel, early discovered in her infant nephew evident proof of a musical disposition, as did also his father, who was an eminent performer on the violin; and, in consequence, he was placed under the celebrated John Christian Bach, who, at that period, was music master to Queen Charlotte. The progress of the young tyro was such, that, on the demise of his father, being then but ten years of age, he was appointed organist at the Portuguese chapel, and subsequently received instructions from three celebrated composers, (at the time in England,) Bertolini, Sacchini, and Anfossi. At the age of nineteen he obtained the distinguished situation of composer and director of music at the King's Theatre, which situation he held for several years, and during that period brought out the Italian opera entitled "*Il Tesoro*," and introduced in various other operas, songs, ducts, trios, &c., &c.; all of which were sung by Signor Pacchierotti, Marchesi, Madame Mara, Mrs. Billington, &c., &c. He likewise composed several opera ballets, amongst which his "*L'Amour et Pysche*" was much noticed. After remaining for several seasons at the Opera House, we find he composed several English operas for the theatres royal Drury Lane and Covent Garden. His other instrumental works are very numerous. He likewise was appointed music master to Queen Caroline when Princess of Wales.

The original subscription Sunday concerts, which were held alternately for several seasons at the houses of the principal nobility, were entirely under his direction; for which he not only composed various vocal and instrumental pieces of music, but likewise performed on the piano-forte.

Independently of being for many years so much occupied as a composer, he continued an extensive practice as a teacher of the piano-forte, and his works testify, by the distinguished names to his dedications, that his pupils had been chiefly among the principal nobility. We cannot conclude without mentioning that when the Opera House was consumed by fire, in June, 1789, the favorite opera by Paesiello, entitled "*La Locanda*," had but recently been performed, the entire score of which, as likewise the whole of the musical library, was destroyed by that melancholy catastrophe. The performances were afterwards continued at the little theatre in the Haymarket, and subsequently at Covent Garden Theatre; but this favorite opera being burned, it was rendered almost impossible to perform it again without sending to the composer, who was then in Naples; but Mazzinghi undertook to reproduce, by memory, the whole of the instrumental accompaniment; and he so far succeeded, that, with very few exceptions, they were considered to be almost the same, certainly so in effect, as the original.

MAZZOCCHI, DOMENICO, one of the old masters of the Roman school, contributed much to the improvement of the style of music prevalent in his time. Dr. Burney praises in particular his madrigals, (1638.) Kircher also speaks highly of these madrigals, (vol. i. p. 660 of his "*Musurgia*,") but particularly of one of his pathetic recitatives, which he calls "*Thränen der Maria Magdalena*," i. e., the Tears of Mary Magdalen. This is printed in Dr. Burney's history, vol. iv. p. 96. Of his published works we can enumerate the following: "*Catena d'Adone*," Venice, 1626; "*Il Martirio de Santi Abundio prete, Abbundanzio Diacono, Marziano, e Giovanni suo figliuolo, Dramma*," Rome, 1631; "*Madrigali*," Rome, 1638; and "*Dialoghi e Sonnetti*," Rome, 1638.

MAZZOCCHI, VIRGILIO, was chapel-master at St. Peter's Church, in Rome, in 1636, and professor at the college for the education of the vocalists of the papal chapel. Bontempi, who was a pupil of his, gives, in the second volume of his history, a particular description of this school, which leaves no slight impression on the mind of its useful arrangements. It is as follows: "One hour in the morning was set apart for exercises on difficult passages; another for the practice of the shake; another for singing before a mirror, in the presence of the master, in order to acquire a good position of the mouth, and pleasing attitudes in singing. In the afternoon, a short time was devoted to the study of the theory of music; then, an hour was employed to put counterpoint to a *canto fermo*; and in another, again, the master explained verbally the rules of counterpoint, whilst the pupils put them in practice by writing. In a third hour, reading was practised. The rest of the day was spent in practice on the harpsichord, or in the composition of a psalm, motet, or canzonet, according to the capacity of the pupil. On the days that the pupils were allowed to go out, they used to pass through the tower gate, called Angelica, near the Monte Mario, where there is an echo; there they used to sing, whilst the echo returned their errors to their own hearing. At other times they went to church, either to hear the music or to take a part in the performance; after which, on their return to the college, they were to acquaint their master with the observations they had made." Della Valle makes mention, also, (1640,) of a young Mazzocchi, who, a short time before, had published in the Roman college motets for six choirs, with great art, and afterwards, for St. Peter's Church, a mass for from twelve to sixteen choirs, of which one choir was placed on the very top of the cupola to act as an echo. This, it is said, produced a most admirable effect. Probably, by the younger Mazzocchi, Della Valle meant Virgilio.

MAZZOLENI, GIACOMO, a Roman professor of music, gave with much success at Rome, in 1694, the opera entitled "*La Costanza in Amor vince l'Inganno*."

MAZZONI, ALFONSO, chapel-master in the cathedral church of the Holy Ghost, at Ferrara, published some motets at Venice in 1640.

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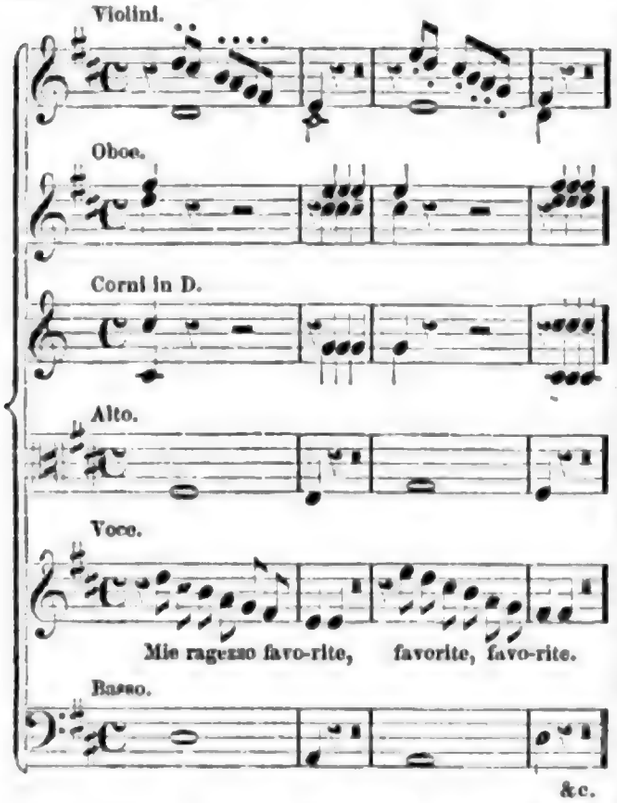
MECHANISM OF ACCOMPANIMENT. The talent of an accompanist consists in rendering by his piano the intentions of the composer as exactly as that admits of being done. But the difficulties of fingering, the want of variety in the tones of the piano, a defect which does not exist in the orchestra, and the impossibility of pointing out to the hearer the various crossings of the parts — all these things often oblige us to change certain passages of accompaniment, in order to substitute others more easy of execution, but still analogous in their nature.

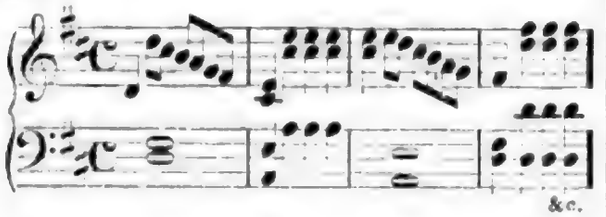
The study of accompaniment should commence with the scores of the works of Cimarosa, Paisiello, Guglielmi, and their immediate successors; for their style, though brilliant, is easy and clear. These works have the advantage of habituating the accompanist to exactness, without calling upon him for much effort. The following fragment will show with how much facility one may accompany a piece written like the celebrated finale in "*La Scuffiara*," an opera by Paisiello.

No. 1. *Moderato.*



Whoever is endowed with the least intelligence will see, at the first glance over this score, that the violins and hautboys must be played by the right hand as far as the third bar, where the second violin part passes to the left hand. The horns also belong to the left hand, so that the passage will be executed thus without difficulty.

No. 2.



No composition of this school and period will offer more difficulties, either with respect to arrangement or to fingering.

Some accompanists, abusing the liberty conceded to them of arranging the accompaniment in the manner most convenient as to execution and to their instrument, change the character of the traits, either from want of taste or from mere indolence. Reducing, for example, every variety of arpeggio to one hackneyed species, they give to the music an aspect of monotony and vulgarity which destroys its charm. The passage, for example, is often accompanied as in No. 3, p. 580.

If we are at all endowed with a musical organization, we cannot but be struck with the want of taste manifested by such an arrangement. Doubtless it would be too difficult to accompany it as it is written, that is, to retain the second violin part in its precise form; but the left hand may surely execute a passage analogous to it, as in example No. 4, p. 580.

If, however, the *design* in the second violin part were continued throughout the entire piece, and particularly if much modulation were introduced, the above system of accompaniment would offer great difficulties, and compel the left hand to skip about; in this case, it would be better to abandon the passage contained in the first violin, and to execute the second violin part as in No. 5, p. 580.

Parts for the violin, the tenor, or the bass often contain repeated notes in quick movement, the execution of which on the piano would be both difficult and ineffective. These repeated notes appear under different forms, and admit of being played on the piano in several different ways. In recitatives and other places, these kinds of *tremolos* are disposed as in No. 6, p. 581.

They may be arranged by the accompanist in several ways, the choice among which depends upon his taste or caprice.

Among the examples which I shall give of these arrangements, the first is best suited to recitative; the rest belong rather to measured accompaniment.

Sometimes the repeated notes are grouped in twos, as in example No. 7, p. 581.

If the movement be quick, the accompanist must simplify the doubled notes, as in No. 8, p. 581.

But if the movement is moderate, he must employ arpeggios, as in example No. 9, p. 581.

When the *tremolo* is given to the accompanying parts with a melody in another part, it must be played with the left hand, while the right executes the melody.

As the nature of the piano will not allow us to prolong the sounds at will, as on stringed or wind instruments, we can easily imagine that long notes, such as we sometimes meet with in scores, would produce a very poor effect, particularly in slow movements, if the accompanist were merely to execute what was written. We must, therefore, arrange these kinds of accompaniments so as to mark the different times of the bar. As to the form of the arrangement to be adopted, we must, as far as possible, imitate the air of tranquillity which the composer intended in his accompaniment, and only multiply the notes so far as is necessary to avoid drowsiness and ennui.

To translate the accompaniment on the piano with the requisite calmness, there is no other way than to take the harmony and arrange it as in example No. 10, p. 581.

Each musical or marked stage of cultivation

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has its peculiar physiognomy, with which the accompanist should be acquainted. These epochs may be reduced to the following principal divisions: —

1. The style of counterpoint, without any written accompaniment, called the style of "*Palestrina.*"

2. Music, accompanied by a figured bass, extending from Carissimi to Durante.

3. The music of the eighteenth century, divided into the Italian, German, and French schools.

4. The music from the time of Haydn and Mozart to the present day, in which the differences of schools or styles are imperceptibly amalgamated.

The art of the accompanist consists in knowing exactly the peculiarities of each of these epochs, so that he may not introduce any thing incongruous in his accompaniments. This is particularly important in music accompanied only by a figured bass.

The *slow* movements of the ancient schools are not to be played so slow as those of Rossini or Beethoven, &c.; while, on the contrary, the *quick* movements must be played with much less rapidity than those of the present day.

In accompanying the music of Palestrina and authors of that school, we must play the four parts simply as they are written, without adding any other notes by way of filling up the harmony.

To accompany the cantatas, duets, or trios of Carissimi, Durante, &c., the accompanist must follow the different voices with his eye; playing them, as they stand, as nearly as possible wherever any imitations occur, and merely filling up the harmony in three parts only, when that is not the case.

The recitative of the compositions of this period is accompanied only by a figured bass, like the Italian comic operas. The accompanist must play the harmony indicated by the figures without regard to regularity of measure, attending only to the declamation of the singer. At the beginning of the recitative, and wherever modulations occur, he must *arpeggio* the chords which indicate the key. These arpeggios should rather precede the singer, for the purpose of facilitating his intonation.

In accompanied recitative, the intermediate *ritornelli* are played in strict measure, and the accompanist follows the singer in the other portions of it.

The music of Paisiello, Cimarosa, and others of that school, offer but few difficulties to the accompanist, as the instrumental parts are few and simple, though brilliant and effective.

When we arrive at Mozart we are completely in the domain of music for effect. He first assigned to the wind instruments the important part which they now enjoy in the orchestra. The effects which he draws from them are magical; they demand from the accompanist great sagacity and experience in transferring them to the piano in a manner analogous to the idea of the composer. "*Don Juan,*" "*Figaro,*" and the "Magic Flute," are works which, in this point of view, cannot be too much studied.

When the student has mastered the works of Mozart, he may proceed to the still more elaborate scores of Cherubini, Spontini, Rossini, and his imitators, &c., &c.

The obligation of discerning the intention of his author, of imagining the means of rendering them on the piano, and of expressing in his performance what he feels, should not give to his accompaniment the appearance of labor. He has other duties to fulfil — that of guiding the singers, keeping them in time, assisting their intonation; things which he could not accomplish if his presence of mind were disturbed. To be calm and vigorous at the same time, is the problem which he must resolve.

No. 3. *Moderato.*

Violino 1mo.

Violino 2do.

Alto.

Voce.

Ca - ro og - get - - to del mio a - - - mo - - re non te - - me - te fa - te co - - re.

Basso.

No. 4. *Moderato.*

Piano.

&c.

No. 5.

Piano.

&c.

No. 6.

Piano. &c.

No. 7. *Allegro.*

Violins.

Tenore.

Bass.

No. 8.

&c.

No. 9.

&c.

No. 10.

&c.

No. 11. Violino 1mo.

Violino 2do.

Alto.

Bassi.

&c.

No. 12. *Allegro.*

Piano. &c.

No. 13. *Moderato.*

p &c.

No. 14. *Cantabile.*

Oboe.

Clar. in E♭ *pp* { To be read a tone lower, or by means of the Tenor Clef on the fourth line.

Corni in E♭ *pp* { To be read a sixth lower, or by means of the Bass Clef.

Voce. *pp*

Di - let - ta im - magine del mio con-sorte.

Bassi. *pp*

No. 15. *Cantabile.*

Voce.

Di - let - ta im - magine del mio con-sorte.

Piano.

No. 16.

Soprano.

Tenore. Can-tando un di se - - den Laurinda al fonte. &c.

Basso. Can-tando un di se - - den Lau-

5 6 5 6 6

Piano.

&c.

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MAZOURKE, or MAZURKA. A Polish national dance, in $\frac{3}{8}$ time, with a peculiar rhythmic construction, somewhat like that of the polacca.

MAZZONI, ANTONIO, second chapel-master of the Cathedral at Bologna, and dramatic composer, was born in that town about the year 1725. He composed there, in 1770, in his capacity of member of the Philharmonic Society, a Magnificat, consisting entirely of choruses. Mazzoni studied counterpoint in his youth under the Chapel-master Perdiera, and subsequently travelled, during several years, to Naples, Madrid, and as far as St. Petersburg. In 1756 he brought out at Parma the comic opera, "*I Viaggiatori ridicoli*," words by Goldoni. This piece was eminently successful.

MAZZONI, GIOVANNI, chapel-master of the Cathedral of Lodi, flourished about the year 1600 as one of the first contrapuntists.

MAZZUCHELLI, an Italian musician at Paris, published there "*Recueil des plus agréables Ariettes des Opéras arrang. pour deux Mandolines, Rec.* 1 *et* 2," Paris, 1792; "*Recueil d'Ariettes des Opéras nouveaux, avec Acc. de Guitare, Rec.* 1, 2, *et* 3," Paris, 1793.

MEAN. An epithet formerly applied to the tenor or middle parts of any composition, as being the *mean* between the treble and bass extremes. Hence the C clef, in which those middle parts always are, or should be written, was called the *mean* clef.

MEAN CLEF. The tenor clef. See MEAN.

MEASURE. That division of the time by which the air and motion of music are regulated. Some imagine the *measure* of music to be of modern invention. But the ancients not only practised the division of time, but formed it upon rules very severe, and founded on principles unknown to musicians of the present day.

MECHEL, a French composer at the beginning of the eighteenth century, published "7 *Bücher Sonaten für die Violine*," 1729.

MECHI, GIOV. BATTISTA, organist at Bologna, published at Venice, in 1611, "*Motetti à* 5, 6, 7, 8 *voc.*"

MECHTLER, F., probably a German harpist at Paris, published there, about the year 1794, "*Petits Airs connus, variés pour la Harpe.*"

MECK, JOSEPH, a violinist, belonged, in 1730, to the chapel in Mentz. He published "13 *Concerti per il V. à* 5 *e* 6 *Strom.*," Amsterdam. Besides these, several of his concertos and solos in manuscript were known at that time.

MEDER, JOHANN VALENTIN, a celebrated chapel-master at Dantzic, was born in 1650. He composed many operas and cantatas and much church music; but only one of his works was published, namely, "*Capricci à* 2 *Violini col Basso*," 1698.

MEDER, JOHANN GABRIEL, son of a schoolmaster in Gotha, published "*Sinfonie pour l'Orchestre*," Op. 4, Berlin; "6 *Marches pour* 2 *Clar.*, 2 *Cors, et Fag.*," Berlin, 1795; "*L'Illusion du Printems, Sonate pour le Clav., avec V. et Vc.*," Op. 6, Berlin, 1797; "*Principes de Musique pour le Chant, avec* 12 *Solfèges et B. cont.*," Berlin, 1800. There was also a manuscript opera in his name at Breitkopf's, in Leipsic.

MEDERITSCH, or MEDRITSCH, JOHANN, called GALLUS, was, in 1794, engaged as conductor of the orchestra at the theatre at Ofen, in Hungary. He seems to have resided there only a short time; for in 1796 he was at Vienna, where he wrote the first act of his "*Pyramiden von Babylon.*" Of his operettas and other works, all of which met with a favorable reception at Vienna, we can mention the following: "*Der Seefahrer*," operetta; "*Die Rekruten*," operetta, 1794; "*Der letzte Rausch*," operetta, in two acts; "*Makbeth, mit Gesang;*" "*Chor der Banditen, à* 4 *voci;*" "*Chor der Tempelherrn, à* 4 *voci,* 2 *Fl.,* 2 *Clar., Fag.,* 2 *Tromboni, et Organi;*" the first act of "*Pyramiden von Babylon*," being the second part to the "*Zauberflöte;*" also the second act of Winter's composition, arranged for the pianoforte, Vienna, Offenbach, and Leipsic, 1798. This piece was performed for the first time at Schikaneder's Theatre at Vienna, in 1797. The following instrumental music is also his: "2 *Son. pour le Clav., Nos.* 1 *et* 2," Vienna, 1791; "2 *Quintetti pour le Clav., Fl., V., A., e Vc.*," Vienna, 1792; "24 *Vars. auf den Bärentanz, fürs Klav.*," Vienna, 1792; "3 *Son. pour le Clav., avec V.*," Vienna, 1797; "6 *Vars. pour le Clav.*," Vienna, 1797; "6 *Vars. sur le Thème de l'Introduction de l'Overture de l'Opéra, Babylon's Pyramiden*," Vienna, 1798; "9 *Vars. sur l'Air: Ein gutes Kind*," Vienna, 1798; "3 *Sons. dialog. pour le Clav. et V., Liv.* 1," Op. 1, Vienna, 1799; "4 *Concerti à Cembalo*," (manuscript;) "4 *Son. à* 4 *mani*," (manuscript;) "6 *leichte Klavier Sonaten*," (manuscript;) "3 *Trios pour* 2 *Violons et Vc.*," Op. 12, Vienna, 1800; "3 *Caprices facil. pour le Clav., avec V. obl.*," Vienna, 1802. Gerber also saw the following church compositions by this master: "*Stabat Mater, à* 4 *voci con Stromenti*," (manuscript;) "*Missa solennis in D, à* 4 *voci conc. con Stromenti*," (manuscript;) and "*Missa in C, Kyrie, e Gloria.*"

MEDESSIMO. (I.) The same; as, *medessimo tempo*, in the same time.

MEDIANT, or MEDIANTE. (F.) The appellation given to the *third* above the key note, because it divides the interval between the *tonic* and the *dominant* into two intervals called *thirds*. When the lower of these thirds is minor and the upper major, the key is *minor;* and when the lower third is major and the upper minor, the key is *major*.

MEDITATIO. (L.) A word formerly used to signify the middle of a chant, or the sound which terminates the first part of the verse in the Psalms. The *colon*, constantly placed in the middle of each verse, in the Psalms, expresses this pause, or *meditatio*, and is placed there for the use of those who chant the Psalms in the cathedral service.

MEDIUS HARMONICUS. (L.) The *third*, or middle note of the fundamental common chord.

MEDLEY. That part of the ancient melopœia which consisted of the proper intermixture of the modes and genera, called by the Greeks *agoge*. With the moderns, a medley is a humorous, hotchpotch assemblage of the detached parts or passages of different well-known songs, so arranged that the latter words of the sentence, or line, of one song connects with the beginning of another.

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MEGELIN, HEINRICH. Violoncellist in the chapel of the Elector of Saxony, at Dresden, subsequently to the year 1774. He was an excellent performer, and composed much music for his instrument.

MEHRSCHEIDT. A German musician resident at Paris. His work, under the following title, met with a good reception: "*Table raisonnée des Principes de Musique et de l'Harmonie; contenant ce qui est le plus essentiel a observer dans la Musique pour ceux qui veulent travailler a la Composition, arrangée d'une manière aisée pour que chaque musicien puisse voir d'un seul coup-d'œil tout ce qu'il peut et doit faire concernant l'Harmonie.*" Paris, 1780.

MEHUL, ETIENNE HENRI, member of the Institute, also one of the three inspectors of instruction, and professor of composition, at the Paris Conservatory, was born at Givet, June 24, 1763, and was the son of a cook. At ten years of age, he had improved so much in organ playing, under the tuition of the blind organist of his native town, that he was nominated organist of the *Récolets*, and at twelve was chosen adjunct to the organist of the celebrated abbey of Valledieu. It was in this abbey that he learned composition under a very able German contrapuntist, named Hanser. Méhul first went to Paris when sixteen years of age, and took lessons on the piano of Edelman. At eighteen, he was presented to Gluck, who initiated him in the philosophical and poetical departments of the musical art. About the same time, he set to music a sacred ode of J. B. Rousseau, which was sung with success at the *Concert Spirituel*. Under the direction of Gluck, Méhul next composed three operas, solely for improvement in his art. These were "*La Psyche*," words by Voisenon; "*L'Anacréon*," of Gentil Bernard; and "*Lausus et Lydie*," of Valadier. At the age of twenty, he presented to the Royal Academy of Music an opera in four acts, "*Cora et Alonzo*," which, however, was not performed till six years afterwards. Fatigued and restless at this long delay, he composed another opera, "*Euphrosine*," which was performed a year before "*Cora et Alonzo*." His third work was "*Stratonice*," and the fourth, "*Adrien*." The following methodical list contains the principal compositions of this celebrated musician.

For the Royal Academy of Music: "*Cora et Alonzo*," 1791; "*Horatius Coeles*," 1793; "*Adrien*," 1793; "*Le Jugement de Paris*," 1793; "*La Dansomanie*," 1800; "*Persée et Andromède*," 1810; and "*Amphion*," 1811.

For the Opéra Comique: "*Euphrosine*," 1790; "*Stratonice*," 1792; "*Le jeune sage et le vieux fou*," 1793; "*Phrosine et Melodore*," 1794; "*La Caverne*," 1795; "*Doria*," 1799; "*Le jeune Henri*," 1799; "*Ariodant*," 1799; "*Bion*," 1800; "*Epicure*," 1800, with Cherubini; "*L'Irato*," 1801; "*Une Folie*," 1802; "*Le Trésor supposé*," 1802; "*Joanna*," 1802; "*L'Heureux malgré lui*," 1802; "*Hélène*," 1803; "*Le Baiser et la Quittance*," 1803, with Kreutzer, Boieldieu, and Nicolo; "*Uthal*," 1806; "*Gabrielle d'Estrées*," 1806; "*Les deux Aveugles de Tolède*," 1806; "*Joseph*," 1807; and "*Valentini de Milan*," 1811.

For the Théâtre Français: the choruses in the tragedy of "*Timoléon*."

National music: "*Hymne patriotique, a l'usage des Fêtes Nationales*," 1795; "*Chant du Départ*," "*Chant des Victoires*," "*Hymne de Guerre*," 1796; "*Auguste Compagne du Sage*," &c., hymn, 1797; "*Le Pont de Lodi, hommage au Vainqueur de l'Italie*," 1798; "*Hymne a la Paix*," 1798.

Instrumental music: "*Ouvert. du jeune Henri pour P. F.*;" "*Trois Son. pour le Clav. avec V. op.* 1, *Liv.* 2," 1791; "*Trois Son. pour le Clav. V. ad lib.*," 1788; with various other overtures, symphonies, sonatas, &c.

Méhul also published two reports, which he read at the Institute; the one on the future state of music in France, the other on the labors of the pupils of the Conservatory, who are pensioners at the Academy *des Beaux Arts* at Rome. Méhul was a director of the Conservatory and professor of composition in the year 1810. Died October 18, 1817, aged fifty-three.

MEI, ORAZIO, chapel-master and organist of the cathedral church of Pisa, was a pupil of the celebrated Clari, and died at Leghorn in 1795. His "*Stabat Mater*" is so excellent that the late Chapel-master Kraus, when at Leghorn, declared it to be a masterpiece, and had it copied.

MEIBOM, HEINRICH, the elder, first published an improved edition of Luther's hymn book, in 1525.

MEIBOMIUS, MARCUS, a well-known philologist and critic, was a native of Tonningen, in Holstein. When advanced in years he settled at Stockholm, and became a favorite of Christina, Queen of Sweden. Having searched deeply into the writings of the Greeks, he contracted an enthusiastic partiality for the music of the ancients, and not only entertained an opinion of its superiority over that of the moderns, but also that he was able to restore and introduce it into practice. The queen, who, from frequent conversations with him, had been induced to entertain the same sentiments on the subject as himself, was prevailed on to listen to a proposal that he made. This was, to exhibit a musical performance that should be strictly conformable to the practice of the ancients; and, to crown all, he, who had but a bad voice, and never in his youth had been taught the exercise of it, engaged to sing the principal parts. Instruments of various kinds were prepared under the direction of Meibomius, at the expense of the queen, and a public notice was given of a musical exhibition that should astonish the world, and enchant all who should be happy enough to be present. On the appointed day Meibomius appeared, and, beginning to sing, was heard for a short time with patience, but his performance and that of his assistants soon became past enduring; neither the chromatic nor the enharmonic genus was suited to the ears of his illiterate audience, and the Lydian mode had lost its power; in short, his hearers, unable to resist the impulses of nature, at length expressed their opinions of the performance by a general and long-continued burst of laughter.

Whatever might be the feelings of the people, Meibomius was but little disposed to sympathize with them. Their mirth was his disgrace, and he felt it but too sensibly. Seeing in the gallery M. Bourdelot, the younger, a physician, and his rival in the queen's favor, he imputed the behavior of the people to some insinuations of this person. He therefore immediately ran up to him, and struck him a violent blow on the neck. To

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avoid the consequences of this rashness, he quitted the city before he could be called to account for it, and took up his residence at Copenhagen. In this place he was well received, and became a professor at Sora, a college in Denmark for the instruction of the nobility. Here he was honored with the title of counsellor to the king, and was soon afterwards called to Elsineur, and advanced to the dignity of president of the board of maritime taxes or customs; but, neglecting his employment, he was dismissed from his office, and he soon afterwards quitted Denmark. He now settled at Amsterdam, and became professor of history in the college there; but, on refusing to give private instruction to the son of a burgomaster, alleging, as his excuse, that he was not accustomed to instruct boys, he was dismissed from that station. On this he quitted Amsterdam, and visited France and England; but afterwards returning, he died at Amsterdam about the year 1710.

The great work of Meibomius was his edition of the seven Greek musical writers, Aristoxenus, Euclid, Nichomachus, Alypius, Gaudentius, Bacchius, and Aristides Quintilianus. This was published at Amsterdam in the year 1652, and contains a general preface to the whole, and also a particular preface to each of the treatises as they occur, and a Latin translation of the Greek text, with copious notes, tending to reconcile various readings, and to explain the meaning of the several authors.

To this edition Meibomius has added a treatise, "*De Musica*," of Martianus Felix Capella; that is to say, the ninth book of the work of that author, "*De Nuptiis Philologiæ Mercurii*," which contains a kind of abridgment of Aristides Quintilianus.

Notwithstanding all the industry and abilities of Meibomius, his manner of introducing the Greek authors is extremely reprehensible. His general preface abounds with invectives against all who presumed to think less highly of the ancient music than himself, especially against Kircher. His abuse of the "*Musurgia*" of Kircher is, in a great measure, directed against its style and the want of accuracy in the language; yet, in spite of all his efforts to injure its reputation with the world, it will ever be considered as an original work that contains much information and much scientific disquisition. Mersennus, who possessed more musical erudition than any man of his time, has not escaped his censure. Indeed, little less than such behavior, to those who differed from his opinion, could be expected from a man so bigoted as Meibomius appears to have been, and whose irascible disposition seems often to have led him beyond the bounds of decency.

MEISSONIER, ANTOINE, born at Marseilles in 1783, was professor of an instrument he calls the lyre-guitar, and has published much music for it.

MEISTER, MICHAEL, a singer at Halle, in Saxony, in the beginning of the seventeenth century, collected light music by several composers, and published it, under the title "*Crepundia Musica*," 1621.

MEISTRE, or MAISTRE, MATTHIAS DE, a Flemish contrapuntist, born in the beginning of the sixteenth century, was chosen by the Elector Maurice, of Saxony, in the place of Johann Walther, after the latter's decease; and although he did not arrive at Dresden before 1553, (after the death of the elector,) his successor, Augustus, confirmed Meistre in his appointment. He published at Dresden "*Magnificat 8 Tonorum*," Dresden, 1557; "*Motetti à 5 voc. Lib.* 1," Dresden, 1570; "*Officium de Nativitate et Ascensione Christi à 5 voc.*," Dresden, 1574; "*Deutsche und lateinische Lieder von 3 Stimmen*," Dresden, 1577. In foreign countries he was called merely Matthias, under which name a work appeared, printed at Dresden, under the following title, "*La Bataglia Taliana composta da M. Matthias, Fiamengo, Maestro di Capella del Domo di Milano, con alcune V. piacevole*," Venice, 1552; by which it seems that he had previously been chapel-master at Milan. Of his works there are, in the Munich library, "*Catechesis 3 voc. composita*," Norib., 1563; "*Geistliche und weltliche Gesänge mit 4 und 5 Stimmen*," Wittenburg, 1566; and "*Officia dierum quadragesimalium*," &c.

MEL, RINALDO DEL, a Flemish contrapuntist, flourished in 1538. He is said by Hawkins to have been master of the celebrated Palestrina. We can mention the following of his works: "*Cantiones Sacræ 5, 6–12 voc. nebst einer Litania de B. M. V. à 5 voc.*," Antwerpt, 1589, and, in the Munich library, "*Madrigali à 6 voc.*," Anvers, 1588.

MELANGE. (F.) A composition founded on several favorite airs; a medley.

MELANI, ALESSANDRO. A dramatic composer at Rome towards the end of the seventeenth century.

MELANI, ANTONIO. Chamber musician to an Austrian archduke at Inspruck, in 1659. He published some violin music.

MELGAZ, or MELGAÇO, DIOGO DIAS, a Portuguese church composer, born at Cuba in 1638, became chapel-master at Evora, where he died in 1700. He left a number of church compositions, among which are particularly distinguished the following works in two books, written on imperial paper, and dedicated to the Archbishop of Evora, D. F. Luiz da Salva, in the year 1694: "*Motetes da Quaresma*," "*Missa ferial à 4*," "*Motete de Defuntos, à 4*," and "*Gloria, laus et honor, à 8 vozes*." The rest of his works consist of masses, lamentations, misereres, psalms, responsories, hymns, &c.

MELISSA, MATTEO, flourished as organist and composer, in the Jesuits' Church at Goritz, in Friaul, about the middle of the seventeenth century. He published "*Salmi Concertati à 2, 3, 4, e 5 voci*," Venice, 1652.

MELODIES OF IRELAND. In 1852 a society was formed in Dublin for the preservation and publication of the "Melodies of Ireland." The collectors appointed for the purpose, in a very short time gathered many hundred pieces of the national music, both vocal and instrumental. The society was to exist five years.

MELODIOUS. A term applied to any pleasing succession of sounds given in time and measure; also to the tones of clear and mellifluous voices.

MELODIST. A composer or singer of melodies.

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MELODIZE. To melodize is to form such a succession of sounds as, by its due execution, shall produce a consistent and agreeable effect.

MELODRAMA, or MELODRAME. A modern species of drama, in which the powers of instrumental music are employed to elucidate the action and heighten the passion of the piece. The first essay in this kind of composition was successfully made in Paris, soon after the revolution; and subsequently, in London, in a piece called "A Tale of Mystery," the music of which was furnished by Dr. Thomas Busby.

MELODY, MELODIA, (I.) MELODIE, (F.) A succession of simple sounds so regulated as to produce a pleasing effect upon the ear; distinguished from *harmony* by not necessarily including a combination of *parts*. Among the records of the sixteenth and seventeenth centuries, we find scarcely any thing that will bear the name of melody. Even the best-regulated strains are constructed with so little reference to harmony, that the intervals seem to follow one another more by chance than by design. Every one knows that music formed a part of the sacred worship of the Jews and Gentiles; and it probably shared the fate of the other arts. The arrangement of it on scientific principles may be said, with more propriety, to have been received than invented by moderns. Dr. Burney has tried to prove that the Greeks were acquainted with melody only.

Melody, according to a learned musical historian, is a series of sounds more fixed and generally more lengthened than those of common speech, arranged with grace, and of proportionable lengths, such as the mind can easily measure and the voice express.

Melody is the current of musical ideas, the rhythmical flowing of symmetrical, related forms, which speak, in a language peculiar to themselves, to the imagination. Sometimes these ideas are so expressed that they stand out in clear light in one thread, and need no coloring to make them wholly apparent. They then form airs, which may be sung by single voices, or played upon instruments that make only one sound at a time. This is what is ordinarily meant by melody, and is the kind of it most easily understood. Musical ideas may be expressed in one thread in such a manner as to render an accompaniment of other sounds necessary to set them off, and bring out their full meaning; and this makes a second kind of melody.

If we consider with attention the melody of any tune, we shall soon discover that in music, as in discourse, certain points of repose are absolutely necessary to render an air pleasing and intelligible to the ear. These points of repose are not, however, all equally important; by the most satisfactory and obvious of them, the melody is resolved into periods, or complete and independent sentences; and by those which are less conclusive, into members of sentences, more or less complete.

Melody, properly understood, answers to the single-figure principle in the sister art, in regard to which Sir Joshua Reynolds has left us the following precepts: "When the picture consists of a single figure only, that figure must be contrasted in its limbs and drapery with a great variety of lines. It should be as much as possible a *composition in itself*. It may be remarked that such a complete figure will never unite and make part of a group; as, on the other hand, no figure of a well-conducted group will stand by itself."

These principles, applied to music, will furnish us with a complete definition of melody. A strongly-marked musical figure will no more admit of great variety in the accompanying parts, redundancy of accessory ideas, or contrapuntal development, than will the single figure in a drawing of complicated grouping, or undue prominence of the component parts. The principles of fine melody are as fixed and immutable as those which regulate the mazy convolutions of counterpoint and fugue, or the progressions and modulations of harmony. It is not to be produced by chance. It is the result of knowledge, as distinguished from mere intuition. Its fundamental laws are rhythmical symmetry, a natural succession of intervals and tonal consistency. Harsh and extreme distances are as contrary to its nature as is a vague and difform style of rhythm. The excellent precepts transmitted to us from the ancient contrapuntists, for the carriage of voices, form the basis of our laws respecting the production of pure melody. Diatonic intervals should ever be preferred to chromatic, monotony avoided, and "variety in unity" never lost sight of.

The principle laid down by Sir Joshua Reynolds, that the single figure should form a *composition in itself*, means, when applied to music, that a well-constructed melody should, even without the accompanying parts, be gratifying and satisfactory to the ear. If this condition be fulfilled, its general popularity will be inevitable. General popularity, however, must be understood to convey a much more extended meaning than a mere barrel-organ circulation. The indiscriminate zeal with which the unlettered crowd occasionally adopts a vulgar tune, cannot be admitted as a proof of its excellence. The ascendency of such productions over the public mind is invariably of short duration, and generally to be ascribed to local influence, or their popular association with some passing event, and *always* to the absence of something better. The truly popular airs are those which have stood the test of ages; the compositions of those inspired writers, who, like all true poets, are the exponents of those eternal ideas of the true and beautiful implanted in the human breast, and who, as they tell of things already known and felt by all, though never so well expressed, have but to speak to be understood. The true poet, whether of words, tones, or colors, is an oracle in which the undying spirit of truth finds a voice. It is for him alone to "strike the electric chain with which we are darkly bound," causing it to vibrate through all time.

An idea prevails that the national airs of various countries are evidences that melody is the offspring rather of nature than art; but to establish this theory it will be necessary to prove that uncouth distances and rhythmical deformity are as agreeable as the opposite qualities; that a defective scale is equal to a perfect one; that monotony and mannerism are as admirable as variety in unity; in short, that melodies composed by a barbarous and ignorant people are as excellent as those invented by the great writers. The most

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rabid admirer of those interesting old acquaintances will, we opine, scarcely go so far. Far be it from us to evince any lack of reverence for antique, time-honored melodies. They are intwined with our earliest recollections; they surprised us into admiration, before the reign of judgment commenced; they are associated in our minds with thoughts of home and dreams of happiness; some of our best poets have wedded to them their worthiest inspirations; they are endeared by a thousand ties to our memory; and we cannot listen unmoved to

"The melody of youthful days
Which steals the trembling tear of speechless praise."

These, however, are adventitious circumstances, to which we have alluded merely because we feel convinced that they have very much influenced the public mind. People love to hear that which reminds them of the time when "pale pain" was unknown to them; hence the erroneous conclusions they arrive at.

One peculiarity of melody is, that it more easily takes the stamp of individuality than the more complex branches of the art; and we shall hazard the reproach of having made a trite observation when we remark that the native airs of various countries are impressed with the general features of the national mind and character. The conception of melody, owing to the singleness of its nature, is more immediate, and emanates more directly from the feelings and emotions, than the complexities of harmony and counterpoint, which demand more consideration and calm reflection. The mind, always subject to local and physical influences, takes its color from surrounding objects; and its first musical impulse, which is melody, becomes naturally imbued with the circumambient spirit of the time and place. Hence the distinct character of national melodies. We must, however, warn the true student against giving undue importance to this fact, and urge him not to consider, because he may be an Englishman, that he is bound to imitate English composers. Let him rather reflect that great works are of no country, but are as universal as the immutable principles upon which they are constructed, and that it is better to strive to be great in art than merely national.

MELOPLASTE. M. Galen invented, in 1819, a new instrument, with this name, for teaching music. His method consisted in making the pupil sing from a staff, without either clefs or notes, according to the movements of a portable rod called the meloplaste.

MELOPŒIA. (G.) A term in the ancient music, signifying the art or rules of composition in melody. Aristides Quintilian divides the *melopœa* into three kinds: the *hypatoides*, so called from the gravity of the sounds to which it was confined; the *mesoides*, consisting of the middle sounds; and the *netoides*, formed of the acute sounds. These were again divisible into other kinds or distinctions; as the *erotic* or amorous, the comic, and the encomiastic; also into the *systaltic*, or mournful, tender, and affecting strain; the *diastaltic*, or noble, bold, and exhilarating air; and the *euchastic*, which was between these, and calculated to calm and assuage the passions.

MELONE, ANNIBAL. A learned contrapuntist at Bologna, about the year 1550. He published a work entitled "*Desiderio di Allemano, Benelli*," (the name being an anagram of his own.) It is a work very useful, as respects the musical history of his time.

MELOS. (G.) A term applied by the ancients to the sweetness of any melody, or to that quality or character by which a melody was rendered agreeable.

MELVIO, FRANCESCO MARIA, *chef d'orchestre* at Castello, in Italy, about 1648. He published "*Galatea*," Venice, 1648, and "*Cantiones Sacræ, 2–5 voc.*," Venice, 1650.

MEN. (I.) The abbreviation of *meno*, less; as *men allegro*, less quick; *men presto*, less rapid.

MENDELSSOHN, BARTHOLDY FELIX, was the son of a rich merchant and banker, at Hamburg, and was born in that city on the 3d of February, 1809 Besides being thus favorably placed, Felix Mendelssohn entered upon the breathing world encircled with the areola of ancestral renown. He was the grandson of Moses Mendelssohn, a light of philosophy and science, as well as one of the most brilliant exponents of Jewish literature, whose name, moreover, is connected with music by more than one æsthetical disquisition in the course of his profound and varied works; among which, if we recollect, is to be found a treatise on "equal temperament."

The early development of the musical faculty in the young Felix Mendelssohn forces him into a comparison with the precocious Mozart; but his more fortunate position saved him from the many evils resulting from the premature drudgery of public display.

His earliest musical instructor was the natural guardian of his infancy — his mother; and on his father removing to Berlin, when Felix was but four years old, the child was placed under the musical tuition of another lady, Madame Bigot, to whose enlightened and affectionate care Mendelssohn was always proud to own his obligation. At this period, he was frequently accompanied by the witcheries of Baillot's violin. In tracing the progress of his perfect and well-conducted musical education, due weight should be allowed to these favoring circumstances, from which the future composer, no doubt, derived much of the faultless expression, the tenderness, and the playful gayety with which his works overflow.

At the age of eight years he was esteemed amongst his friends a minute prodigy — and not without reason. He could then play at sight the most intricate scores of Bach, and, without premeditation, transpose Cramer's exercises into all sorts of keys. He also evinced a wonderful faculty in extemporizing upon a given theme. At this period, he was put under the care of the severe and methodical Zelter, the contrapuntist, while his practice on the piano was directed by the romantic Louis Berger, whose enthusiastic nature set its stamp upon the susceptible heart of the incipient musician.

Zelter was not the man to give ready way to fervid impressions; yet the extent to which "his glorious boy," as he called him, had wound himself round his rigid affections, is manifest from the eagerness with which the professor desired to introduce his pupil to the "great man" of Ger-

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many, Goethe. When Sir Walter Scott, in his latter days, met Goethe, the eyes of Europe were fixed with intense interest on their interview. But here we have to tell of the mighty German genius permitting the introduction of a child of twelve years. Zelter, writing to Goethe, in 1821, tells him, "I desire to show your face to my favorite pupil before I die." Upon the circle which surrounded Goethe as its centre, the young musician made a profound impression, winning, at the same time, the affection of all, by his boyish openness, mingled with those little *espièglerie*s which belonged to the pupil of Madame Bigot, and the spoiled child of his mamma. It was on one of these occasions that he stopped in the midst of the performance of a fugue of Bach. His quick and delicate ear was offended by an informality in the score. He insisted that there were consecutive fifths. Hummel was present, and was lost in astonishment upon discovering that the passage actually contained "covered fifths," which had hitherto escaped detection. Hummel's wonderful performance on the pianoforte made a deep impression upon young Mendelssohn, so much so, that he burst into tears when once asked to play after him.

Felix had composed several works for the piano; but it was not till in 1824 that he appeared as a writer before the public. In that year were published two quartets for violin, tenor, violoncello, and piano, (Op. 1,) the young author being then not fifteen years old. These were followed by a grand duo in F minor, for piano and violin; a quartet in B minor; and several other works; among others, the opera named "*Die Hochzeit des Camachos.*" The last-named opera, in three acts, was performed in Berlin, but without any remarkable manifestation of public approval.

Before his father would allow him to devote himself to music as his profession, he took him to Paris to consult the then aged Cherubini. The ordeal proposed by that consummate musician to test the proficiency of the aspirant was the composition of a "*Kyrie*" for chorus and full orchestra, which was accomplished to the perfect satisfaction of the renowned judge. This decision it was which gave to the world its future Mendelssohn. Animated by this encouragement, he resumed his studies under his former esteemed masters, and successively produced the works from Op. 5 to Op. 12; besides several quartets, and an octet. About this period he made the acquaintance of Moscheles; and as early as 1827 was performed in public that charming production of his pen — "The Midsummer Night's Dream," (*Der Sommernachtstraum.**)

But it was in England that his most brilliant successes were to be won, and in the hearts of Englishmen that his talent was to be lastingly enshrined. Through the mediation of Ignace Moscheles, the banded artists of the Philharmonic Society extended to the talented stranger the right hand of friendship; and in the year 1829 Mendelssohn was in London, and at once understood and cordially responded to that applausive sympathy which the performance of his works, by the Philharmonic Society, evoked, and which forever bound him to that hospitable soil. The splendor of his reception in England gave him an extemporaneous fame throughout Europe. In 1831 we find him at Rome, where the "*Walpurgisnacht*" of his early friend Goethe occupied his eminently artistic pen. There also he pieced together the inspirations which he had previously conceived amongst the basaltic caverns of the Western Isles of Scotland, and the romantic "Hall of Fingal" was the result. This overture was performed in London, in 1832. While at Rome, also, he struck into a new line of composition, altogether his own, in those matchless "*Lieder ohne Worte,*" which prove; beyond denial, that music has its poetry, as well as poetry its music. His agreeable exterior, his cultivated intelligence, and the independence of his position, made him every where received with distinction. And on his second visit to London, in 1832, he found himself quite identified with the artistic *monde* of that capital.

In the mean time he had travelled, in the combined quality of tourist and musician, through Scotland, France, Germany, and Italy; and after four years' improving and ennobling absence, he returned to Berlin; but not to make that home of his boyhood his exclusive residence. "In 1834," says M. Fétis, "I found him again at Aix-la-Chapelle, whither he had betaken himself on the occasion of the Musical Fête of the Pentecost. He was then twenty-five years of age; his former youthful timidity had given place to the assurance of the acknowledged artist, and even to a certain air of *hauteur.*" Until 1836, he continued to direct the fêtes at Dusseldorf and Cologne, and then retired, in consequence of his finding it impossible to keep in accordance with the artists and amateurs of Dusseldorf, where he resided. During this year, he spent a considerable time at Frankfort; and while there he married.

Throughout the period of his celebrity, he was not only distinguished for his compositions, but universally run after as a performer. Language was exhausted of its tropes and figures in the fruitless attempt to describe his unsurpassed excellence as a pianist; and the churches were invaded by crowds, who thronged the aisles when he was expected to play on the organ. In a word, the only thing he could not do on the organ was to "play the congregation out." The more effectively he played, the more fixed the congregation remained — the more artistically persuasive his intimation to depart, the more determined were they not to go; and an instance is on record, how once, at St. Paul's Cathedral, the vergers, impatient to clear the church and get their supper, managed to give an effectual blow to the energy of the performer by surreptitiously stopping the bellows.

It was, possibly, his transcendent skill as an executant that led to the notion, about this time generally received, that Mendelssohn was deficient in genius — the possession of the lower faculty being taken as a negation of the higher. It is possible, moreover, that the strict and formal dicipline of the erudite Zelter had swathed the infant mind of his pupil in bands of rigid form, which retarded its development; yet, perhaps, only to render its maturity more beautiful and perfect. However this may be, Mendelssohn was spoken of as a distinguished talent, rather than as possessing a name likely to rank with Beethoven, Haydn, and Mozart. In reference

* This must mean the overture, which he composed in 1825, at the age of sixteen. The other portions of that music were produced many years later.

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to this opinion, M. Fétis has the following remarks: —

"The childhood of M. Mendelssohn gave birth to the hope that we should see another great musician in Germany; his earliest works gave indication of more talent than it is usual to find in youth, but did not seem to realize the qualities of genius which were supposed to be in him. There were, however, even in 1830, tendencies to originality in his productions, particularly in the overture of the "Midsummer Night's Dream," which I heard at Paris; but it was easy to see that they were rather the fruits of research and labor than of inspiration. Since then the artist has been continually growing; and his manner has developed every day more individual qualities. His concerto in G minor for the piano-forte, his octet, and, above all, his oratorio of 'St. Paul,' are works *de grande portée*. Among his most beautiful compositions are also mentioned the cantata which he wrote for the anniversary fête of Albert Durer; another composed for the fête given by M. Alexandre de Humboldt to the naturalists assembled at Berlin; and also his 'Walpurgis Night,' on the poem of Goethe; also a symphony for the fête of the reformation, which has been performed at many of the great musical reunions. M. Mendelssohn shows at once fecundity and much ease in the composition of his works. The 'St. Paul' seems to me to be that which affords most hope for his *avenir*. In that piece he has found means to unite the classical qualities of the best masters of the German school with a certain boldness of good augury. In fine, this young artist (M. Mendelssohn has not reached his thirty-first year) is incontestably, up to this day, the musician who affords most hope to Germany, and comprises in himself the future school of that country. Talent does not always manifest itself in the same way; and but few examples are known of that vigor of invention which burst forth with Rossini at the age of twenty; with others, and even with the impetuous Beethoven, originality was the force of meditation. The same phenomenon appeared in the talent of Gluck."

The prophetic spirit, gleaming through these judicious criticisms, was amply accredited by Mendelssohn's subsequent career, unhappily but too brief. In 1846 he completed, and, on the 26th of August, himself conducted, at the Birmingham Festival, the oratorio of "Elijah;" the reception of which left his warmest admirers nothing to desire.

But it was in the decrees of that unsearchable Providence which often only shows us the highly gifted,

> "— To mock our fond pursuits,
> And teach our humbled hopes that life is vain,"

that this star, the cynosure of all observers, should stoop to the horizon before it had reached its culminating point. During his last visit to England, the keen eye of anxious friendship might trace the secret ravages which the ethereal spirit within had made upon his delicately organized frame. He was for the most part invisible to the innumerable friendly inquirers whom his celebrity brought about him, at No. 4 Hobart Place, Eaton Square, where he had fixed his temporary residence. So numerous, indeed, were the calls made upon him, that his old and faithful servant, in answer to an inquiry, exclaimed, "Ach! me almost run down — dere be so many visitors."

The honors which were accumulated upon him were oppressive to the constant sense of fatigue which possessed him. To a young friend, who begged him to play after the triumphant conclusion of the Birmingham Festival, he replied mournfully — even with tears — in expressive, but imperfect English, that he could not play — "write and practise too much," he continued, "no strength — cannot play; and placing his attenuated hand upon his pale forehead, exclaiming, "O, my head! my head!" he looked up to heaven, whither he was fast hastening. The abiding shadow of the unseen world was settling upon him.

In 1837 he had accepted the post of director of the concerts at Leipsic. In this city he continued to reside till his death, which happened on the 6th of November, 1847.

Thus, at the age of thirty-eight, died this great and accomplished man. In the early period of his decease, Mendelssohn strikingly resembles Mozart, who died in his thirty-sixth year. Of Mozart it cannot be said that he died prematurely. His faculty was developed with amazing rapidity; and, from the very early age at which he began to hold a place in public estimation, his artistic life was by no means short. Although a painful apprehension to the contrary embittered his last days, yet he lived long enough for fame. Not so with Mendelssohn. However extended his mortal span might have been, his fine talent would have continued, in all probability, to unfold and discover fresh beauties as long as his natural faculties were perfect. He died in the period of full promise, withered in the spring time of his genius.

MEN FORTE. (I.) Less loud.

MENDES, MANOEL, a Portuguese author and composer, born at Evora, was first chapel-master at Portalegre, and afterwards in his native place, where he died in 1605. His knowledge as a musician, by which he formed several eminent composers, and his practical works, have given him a distinguished place among the artists of his country. Among other works preserved in the royal musical library at Lisbon, he has left, in manuscript, "*Arte do Canto Chao*," "*Missa à 4 e 5 vozes*," and "*Magnificas à 4 e 5 vozes*," "*Varios Motetes à diversas vozes*."

MENEDEMUS, a musician of ancient Greece, was, according to Plutarch, a pupil of Aristotle.

MENEGHINI, GIULIO, chapel-master at Padua, in 1770, succeeded in that office his celebrated master Tartini, in honor of whom he composed a funeral service.

MENEHOU, MICHAEL DE, master of the choristers in the church of St. Mauri at Paris, in the sixteenth century, published "*Instruction des Préceptes, ou Fondemens de Musique tant pleine que figurée*," Paris, 1571.

MENESTRAUDIE, or MINSTRELSY. (F.) The general name under which the successors of Philip Augustus, of France, recalled and established those minstrels of Paris who had formed themselves into a company, but whom, on account of their irregularity and licentiousness of conduct, that prince had banished from the kingdom in the first year of his reign. The *menes-*

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traudie had a chief appointed over them, called the king of the minstrels.

MENESTRIER, CLAUDE FRANÇOIS, a French Jesuit, wrote, in 1681, a treatise, "*Des Représentations en Musique, anciennes et modernes.*" In this book, among a great variety of curious particulars, is contained a brief inquiry into the music of the Hebrews. The author states that dramatic music was first introduced into France by the pilgrims, who, returning from the holy land at the time of the crusades, formed themselves into parties, and exhibited spectacles of devotion, accompanied with music and songs. There are likewise many curious accounts of public amusements, and of dramatic and musical representations, in several of the courts of Europe.

In the year 1682, Menestrier published "*Des Ballets anciennes et modernes, selon les Règles du Théâtre.*" He died in the year 1705.

MENGOLI, PIEDRO, was a native of Bologna, and born about the year 1626. In the early part of his life, he read public lectures on music in several of the schools of Bologna, for the purpose chiefly of explaining the doctrines of Zarlino and Galileo.

He published there, in the year 1670, a treatise entitled "*Speculationi di Musica.*" In that part of the work which he denominates the natural history of music, he treats of the anatomy of the ear, of its capability of receiving sounds, and of the power of the air in conveying them. He then speaks of the combination of sounds, in which he lays down some new principles, that are, in fact, the chief foundation of the whole work. After this he explains, at considerable length, the nature of the musical intervals, showing between what numbers the species of each interval are most perfect. He treats of the chords; then of singing and modulations of tune. The latter he distinguishes from singing in general, by observing that modulation is a succession of sounds so strongly impressed upon the senses, that we are not able to repeat them. The author next discourses fully on the subjects of consonance and harmonical proportions, and also on the passions of the soul, endeavoring to show how they are concerned in and affected by music. Towards the conclusion he gives a table of the several musical chords that are suited to the different affections.

Some of the speculations contained in this work are specious and ingenious; but the philosophy of sound has been so much more scientifically and clearly treated since the time of its publication, that the difficulty of obtaining the book, which is now become scarce, is no great impediment to the advancement of music.

MENGOZZI, BERNARDO, born at Florence in 1758, was a singer of taste and a good composer. He brought out several operas at the Théâtre Montansier at Paris, which had great success. These were "*Les deux Visirs,*" "*Isabelle de Salisburg,*" "*Pourceaugnac,*" "*Les Habitans de Vaucluse,*" and "*Brunet et Caroline.*" Placed at the head of one of the classes of the Conservatory, Mengozzi formed many excellent singers; amongst whom may be named Baptiste, of the Théâtre Feydeau. For this latter theatre, Mengozzi has only written two operas, "*Une Faute par Amour,*" and "*La Dame voilée,*" the music of both of which was considered novel and brilliant. He died at Paris in the year 1800.

MENO VIVO. (I.) With less spirit.

MEN PIANO. (I.) Less soft.

MENUET. (F.) A minuet.

MENTE, JOHANN FRIEDRICH, was born at Rotenburg on the Oder, in 1698. He received his earliest instructions in music from his father, (Samuel Mente,) who was a celebrated organist. He then went to Frankfort on the Oder, where he studied during three years under Simon, musician to the university. In 1718 he visited Dresden and Leipsic, and thence proceeded to Glaucha, where he took lessons in counterpoint from Meischner. In 1727 he was nominated organist at Liegnitz, in Silesia. Mente published much church and chamber music, and in his biography, written by himself, he states, that he had taught music to five princes, more than twenty counts, three countesses, nine barons, three baronesses, and above twenty others of the nobility. He died about the year 1760.

MENZEL. A violinist in the Imperial Chapel at Vienna in 1796.

MERANGE. A composer at Paris, of whose works has been printed "*Frédégilde, ou le Démon familier, Drame à gr. spectacle,*" Paris, 1799.

MERCADANTE, SAVERIO. This dramatic composer, who is considered inferior only to Rossini, Paer, and perhaps Generali, was born in Naples in 1798. He studied music under Zingarelli, in the *Conservatorio San Sebastiano.* In the beginning, he devoted himself to instrumental music for the space of six years, during which time he composed several overtures, some ballet music, military airs, &c. It was at the earnest recommendation of Zingarelli, that he at last turned his attention to vocal composition. Incited by such high encouragement, he produced first, in 1818, a grand cantata, entitled "*L'Unione delle Belli Arte,*" for the Teatro Fondo, which met with a very favorable reception. After this he obtained an engagement at the Teatro San Carlo, when his first opera, entitled "*L'Apoteosi d'Ercole,*" obtained considerable applause, and was said to augur well of his future success as a composer. It was on the first representation of this opera that the young composer was called for by the public at the conclusion of a terzetto, which was enthusiastically encored. In the same year, 1819, he composed for the Teatro Nuovo the opera buffa "*Violenza e Costanza,*" which also met with a very flattering reception. In 1820, another opera was given by him in San Carlo, entitled "*Anacreonte in Samo.*" After this he went to Rome, and composed for the Teatro Valle an opera buffa, called "*Il Geloso raveduto,*" and in the carnival of 1821, the opera seria, "*Scipione in Cartagina,*" for the Teatro Argentino. In the same year he produced, in Bologna, the opera seria "*Maria Stuart,*" as also the opera called "*Elisa e Claudio,*" for the same theatre. In the carnival of 1822, he composed the opera seria "*Andronico,*" for the Teatro Fenice at Venice.

MERCADIER, M., of Belesta, published at Paris, in 1776, "*Nouveau Système de Musique théorique et pratique,*" one volume, octavo.

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MERCHI, an Italian guitarist, flourished about the year 1760. He resided for several years at Paris, and in 1777 published a small tract entitled "*Guide des Ecoliers de Guitare.*" He also edited an annual, "*Recueil d'Ariettes, Préludes et autres Pièces légères,*" for his instrument.

MERCIER, a French musician at Paris. Among his published works is, "*Méthode pour apprendre à lire sur toutes les Clefs,*" Paris, 1788.

MERCY, LEWIS, an Englishman by birth, though the descendant of a French family, was a celebrated performer on the flute-à-bec, or English flute, and an excellent composer for that instrument. He published six solos, with a preface containing a brief history of the scale, and of Guido's reformation of it, taken from a French work of Sebastian de Brossard. Soon afterwards appeared his Opera Secunda, containing six more solos for the same instrument.

Mercy lived at a time when this flute was becoming unfashionable, and when the German flute was beginning to get into favor. In consequence of this, he formed (in conjunction with the younger Stanesby, the wind instrument maker) the scheme of a new system, intending to make the flute-à-bec a concert instrument, without an actual transposition, by changing the denomination of the lower note from F to C. By this contrivance, a flute of the fifth size was precisely an octave above the other treble instruments. He published twelve solos, the first six of which were written for the traverse flute, violin, or English flute, according to the new plan, accompanied by a preface in recommendation of it, in which he asserts that his system was in truth the ancient system of the flute. In this preface he also makes a comparison between the flute-à-bec and the German flute, and asserts not only that the former is always best in tune, but that, in many other respects, it deserved to have the preference. All the endeavors of Stanesby and Mercy to restore their favorite instrument, seem, however, to have proved unavailing. Mercy's solos for the flute are usually ranked among the best compositions for that instrument that are extant.

MEREAUX, NICOLAS JEAN, was born at Paris in 1745. He studied music under different Italian and French masters, and when still very young displayed distinguished talents on the organ, so much so as to attract the attention of the celebrated organists Calvière, Daquin, and Couperin. He composed several motets and oratorios, amongst which latter, his "*Esther,*" for three voices, is much admired. His first published work was "*Aline, Reine de Golconde,*" a cantata, 1767. He brought out three operas for the Théâtre Italien, namely, "*Le Retour de la Tendresse,*" 1780; "*La Ressource Comique,*" 1782; and "*Laurette,*" 1782. For the Royal Academy of Music he composed "*Alexandre aux Indes,*" 1785; "*Œdipe,*" 1791; and "*Jocaste,*" 1791. Mereaux died in 1797.

MEREDITH, WILLIAM, died at Oxford in 1637. He was organist to New College Chapel. He is called, on his epitaph, *vir facultate sua peritissimus.*

MERK, DANIEL, was a singer at Augsburg, about the year 1692, but not otherwise distinguished than by the following work, which is mentioned in Von Stetten's "History of the Arts," "*Anweisung zur Instrumentalmusik,*" Augsburg, 1695. He died in the year 1713.

MERKEN, S., a musician at Paris, probably a German, published there "*Six Romances, avec Acc. de Piano,*" 1798.

MERMET, BOLLIOUD DE, published, in 1746, his treatise *De la Corruption du Goût dans la Musique Françoise;*" "*Eh, bon Dieu,*" says La Bordeaus, "*qu'eût-il dit, s'il eût écrit de notre tems!*"

MERSENNE, MARTIN, or, as his name is written in Latin, MARTINUS MERSENNUS, was born in 1588 at Oyse, in the province of Maine. His first instructions were received in the college of Flèche. On quitting that seminary, he studied divinity for some time in the college of Sorbonne. He afterwards entered himself amongst, and in 1611 received his habit of, the *Minims.* He applied himself diligently to the study of the Hebrew language, and was appointed a teacher of philosophy and theology in the convent of Nivers. This station he held till the year 1619, when, in order to prosecute his studies, and enjoy the conversation of the learned, he returned to Paris. During his abode at La Flèche, he contracted a friendship with Des Cartes. The residence of Mersennus at Paris did not prevent his making several journeys into foreign countries. He visited Holland, and went four times into Italy. During the hot weather of July, 1648, having been upon a visit to Des Cartes, he returned to his convent excessively heated, and, in order to allay his thirst, drank some cold water. The consequence of this was, his being seized with an illness which produced an abscess in his right side. The physicians, supposing his disorder a pleurisy, bled him several times to no purpose At length they determined to open his side. The operation was begun, but he expired under it in 1648. He had directed that, if the operation should not succeed, they should open his body. This they did, and found that they had made the incision two inches below the abscess.

Mersennus was a man of great learning and deep research. He had also a correct and judicious ear, and was a passionate admirer of music. These gave a direction to his pursuits, and were productive of numerous experiments and calculations, tending to demonstrate the principles of harmony, and to prove that they had their foundation in nature, and in the original constitution of the universe.

In the year 1636, Mersennus published at Paris, in a large folio volume, a work entitled "*Harmonie Universelle,*" in which he treats of the nature and properties of sound, of instruments of various kinds, of consonances and dissonances, of composition, of the human voice, of the practice of singing, and a variety of other particulars on the subject of music.

The doctrines delivered by Mersennus are founded on a variety of well-tried experiments, and his reasoning upon these is generally very close and satisfactory.

MERTEL, or MERTOL, ELIAS, a performer on the lute, flourished in the beginning of the

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seventeenth century at Strasburg. He published "*Hortus Musicalis*," &c., Strasburg, 1615.

MERULA, TARQUINIO. A celebrated church composer and madrigalist at Venice, between the years 1628 and 1640. His secular compositions are almost all so tinctured with caprice and buffoonery, as to render them more singular and original than those of any of his contemporaries. He published, among many other singular productions, a sort of lullaby, with a bass, consisting only of the upper A and B flat. He also composed a fugue, representing some schoolboys reciting before their master the Latin pronoun *qui, quæ, quod*, which they had not well learned. The confusion, the perplexity, the barbarisms of the scholars, mingled with the exclamations of their enraged master, who exercises the ferule among them, had the happiest effect.

MERULO, CLAUDIO, organist to the Duke of Parma, and born at Correggio, published some organ and church music at Venice, between the years 1578 and 1604.

MESANGEAU. A celebrated lutist at Paris, in the reign of Louis XIII., (that is, about 1620.) Gautier, his friend and pupil, wrote on Mesangeau's death a very beautiful piece of music for the lute, and named it *Le Tombeau de Mesangeau*."

MESCOLOMENTO, or MISTIO. A term used by the ancient Greeks, signifying that branch of the *melopœia*, which gave the rules for so arranging the sounds of melody, that the voice, or instrument, might be kept within a certain compass; and that the three genera might be so disposed, that the air should never move out of the system in which it began, unless with some particular design.

MESE. A term applied by the ancient Greeks to the sound that completed their second tetrachord, and which was the centre of their whole system. The *mese* was an octave above the *proslambanomenos*, or lowest sound, and answered in some respects to the key note in modern music. It was also the name given to the central string of the lyre.

MESOCHORI. (Gr. pl.) Certain musicians among the ancients, who presided at public performances, and by beating a desk in a regular manner with their feet, directed the time of the music. That they might be the better heard, they wore wooden clogs, called *crupezia*.

MESOIDES. (Gr.) The name by which the ancients distinguished a kind of melopœia, the sounds of which were chiefly confined to the middle chords; which chords were also called the *mesoides* of the mesis, or tetrachord meson.

MESOLABE. (Gr.) An instrument of the ancients, the use of which was to halve an interval. The honor of its invention is, by some writers, given to Archytas, by others to Eratosthenes.

MESOMEDES, a renowned musician of ancient Greece, lived at Rome in the reign of Antoninus, (about the year 145 after Christ,) and was the first who gave rules to the performers on the lute. Nevertheless, the emperor withdrew his salary, saying to him, "It was shameful that people should receive benefits from the republic who were of no use to it." With all deference to his majesty's opinion, says Gerber, our rulers now know better. Perhaps this conduct was a low revenge of Antoninus towards his predecessor Adrianus, whose manumissus and favorite Mesomedes had been.

MESONYCTICON. (Gr.) A term applied by the Christian fathers to their midnight services.

MESON. The genitive plural of *mesis*, the middle. A term applied by the ancient Greeks to the second of their tetrachords, (reckoning from the gravest,) because it is placed between the first and third tetrachords, i. e., the *hypaton* and *synemmenon*.

MESOPYCNI. (Gr.) A term in the ancient music, signifying the second sound in each tetrachord. The *mesopycni* were five in number.

MESAULICI. (Gr.) *Inter-pipings*. The name applied by the ancients, as supposed by Meibomius, to the inner acts, or pieces performed between the divisions of their drama.

MESSE. (I.) A mass, or Catholic musical service.

MESSA DI VOCE. An expression applied by the Italians to a swell of the voice upon a holding note.

MESSE CONCERTATI. (I.) Masses in which the recitation is intermixed with choruses.

MESSE DI CAPELLA. An expression applied by the Italians to masses sung by their grand chorus. In these compositions various fugues, double counterpoints, and other elaborate constructions are always required.

MESSIAH. Handel's "Messiah" was first performed at the Music Hall in Fishamble Street, Dublin, on Monday, the 12th of April, 1742. Notice of this performance was given in the Dublin Journal, (Faulkner's,) March 23, 1742, as follows: "For Relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital in Stephen's Street, and of the Charitable Infirmary on the Inn's Quay, on Monday, the 12th of April, will be performed at the Musick Hall in Fishamble Street, Mr. Handel's new Grand Oratorio called the *Messiah*, in which the Gentlemen of the Choirs of both Cathedrals will assist, with some Concertos on the Organ, by Mr. Handel. Tickets to be had at the Musick Hall, and at Mr. Neal's in Christ Churchyard, at half a Guinea each. N. B. No Person will be admitted to the Rehearsal without a Rehearsal Ticket, which will be given gratis with the Ticket for the Performance when paid for." This was the first occasion in which the words "Handel's Oratorio the Messiah" ever appeared in print, or met the public eye. The composition of the Messiah was concluded on the 12th of September, 1741, and some writers have asserted that it was performed in London; but as Handel left London on the 4th of November, and as none of the London papers of that date contain any notice of its per-

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formance there, it is probable that it was brought out first at Dublin, as here stated. The Messiah was performed in King's Chapel, Boston, in 1796; and the Messiah and the Creation were first performed by the Handel and Haydn Society, Boston, in 1817.

MESSING, FRED. JACOB, called the *mad fiddler*, was for some time a member of the orchestra in Covent Garden Theatre. He called himself Handel's son, whose monument he visited daily, went with his head shaved, and dressed in black, with a star. He died in London in 1797, at the age of forty-three. His children were educated at the expense of the Musical Fund. During his insanity he frequently played Handel's music in places of public resort.

MESTO, or MESTOSO. (I.) A term significative of a pathetic and melancholy style of performance.

MESTRINO, NICOLO, born at Mestri in 1750, was of low origin, and studied music with little assistance from masters. When thirty-two years of age, he first went to Paris, where he made his *début* at the *Concert Spirituel* in 1786. The graceful composition of his concerto, and sweet expression in his style of playing, were at once highly applauded. Mestrino had a great talent for *extempore* playing. In 1789, he was nominated *chef d'orchestre* of the Théâtre Monsieur; but he did not enjoy this office long, the abuse of pleasure shortening his days. He died at Paris in 1790, aged forty-nine. Twelve of his concertos were published at Paris in his lifetime, and since his decease a collection has been republished of twelve solos, taken from his concertos, with an accompaniment for the violoncello.

MESURE. (F.) The bar or measure.

METALLO, a church composer, lived in the middle of the seventeenth century, as the following of his printed works proves: "*Motetto Sanctus Dominus, &c., à 4 Soprano, A. in Canone, B. 1 in Canone, e B. 2.*"

METASTASIO. Born at Rome in 1698. He was distinguished, at the early age of ten years, by his talents as an *improvisatore*. A rich lawyer, named Gravina, who amused himself with writing bad tragedies, was walking near the Campus Martius one summer's evening, in company with the Abbé Lorenzini, when they heard, at no great distance, a sweet and powerful voice, modulating verses with the greatest fluency to the measure of the canto *improviso*. On approaching the shop of Trapassi, whence the grateful melody proceeded, they were surprised to see a lovely boy pouring forth elegant verses on the persons and objects which surrounded him; and their admiration was increased by the graceful compliments which he took an opportunity of addressing to themselves. When the youthful poet had concluded, Gravina called him to him, and, with many enconiums and caresses, offered him a piece of money, which the boy politely declined. He then inquired into his situation and employment, and being struck with the intelligence of his replies, proposed to his parents to educate him as his own child. Convinced of the sincerity of the offer, and flattered by the brilliant prospects which it opened for their son, they consented. He began with changing his name from Trapassi to Metastasio, for *the love of Greek*. He adopted him, gave him a careful, and as it happened, an excellent, education, and finally left him a part of his property. Metastasio was twenty-six years old when his first opera, the "*Didone*," was performed at Naples, in 1724. In the composition of it he was guided by the advice of the fair Marianna Romanina, who executed the part of Dido in a superior style, because she passionately loved the poet. This attachment appears to have been durable. Metastasio was an intimate friend of Marianna's husband, and lived many years in the family, recreating himself with fine music, and studying unremittingly the Greek poets. In 1729, the Emperor Charles VI., that great and grave musician, who, in his youth, had played so miserable a part in Spain, proposed to him to be the poet of the opera at Vienna. He hesitated a little, but at length accepted the offer. He never afterwards left that city, where he lived to an extreme old age, in the midst of dignified voluptuousness, with no other occupation than that of expressing, in beautiful verses, the fine sentiments by which he was animated. Dr. Burney, who saw him in his seventy-second year, thought him, even then, the gayest and handsomest man of his time. He always declined accepting any titles or honors, and lived happy in retirement. No tender sentiment was wanting to his sensibility. This great and happy man died in 1782, having been acquainted, in the course of his long career, with all the eminent musicians who have delighted the world.

METHFESSEL, FRIEDRICH, (the elder.) A theologian, and at the same time a vocal composer of talent and feeling. He was born at Stadtilm in 1771. His father, who was himself a singer, soon observed his son's warm attachment to music, and developed his talents by frequent and diligent practice. This had so quick and powerful an effect, that the boy, who was destined for the church, employing all his spare time from the study of languages and sciences in cultivating music, soon distinguished himself as an able performer on the piano-forte and violin, whilst at the same time he became an excellent tenor singer. Through this rare musical talent, united to his constant hilarity, wit, and humor, it became an easy matter with him to establish a circle of friends in his school at the university, and in all his subsequent situations of life, and by this circle he was both loved and esteemed. In 1796, having completed his theological studies, he found himself compelled to undertake the situation of a private tutor. His restless spirit, as well as the feeling of not being in his sphere, drove him, in this fatiguingly uniform employment, from place to place, without his ever being contented and happy. Thus he lived like a true minstrel, traversing from one German town to another; still, wherever destiny led him, his muse was ever his dearest and most diligent conductress. This is proved by the collections of songs which he published from the year 1798; some of them are dated from nearly every place at which he temporarily resided. The critics praised his songs on account of their interesting melodies, and the public also found pleasure in them.

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Lastly, he undertook the composition of the opera "*Dr. Faustus*," but could not, through the visible decline of his strength, finish it. Just before his death, however, he published a successful sketch of it. If he could have entirely devoted himself to music, F. Methfessel might certainly have reached a high degree of perfection. He died of consumption in his native town, in 1807, in the thirty-eighth year of his age. Of his works we can mention the following: "12 *Klavierlieder*," Offenbach, 1798. "12 *Lieder mit Begl. der Guitarre*," Leipsic. "*Des Sängers Liebe, ein kleiner Roman in Liedern von Rochliss mit Guitarre*," Op. 12, Leipsic. "*Kleine Balladen u. Lieder, mit Guitarre, nebst einem komischen Anhange*," Leipsic. "12 *Dreystimmige Lieder beym Klaviere*," Rudolstadt, 1800. "3 *Gesänge aus der Oper Faust für Klav.*," Rudolstadt, 1801. "12 *Lieder mit Klavier oder Guitarre*," Bonn, 1803. "*Kleine Romanzen und Lieder, m. Guit.*"

METHFESSEL, ALBERT GOTTLIEB, younger brother of the preceding, singer to the court at Rudolstadt, and composer of several songs and some music for the piano, was born at Stadtilm, in Schwartzburg, in 1786. He applied himself early to music under the direction of his father, so much so that, in his twelfth year, he wrote two church pieces, which his father executed. In his fifteenth year he went to the academy at Rudolstadt, remained three years as prefect of the choir there, and wrote for it several motets and cantatas. At length, in 1807, he went to Leipsic, from whence the Princess of Rudolstadt sent him to Dresden for further improvement. Here, through his distinguished talents, he made himself so many friends, that when he gave a farewell concert, in 1810, previously to commencing his employment of singer at Rudolstadt, his loss was much bewailed by the public. A. Methfessel was a very feeling and excellent tenor singer. He extemporized well on the piano, to which he occasionally united his voice. He also accompanied himself beautifully on the guitar. "The musical world," says Gerber, writing in 1812, "may expect very much from this able young man. I write this with the greater confidence, because I have enjoyed the pleasure of hearing him publicly, as well as in private circles." The following list contains his principal works up to the year 1809: "*Lieder mit Begleit, des Klaviers.*" "*Grande Sonate à 4 mains.*" "*Sonatine à 4 mains.*" "*Six Var. sur un Thème*," Leipsic. "*Sept Var. sur le Men. de l'Op. Don Giovanni de Mozart*," Op. 9, Leipsic. "6 *Son. facil. pour le P. F., Op.* 13, *Liv.* 1 *et* 2," Leipsic. "*Sehnsucht von Schiller.*" "*Arminia, von Tiedge beym Klav.*" "*Gesänge, 6 dreystimmige, mit will-kührlicher Begl. des P. F.*," Op. 11. "*Journal für die Guitarre, 1s. und 2s. Heft*," Leipsic. "*Grand Duo pour 2 Guit.*," Op. 26. "*Der Troubadour und 5 Gedichte, mit P. F. oder Guit.*," Op. 27, Leipsic.

METHODE. (F.) A treatise or book of instructions.

METKE, A. F., chapel-master to the Duke of Brunswick-Oels at Oels, in the year 1798, was a good violoncellist, and composed for the theatre in that town the operetta "*Der Teufel ein Hydraulikus*," 1796. He also published "2 *Prologe*," 1798, and "3 *Concert. pour le Vc.*," Op. 3, 1803.

METRE. That part of the ancient music which consulted the measure of the verses. See METRIC.

METRIC. An epithet applied by the ancient Greeks to that part of their music which had for its object the letters, syllables, feet, and verses of the poem. The metric differed from the rhythmic in that the former was only used in the *form* of the verses, while the second was confined to the *feet* of which they were composed.

METRONOME. Invented by John Maelzel, musical mechanician of the Emperor of Austria. The metronome consists of a portable little obelisk or pyramid, scarcely a foot high, so decorated on the outside as to form a very pretty piece of furniture, and containing within a simple mechanical apparatus, with a scale resembling that of a thermometer. According to the number on this scale to which the index is set, the audible beats produced will be found to embrace the whole gradation of musical time, from the slowest to the quickest. The scale of the metronome is not borrowed from the measures of length peculiar to any one country, but is founded on the division of time into minutes. The minute being thus, as it were, the element of the metronomic scale, its divisions are thereby rendered intelligible and applicable in every country. A universal standard measure for musical time is thus obtained, and its correctness may be proved at all times by comparison with a stop watch. At the top of the obelisk is a small lid, with a hinge to its back. On lifting this lid, the upper part of the front of the obelisk is pushed forward with a spring, so as to permit of its being taken out and put aside; and at the same time the steel pendulum, together with the scale behind it, will likewise fly forward into a perpendicular direction, and a small key be found under the upper lid. This key fits a hole contrived about the middle of one of the sides of the obelisk, and with it the clockwork is wound up, and the pendulum made to move. Its motion may be stopped at pleasure by a small brass bolt fixed to the top.

Maelzel's metronome determines the movement of a piece of music with a degree of precision which no word or combination of words, however well chosen, can pretend to do. We will give an example or two in illustration of this way of indicating the degree of movement.

♩ = 132 implies that when the movable nut is set to 132 on the graduated scale, the pendulum will vibrate *once to each crotchet* in the bar.

Similarly, 𝅗𝅥 = 80 implies that the *measure note* in each bar is a minim, and that when the nut is set to 80, the pendulum will vibrate once to each minim.

Within the last few years, a small *bell* has been added to the best kind of metronomes, which can be made to strike at the commencement of each bar, by drawing a short rectangular brass rod inserted into one of the sides of the machine. One of the faces of this rod is graduated by lines drawn across it, and inscribed with the figures 2, 3, 4, 6. In order, therefore, to cause the bell to strike correctly, the rod must be set according to

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the number of times that the measure note occurs in each bar.

Persons who do not possess Maelzel's metronome may readily ascertain the corresponding time, by forming a pendulum of a length of thread, with a leaden bullet at the end of it. The measure is to be taken from the point of suspension to the centre of the bullet. The time occupied in the swinging of the bullet from one side to the other, which is called "one vibration," is that intended to be shown. It would, perhaps, be well, when it is required to act with a low metronomic number, — for which, it would appear, an inconvenient length of thread must be used, — to look for *double* such number, take the length of thread standing against it, and reckon the time of two vibrations instead of one. This plan of proceeding will render it unnecessary to use thread longer than twenty inches. The plan is not new, as several of Dr. Crotch's pieces are so marked; but it will probably be so to many readers, and the scale is useful.

Metronome. No.	Thread. Inches long.	Metronome. No.	Thread. Inches long.
42	79 3-4	96	15 1-4
44	72 5-8	100	14
46	66 1-2	104	13
48	61	108	12
50	56 1-4	112	11 1-4
52	52	116	10 1-2
54	48 1-4	120	9 3-4
56	44 7-8	124	8 7-8
58	41 3-4	132	8
60	39 1-8	138	7 3-8
63	35 1-2	144	6 3-4
66	32 1-4	152	6 1-8
69	29 1-2	160	5 1-2
72	27 1-8	168	5
76	24 3-8	176	4 1-2
80	22	184	4 1-8
84	19 7-8	192	3 7-8
88	18 1-8	200	3 1-2
92	16 5-8		

A *Patent Portable Metronome*, invented in 1850, has come into use, which is a very complete and perfect instrument for measuring time in music. It is the size and form of a small watch, and may be carried in the waistcoat pocket, being similar to a spring measuring tape, on one side of which are marked the numbers of vibrations in one minute, (as in Maelzel's metronome,) and on the other the Italian musical terms in general use. From its moderate price, small dimensions, and practical usefulness, it is adapted for all classes of musicians and singers.

METRICAL. That music is metrical the phrases of which are directly, or alternately, regular and equal in their temporal lengths.

METRUM. (G.) The measure or time.

METRU. A singing-master at Paris about the year 1676. The Abbé de la Louette says, that this musician either invented the seventh syllable, *si*, or brought it into use in solmization. Laborde makes him a celebrated chapel-master, about 1620; perhaps they were two persons, father and son.

METZELIAS, HIERONYMUS, was a singer at Stade, about the middle of the seventeenth century, and also at Ilmenau, in Thuringia. He was born in the principality of Schwartzburg. His principal publication is, "*Compendium Musices, tam choralis quam figuralis, certis quibusdam observationibus, iisque rarioribus exornatum, in studiosæ iuventutis, præprimis Athenæi Stadensis, sed et plerorumque omnium Artem hanc clangentem atque tinnientem sitientium et amantium, gratiam et honorem luci publicæ adstitutum,*" Hamburg, 1660. The work is in question and answer, and in two languages, German and Latin.

METZGER, MAG. AMBROSIUS, born at Nuremberg in 1603, was rector of the college of St. Egidia there in 1632. He was a good musician and composer, as the under-mentioned works evince. Of these, he published the psalms in an advanced age, and with his sight impaired. Wagenseil, in his "*Traktate von Meistersingern,*" mentions several melodies with the name of Metzger, which probably the "*Meistersanger*" had taken out of his "*Flowerets of Venus,*" and put words to. His works are "*Venus-blumlein, 1ster Theil, neuer lustiger, weltlicher Liedlein mit 4 Stimmen componirt,*" Nuremberg, 1611. "*Derselben 2ter Theil mit 5 Stimmen,*" Nuremberg, 1612. "*Der Psalter Davids, in die gebrauchlichsten Kirchentöne gebracht und mit 100 neuen Melodien geziert,*" Nuremberg, 1630.

METZGER, F., Jr., probably son of the preceding, was also a flutist and member of the electoral chapel at Munich; at the same time he appears to have been a clever composer for the piano-forte. Some of his works have been republished at Paris, Offenbach, and other places. There seem to have been two composers of this name living in 1810. In the "*Calendrier Musical Univers.*" of 1787, only one F. Metzger is mentioned as a living piano-forte composer at Paris. There is no doubt that this is again a different person from the two Metzgers of Munich, the more so as the name of the flutist is Charles. The Parisian Metzger published "*Préludes pour le Forté-piano, dans tous les tons usités majeurs et mineurs, divisés progressivement en deux parties, composés par F. Metzger, Œuvr.* 16." Paris, 1800, and, "*Le Radeau, ou la première Entrevue des Empereurs Napoleon et Alexandre, Pièce histor., pour le P. F.*"

METZGER, GEORG, flutist to the Bavarian court, died at Munich in 1794.

MEUNIER. A violinist of this name is found, in 1798, in the orchestra of the Grand Opera at Paris. He was probably a composer of some violin quartets published under the same name at Paris, about the year 1783.

MEURSIUS, JOANNES, royal historiographer and professor of politics and history at Sora, was born at Losdun, near the Hague, in 1579. He was tutor to the Duke of Berneveld's sons during ten years, and visited with them the principal courts and libraries of Europe. He received the degree of doctor of laws at Orleans. On his return from his travels he became professor of history and of the Greek language; after which he was invited by the King of Denmark, Christian IV., to the above-mentioned situation at Sora, where he died in 1639 or 1641 of the stone. His writings which relate to music are as follows: "*Aristoxeni Elementa Harmonica, Græce,*" Leyden, 1616. "*Nicomachi Enchiridion Harmonices, Græce,*" Leyden, 1616. "*Alypii Isagoge Musica, Græce,*" Leyden, 1616. "*Orchestra, sive de Saltationibus Veterum,*" Leyden, 1618, "*Porphyrii Philosophi opera omnia, Græce.*"

MEYERBEER. This celebrated composer was born at Berlin, the 5th September, 1794. His father, John Beer, a rich landholder, had several children, one of whom afterwards became a dramatic poet of much merit, and the author of a

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celebrated tragedy entitled "The Pariah." His brother, Jacques Meyerbeer, also gave early indications of that dramatic genius which, united with his musical talent, made him one of the most effective composers of the day. He enjoyed, through his father's affection and foresight, the advantages of an extensive and liberal education, and soon became remarkable above all for his musical taste. At seven years of age he already performed on the piano at public concerts; but it was not until he had reached the age of fifteen that he commenced his deeper and more scientific musical studies. He was fortunate in his choice of a master. The Abbé Vogler, who was one of the greatest theorists, and certainly the first organist in Germany, had opened a school, which was numerously attended, and amongst the fellow-pupils of Meyerbeer were young men whose names are never spoken of but with the deepest admiration; such as Weber, Winter, Knecht, Ritter, Gaensbacher, &c., and the first of these was Meyerbeer's bosom friend. With such worthy subjects for emulation, it is not wonderful that the young musician's genius daily expanded. At eighteen years of age he produced his first opera, "*La Fille de Jephté*." In this production all the ancient scholastic rules were strictly observed. It obtained a fair portion of success, and the Abbé Vogler, in his enthusiasm, signed the *brevet* of a *maestro* for the young composer, adding his blessing, and giving up his tutelage.

At Vienna, Meyerbeer appeared as a pianist; he acquired, however, such a reputation, that he was intrusted with the composition of an opera for the court, entitled "The Two Caliphs." This, however, was a complete failure. Italian music was at that period in the highest vogue, and Salieri, the author, a great friend of young Meyerbeer, advised his travelling in Italy, to acquire a style of composition more in unison with the prevailing taste. Once arrived there, the Italian music fascinated his imagination. Delighted with the sweet and flowing melodies and varied manner of Rossini's "*Tancredi*," he immediately adopted this style, and wrote an opera for the famous Pisaroni, entitled, "*Romilda e Costanza*," which he brought out in Padua, 1817, and which was very successful. In 1819 he wrote the music for Metastasio's "*Semiramide Riconosciuta*," and brought it out at the Grand Theatre of Turin; the same year, at Venice, he produced "*Emma di Resburgo*;" and both were extremely well received. In 1821 Meyerbeer, not unmindful of his native city, and anxious to redeem his fame, wrote, in the Italian style, "*La Porte de Brandebourg*," to be performed at Berlin; but he could not succeed in getting it produced there. He was more fortunate in his "*Emma di Resburgo*:" it was translated, and performed at all the German theatres, in spite of the violent opposition of that school of composers to which he had a short time before belonged. Even Weber deplored the change of style of his friend, and, while "*Emma*" was performed at the Italian Opera House, brought forth again "The Two Caliphs" at the German Theatre, hoping to throw the balance in favor of Meyerbeer's earliest production. Meanwhile this composer produced another opera, "*Margherita d'Anjou*," at the Scala at Milan; and in this, Levasseur, a distinguished artist of the Grand Opera at Paris, made his *début*. "*L'Esule di Granata*" followed; the first act was hissed, on the first performance, by a cabal formed against the composer; a fine duet between Lablache and Pisaroni, however, carried the audience by storm, and on the subsequent nights its success was undoubted. One of Meyerbeer's best compositions, "*Il Crociata in Egitto*," sustained by the united talent of Madame Merie-Lalande, Velluti, and Crivelli, obtained a more brilliant success than any of his preceding works, and the composer was crowned by the audience. This opera, after making the tour of the Italian theatres was performed at Paris, whither Meyerbeer himself, at the invitation of M. de la Rochefoucauld, repaired.

Meyerbeer married in 1827, but the death of his two children threw a gloom over this part of his life; he passed two years in retirement, and it was, doubtless, during this time that he brought forth those compositions of a more serious cast, which have so highly distinguished him as a composer of sacred music. Amongst them we may remark the "*Stabat Mater*," "*Miserere*," "*Te Deum*," and an oratorio, entitled "*Dieu et la Nature*." But the effect of all these compositions was only a shadowing forth of the brilliant success of "*Robert le Diable*," brought out in Paris in 1831. This splendid music did more towards raising the reputation of the composer than all his previous works. Admirably adapted for popularity by its stirring melodies, and, above all, its strongly-marked contrasts and dramatic effects, it seized immediate hold of the imagination. Repetition and study were not needed to advance its claims, for it addressed itself to the sight, to the fancy, and the heart as much as to the ear, and though a marvel of science and labor, it had every quality for attracting the vulgar mind.

The composition of the "*Huguenots*," brought out five years later, must have been a work of considerable difficulty, for an enormous reputation was to be sustained in a production of the same *calibre* and pretensions. The success of the "*Huguenots*" did not, perhaps, equal that of "*Robert le Diable*," but it was felt and understood as a work of genius. His "*Prophète*" maintained the reputation of those two operas, and all three are reigning favorites on the French and English operatic stage.

Certainly the best operas of Meyerbeer are those he had written for the French stage. In his native country he was unfortunate: having returned there after a great lapse of years, his most ambitious production was the "Camp of Silesia," of which so many different opinions have been given. But it is beyond a doubt that this opera is inferior in genius to the great productions we have mentioned; and this is testified by the unfrequency of its performance at Berlin; the reason given by the King of Prussia — that of wishing to reserve it for state occasions alone — appearing to be merely as a feint to conceal the comparative failure of a composer so highly esteemed.

Meyerbeer, though enormously rich, lives in a most unpretending style, and is not very partial to society. He carries his love for his art to an extraordinary degree. In other things, he is quiet and simple in his manners, but possesses a fund of good sense and general information. He is small of stature, his hair is black, and his face bears the type of his Hebrew origin.

Much of the peculiarity of this composer's

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productions may be explained by referring to the history of his life, his early studies, and predilections. In his works may be traced the deep science and thorough musical knowledge which he acquired in the outset of his career —the sentimental sweetness of the Italian school, and the profusion of embroidery, the employment of dramatic effects, characteristic of the musical taste of the French nation, amongst whom he produced his later compositions. At the head of his style of musical art, he may be said to have founded the school to which he belongs. But greatly as the productions of this composer must be admired, his followers, not possessing his genius, will, it is to be feared, rather injure than forward the advancement of pure musical taste. The peculiarities of his style, indeed, are such as will be readily resorted to, for reasons far different from those by which he was actuated; for in finding the possibility of substituting noise for melody, and startling contrast and effect for truly scientific combinations, many a composer, who would otherwise have lived unsung, may be induced to offer his meagre and trashy productions to the world.

MEYER, JOACHIM, was a doctor of laws and professor in the university of Gottingen, where, in 1686, he was also appointed professor of music and cantor figuralis. He held these places for about ten years, when, retaining only the title of professor of music, he relinquished the practice of it, and gave public lectures on history and law. He afterwards became rector of the college, but at the end of three years quitted that honorable station, on account of his age and infirmities, when, as a reward for his merit, he was still permitted to enjoy all his salaries, with the addition of a pension.

In the year 1726, he published a tract, entitled "*Unvorgreifliche Gedanken uber die Neuliche eingerissene Theatralische Kirchen-Music*," in which he severely censures many of his contemporaries, who, by the levity of their compositions, had confounded the ecclesiastic with the theatrical style.

MEYER, JOHANN FRIEDRICH, bass singer and composer in the chapel at Anspach, in 1730, was born about the year 1701: he was pupil of the chapel-master Bumler. He was also, for some time, in Italy, and obtained, on his return, the above-named situation. He was not only a good harpsichord player, but also understood composition well.

MEYER, JOHANN HEINRICH CHRISTIAN, lieutenant in the Hanoverian regiment of Saxe-Gotha, was born at Hanover in 1741. He wrote, besides other works, "*Brief über Russland*," Gottingen, 1779, in which he treats much on music. He died in 1783.

MEYER, PHIL., Sen., was born at Strasburg, in Alsatia, in the year 1737. At an early age he was sent to the college, destined to study divinity for the Protestant church establishment; there he soon joined more students, who, from a predilection to music, were accepted to assist in the vocal department of the church service, and, by degrees, was more successful than others in getting instructions on the organ from the organist. He thus acquired the foundation of his musical knowledge of the German school, and cultivated it as much as opportunity was allowed him, consistent with college duties, till about twenty years of age, when, meeting by accident with an old German harp without pedals, he took so much pleasure in playing on it, as to confirm his strong musical inclination so decidedly, that he left college with a resolution to devote himself to the musical profession, and for that purpose went to Paris, as the seat of the arts. He there met with early encouragement, but found the harp very little known, and very incomplete: the occasional semitones were then produced by means of hooks turned with the left hand, which operation, during the continuance of performance, rendered the resources of modulation extremely confined. Meyer now applied himself, with the assistance of an instrument maker, to improve the harp. Two and three pedals were at first added, and after progressive additions, Naderman, father to the esteemed professor of that name at Paris, brought the seven pedals to perfection. By this time the harp was very much cultivated at Paris; several other makers succeeded, and Meyer published the first principles of the instrument, entitled "*Méthode de la Harpe*," which was long esteemed by the first professors as a sure guide to that instrument. Some sonatas also established his claim as a composer. About this time he took the opportunity of studying with Müthel, an esteemed pupil of S. Bach's, who visited Paris on a musical tour. He then went to Strasburg, married, and returned to Paris, where, after a few years, he was tempted by an English family to visit London. He there found the pedal harp hardly known; and soon met with so much encouragement among the first nobility, that he made London his principal abode for several years, till, (while on a visit to Strasburg,) the American war breaking out, he was induced to remain in France, and again to go to Paris. Finding, however, that during his absence Krumpholz and several other professors had taken possession of the field of his former exertions, and being encouraged by his professional friends to write for the opera, he then followed his favorite propensity for composition by setting to music a poem of one act, by Mr. Pitra, entitled "*Apollon et Daphne*." This first attempt succeeded sufficiently to procure him, from his style, the appellation of *Young Gluck*, and an introduction to Voltaire, for the purpose of composing the music to a serious opera, entitled "*Samson*." This was to decide his fame, but unfortunately, when on the point of its being finished, Voltaire died; in consequence of which, the offence which that writer had given to the clergy manifested itself against the performance of this opera, on account of the subject being taken from Scripture, and it was interdicted. This proved so serious a check to P. Meyer's musical ambition, that he resolved to return to London with his family about the year 1784. Here also he found his principal former connections provided with other masters; and as he had neglected a talent, which, at the best of times, through his insurmountable timidity, proved ungrateful to him, he gave up all pretensions as a performer, and trusting entirely to the reputation of his works, always met with distinguished patronage as a teacher, until his two sons followed his steps. He died in 1819, aged 82. P. Meyer was a stanch enthusiast of the German school,

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and in his compositions, which particularly claim originality, he obstinately avoided the florid changes of the modern style and taste, and the continued esteem of his music at the present time is a fair test of their intrinsic value. His principal works are "*Six Canzonettas, with Accompaniment of the small Harp,*" the words chosen by Mr. Fox. In this set, "*Thy fatal shafts*" was very popular for some time. A set of sonatas, entitled "*Original Sonatas.*" "*Ditto,*" dedicated to the Countess of Oxford. "*Ditto,*" dedicated to Lady Whitbread. "*La Chasse.*" "*Two Grand Sonatas, with Accompaniment,*" dedicated to Miss Staples. "*A Collection of Hymns for Harp and Piano-forte,*" dedicated to Princess Charlotte. Several fugues, which are, perhaps, the only music of that description published for the harp. "*Two Duets,*" dedicated to Mrs. Walker, &c.

MEYER, P., Jr., son of the preceding, was an excellent harpist in the style of Madame Krumpholz. He has published some music for his instrument.

MEYER, FRIEDRICH CHARLES, younger brother of the preceding, was also a professor of the harp, and has published some very pleasing sonatas for that instrument.

MEZZA BRAVURA. An expression used by the Italians to signify an air of moderate passion and execution.

MEZZA VOCE. (I.) An expression signifying that the movement before which it is written is to be sung, or played, with a moderate strength of tone, and in a delicate, pleasing manner.

MEZZO. (I.) Half, middle, mean. This word is generally used in conjunction with some other; as, *mezzo forte*, moderately loud; *mezzo piano*, rather soft. When written alone, and applied to the grand piano-forte, it denotes that the pedal is to be used, avoiding one of the sets of strings.

MEZZO CARATTERE. (I.) An expression applied to airs of a moderate cast in point of execution. To excel in the *mezzo carattere*, it is necessary to have a tolerable acquaintance with the *cantabile* and the *bravura* styles; to be able to swell and diminish a note, and to run easy divisions with neatness and precision.

MEZZO SOPRANO. (I.) The middle species of the female voice. Below the soprano or treble.

MEZZO SOPRANO CLEF. The name given to the C clef when placed on the second line of the staff, in order to accommodate the *mezzo soprano voice*, which is a treble voice of a moderate or somewhat low scale.

MI. The syllable applied by Guido to the third note of his hexachords. In the natural hexachord it is expressed by the letter E, and is the third note of the major scale.

MI CONTRA FA. (L.) Terms applied by ancient theorists to all false relations between the notes of one chord as compared with the notes of that which immediately preceded or followed it.

MICHAEL, SAMUEL, organist, about the year 1630, in St. Nicolas Church, at Leipsic, was born at Dresden. Of his works are known "*Psalmodia Regia, oder auserlesene Sprüche aus den 25 Psalmen Davids, mit 2, 3, 4 und 5 Stimmen, beydes vocaliter und auch instrumentaliter zu gebrauchen,*" Leipsic, 1632; and "*Paduanen und Galliarden,*" &c.

MICHAELIS, CHRISTIAN FRIEDRICH, son of a physician at Leipsic, professor of philosophy, and, in the year 1801, private tutor to a nobleman near Potsdam, was born at Leipsic in 1770. He received his general musical education under Weidenhammer, Burgmüller, and Goerner, learning the violin of Rüke. Michaelis has given lectures on music in Leipsic; he has also published many scientific works relative to music, and some instrumental compositions.

MICHAULT, or MICHAUD, a French violinist, published, in 1780, his Op. 2, comprising six duos for the violin. Another musician of the same name distinguished himself on the horn about the year 1788.

MICHEL, YOST, a celebrated performer on the clarinet, died at Paris in 1786. He wrote many operas for his instrument, amongst which can be named, "*Quatorze Concerti pour la Clarinette;*" "*Cinquante-quatre Duos pour deux Clarinettes,*" Ops. 1, 2, 3, 4, 5, 6, 7, 8, 9; "*Petits Airs variés pour deux Clar.;*" all printed at Paris. In 1801 a selection from the compositions of this master were published under the title "*Douze Grands Solos, ou Etudes pour la Clarinette, choisis dans les Ouvrages du célèbre Michel, pour servir à ceux qui veulent parvenir toutes les difficultés de cet instrument,*" Paris.

MICHEL, FRANZ LOUIS. A flutist, in the year 1774, in the Imperial Chapel at St. Petersburg. He belonged, also, in 1788, to the chapel of Count Potemkin, at Benda, previously to which he was second to his elder brothers in the chapel at Cassel.

MICHEL, GEORGE, the youngest of the celebrated musical family of this name, from Cassel, was born in 1775. He was considered by Gerber as one of the first flutists he ever heard. He was invested with the title and rank of captain of the Imperial Chapel at St. Petersburg. G. Michel was in London about the same time that Haydn resided there. In the year 1800, he undertook a second journey from St. Petersburg to London, in the course of which Gerber became acquainted with him at Sondershausen. His flute was one of the most costly description, of ebony, mounted with ivory, and furnished with eight silver keys; it was made in London, after the style of Tacets and the elder Florio. It had a compass from C up to the highest notes of the third octave, with which, as occasion required, he could produce the effect of a trumpet, or the soft tone of the harmonica. G. Michel's performance was greatly admired in England.

MICHEL, VIRGIL, violoncellist in the Electoral Chapel at Munich, about the year 1788, composed for the theatre of that place, a serious German opera, entitled "*Marcio Coriolano,*" 1786.

MICHELET, F. G., a musician at Franecker in Friesland, was born in 1730. He published much harpsichord music at Amsterdam, about the year 1760.

MICHELI, or MICHIELI, DOM. ROMANO, chapel-master of the cathedral church *Di Con-*

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cordia, at Rome, was born in that city. He was a pupil of Soriano, and flourished in the first half of the seventeenth century, as one of the most accomplished canonists. The best proof of this is given in his "*Musica vaga et artificiosa*," the complete contents of which have been communicated by Burney, in the third volume of his history, p. 520. This work likewise contains a copious preface, in which the author relates the history of his musical life, and the names of all the great men from whom he derived advantage in his science. As these names include the first contrapuntists and canonists of Italy at that period, they well merit a place here. Micheli relates as follows: At Venice he made acquaintance with Gio. Gabrielli, Gio. Croce, and other celebrated men. At Naples, where he resided with the Prince of Venosa, he became acquainted with Scipione Stella, Gio. Battista Paulo, Muzio Effrem, and Pomponio Nenna; at the same time Bartolomeo Roi was chapel-master, and Gio. Maque organist to the vice queen. Rocco Rodio, Scipione Cerreto, Giustiniano Corcella, and Domenico Montella flourished also at that time as profound musicians. In Ferrara, he was acquainted with Luzzasco Luzzasci, Fierone Fioron, Gio. Mazzino, the chapel-master of the Dome at Lodi; also with Pietro Morsolo, and other learned artists. At Milan, where he resided a year, he found D. Fulgentio Valesi Parnegiano very observant in the composition of canons, also Guglielmo Arnone and Cesare Borgo, at that time organists to the metropolitan church. At Rome, he became acquainted with the Spanish musician Sebastian Raval. When Raval went to Rome, says Micheli, as he had not yet met with his equal in Italy, he considered himself to be the first master in the world, and therefore challenged Francesco Soriano and Gio. Maria Nanino to a competition of knowledge in the science. But he was overcome in the first attempt; so that Raval was afterwards compelled to acknowledge Soriano and Nanino to be great *maestri*. Micheli enriched canonical music with various new inventions, and brought it to the highest perfection, as his works fully prove; from amongst which the following may be named: "*Musica vaga et artificiosa, continente Motetti con obblighi, e Canoni diversi, tanto per quelli, che si dilettano sentire varie curiosità, quanto per quelli, que vorranno professare d'intendere diversi studii della Musica*," Venice, 1615; "*Compieta à 6 voci*," Venice, 1616; "*Kanon für 9 Chöre mit 36 Stimmen*;" "*Motetto in Canone, 'Amo Christum, &c.,' à 3 voci, 2 Sopr. e Basso, con Continuo*;" "*Motetto in 2 Canoni infiniti, 'Sancte Cherubine, &c.,' à 4 Soprani*;" "*Motetto, 'Veni, sponsa Christi, &c.,' à 5 voci, Soprano con l'obligo Sopr. A., Ten., B., ed Organo*;" "*Motetto, 'O quam pulcher, &c.,' à 5 voci, 3 Sopr. A. Ten.*;" "*Madrigali à 6 voci*," Venice, 1567; "*Madrigali à 5 voci*," Venice, 1581.

MICHELI, BENEDETTO, of Rome, composed and brought out at Venice, in 1746, the opera of "*Zenobia*," the words by Metastasio.

MICHL, JOSEPH. A dramatic and church composer at Prague, about the year 1760.

MIGNAUX, or DEMIGNAUX, a musician at Paris, published, in 1774 and 1775, much music for the harpsichord, harp, and violin.

MIGNON, JEAN, chapel-master in the church of Notre Dame, at Paris, about the year 1679, wrote several motets, which at that time were considered exquisite.

MIGNOT, DE LA VOYE, a French geometrician, wrote, about the middle of the seventeenth century, "*Traité de la Musique, pour apprendre à composer à plusieurs parties*," Paris, 1659. A second and enlarged edition, with a fourth volume, was published at the same place in 1666.

MIKSCH, a singer at Dresden, about the year 1799, published the rondo "*Endlich hab ich sie gefunden, am Klavier zu singen*," i. e., At last I have found it, &c., published at Leipsic, by Breitkopf, in 1797.

MILAN, DON LUDOVICUS, a Spanish nobleman and musical amateur at Valencia, in the first half of the sixteenth century, published "*El Maestro, o Musica de Viguela de Mano*," Venice, 1534.

MILANI, FRANCESCO, a composer of the seventeenth century, published "*Litanie e Motetti à 8 voci con B. C.*"

MILANOLLO, TERESA and MARIA. These two wonderful sister violinists were born in Milan. An interesting anecdote has been told in relation to the circumstances which first induced Teresa Milanollo to study the violin. When attending a musical mass at Savigliano, in Piedmont, (her native country,) being at that time about four years old, she was much struck by a solo on the violin. No sooner was the service over than she expressed to her father her desire to learn this instrument. Her father explained to her that the piano and harp were more suitable to a female; when she exclaimed, "O, it is the violin that I love!" This extraordinary predilection induced her father to engage a master, under whose instruction she made great progress; and at the age of six she gave a concert in her own country. She then gave concerts at Marseilles, Paris, and in Holland, with immense success, and went to London when scarcely eight years old. At Lille, where a medal was struck to her honor, her sister Maria, then aged six years, was heard for the first time. They played together in the north of France, and at Paris, and visited Germany and part of Italy. In Germany they gave two hundred and fifty concerts. After their arrival in London, both were elected honorary members of the Beethoven Quartet Society; a distinction only conferred upon foreign performers on the violin of first-rate talent. The younger sister died in Paris in 1848, at the age of sixteen. Teresa was still giving concerts in Germany, Hungary, Switzerland, &c., with great success, in 1853.

MILANTA, GIO. FRANCESCO, a composer of the seventeenth century, published "*Missa, Salmi, e Motetti con Sinfonie, à 1, 2, 3, 4, 5, e 8 voci concert.*," Op. 1.

MILANUZIO, CARLO, a monk of Santa Natoglia, was originally, about 1628, organist of St. Steffano's, at Venice, but afterwards became chapel-master of St. Euphemia's, at Verona. He proved himself an industrious church composer, as the following, among his works, will evince: "*Armonia Sacra à 5 voci, con Messa e Canzoni*," Venice, 1622. "*Litanie della Madonna, à 4–8 voci*." "*Compieta Concertata con le Antifone e Lita-*

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nie, à 1, 2, 3, *e* 4 *voci.*" "*Balletti, Saltarelli, e Correntine alla Francese à* 1 *V. Lib.* 1." "*Ariose Vaghezze,*" Venice, 1628. "*Messe à* 3, 7, *e* 11 *voci, con Instromenti,*" Venice, 1629. "*Concerto Sacro di Salmi à* 2 *e* 3 *voci, con B. Lib.* 1." "*Salmi, à* 2 *voci, con B.*" "*Concerto Sacro di Salmi à* 2 *e* 3 *voci, con* 2 *V. Lib.* 2." "*Hortus Sacer deliciarum seu Motetti, Litaniæ et Missa,* 1, 2, *et* 3 *vocum.*"

MILCHMAYER, JOH. PETER. In his last works he names himself court musician to the Elector of Bavaria, and professor of the harp. He lived at Dresden in 1799. He appears to have been born about the year 1750, as in 1797 he declares he had been giving instructions twenty years on the harpsichord.

MILES, MRS., formerly MISS GUEST. This celebrated professor of the piano-forte was a native of Bath. She began her musical career at the age of five years and a half, with progressive talent and success. At the age of fourteen she visited London to take her finishing instruction from that highly-gifted master, John Christian Bach. The talent of this lady was universally acknowledged and confirmed by the approbation of their majesties, to whom she was introduced at an early period, and subsequently attended the princesses regularly at Weymouth. In the year 1806, Mrs. Miles was honored with the high and flattering appointment of instructress to her royal highness Princess Charlotte, in consequence of which she removed from Bath. The publications of this lady are not numerous, but her sonatas, dedicated to her illustrious scholar, have been handsomely reviewed in the journals of the time. Her manuscript concertos, which she reserved for her own performance exclusively at the Bath concerts, under the direction of Rauzzini, have given proof of genius in composition.

MILHEYRO, ANTONIO, a Portuguese composer, born in Braja, flourished in the beginning of the seventeenth century. He was first chapelmaster to the cathedral church at Coimbra, and afterwards at Lisbon, but at length became canon. He published the following works: "*Rituale Romanum, Pauli V. jussu editum, subjuncta Missa pro defunctis à se musicis numeris adaptata cantuque ad generalem regni consuetudinem redacto,*" Coimbra, 1618. The rest of his musical works are partly to be found in the library of Francisco de Valladolid, and partly in the royal musical library at Lisbon.

MILITARY MUSIC. The origin of military music takes us back to the most remote antiquity. Every nation in ancient times had its peculiar instruments of music, and its national songs. These songs invariably refer to the splendid victories gained, memorable battles fought, celebrated sieges carried on, or the eminent services of some individual hero. The name of the soldier and the officer who effected a deed of renown, stood in glory's celebration beside that of the general who commanded. With the Spartans, the song of Castor was the signal for combat; the Romans took cities to the sound of the trumpet and the horn; the Egyptians, Arabians, and ancient Germans combated to the noise of drums, the sound of the flute, the cymbal, and the clarion. The Greeks borrowed the four principal tones of their music from the Phrygians and Lydians. The first of these tones or notes was very grave; it was that which was used in war and in all public ceremonies. In the ancient times, and among different people, each instrument had its peculiar destination or intention. The Chinese, in their war music, employed bells and triangles. With the Romans, the *cornet* called the time of decampment; the *bugle* announced the coming of the general; the *trumpet* indicated the assembling of the troops; and the *horn* the signal of retreat. It was to the noise of these instruments combined, discordant, shrill, deafening, that they threw themselves into the ranks of the enemy. Among the Egyptians, bells, in conjunction with timbrels, served to form a species of military harmony. The Hebrew soldiery employed the horn, the trumpet, the timbrel, the *tympanum*, and the sackbut, an instrument somewhat resembling the trombone. The music attached to the Roman legions had made much progress at the time of the conquest of the Gauls; but to date from this epoch, we find it becoming more and more feeble. The soldiery of France received and preserved the clarion and trumpet of Cæsar's armies; but the custom of making use of music was insensibly lost. At the commencement of the middle ages, the instruments handed down and preserved were useful merely in rallying the soldiers, calling them to battle, and making them endure with gayety the fatigues of a march. At this time the method of the Romans had entirely disappeared. About this period the French minstrels began occasionally to accompany the troops to battle. Their instruments were the *rebec*, a little three-stringed violin, *bagpipe*, and *flute*, or pipe. About the year 1330, they began to use the *clarion*, an instrument derived from the Moors, who transmitted it into Portugal from Africa. The *cornet*, another war instrument of the ancients, made its reappearance about the same time. It was about this time, also, that the adventurous Italian bands recovered the usage of military music, which soon expanded itself among the other nations of Europe. To the drums and trumpets they joined the flute, fife, and pandean pipe. The drum was played with a single stick. At the end of the fifteenth century they began using regular bands of music in the army. The *bagpipe*, invented in the thirteenth century, and the *violin*, were added about the commencement of the sixteenth. The invention of this first instrument belongs to the Alps or Piedmontese inhabitants. In 1535 the Swiss introduced into France the fife, which served to accompany the drums, and the usage of which is preserved to this day among the armies of many nations. In the seventeenth century we meet with the *hautboy*, an instrument of German origin, given to the dragoons and musketeers of the guard. We are indebted to the Hungarians, and through them to the eastern nations, for the *kettledrum*, the *bassoon*, the true *flute*; for the *tambourine*, to the Italians; the modern *horn*, to the Hanoverians; for the *cymbals* and big drum, to the Turks. The adoption of these last two instruments and the kettledrums, gave the name of Turkish music to our military music. The combination of their instruments with the cavalry trumpet constituted, at the beginning of the eighteenth century, the entire musical scheme of our troops. Then each battalion, each company, had its particular and distinctive music. The drum, the fife, the horn, the bas-

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soon, the big drum, the cymbals, belonged particularly to the infantry; the trumpet, the hautboy, the bagpipe, the kettledrum, to the cavalry. The bassoon, the hautboy, the horn, and the trumpet were indifferently employed by either troops.

An ordinance in France, of the 19th of April, 1766, appointed a band of music to each regiment. It was composed of all the instruments which just then belonged to the companies or sections of the corps. The clarinet, invented in the commencement of the last century, the eighteenth, by an inhabitant of Nuremberg, was not received into the military band of France before the year 1755. The *serpent*, invented in 1590, the *triangle*, which was the cymbal of the middle ages, and the *trombone* entered successively into the different corps of the army. But it is only since 1792 that military music has been truly developed. The recent introduction of many improvements has made a revolution in military harmony, by augmenting the resources and adding power of effect to our brass instruments. The utility of military music has been a frequent theme of discussion. We may refer to its employment by the Greeks and Romans; more recent examples will serve to prove its importance. Who does not know the prodigious effect of a national air played by a military band previous to or pending an engagement? The very coward is fired into enthusiasm by the dulcet strains of some homely or national melody. There is no feeling implanted in man's nature, and which so veritably deserves the name of instinct, as a love of music. To the soldier, especially in time of war, it is grateful beyond measure. On his weary march it takes from his fatigue; in distant climes it snatches him back to his home; and in the hour of battle it incites him to courage and ambition. In point of utility, music is one of the most beneficial addenda to military improvement.

MILLER, DR. EDWARD, was for fifty years organist at Doncaster. He composed new tunes for the Psalms of David, which were patronized by the king and a list of near five thousand subscribers. His principal work, however, was "The Elements of Thorough Bass and Composition," a book highly esteemed. Dr. Miller played the flute in Handel's first oratorios. He died at Doncaster, in 1807, aged seventy-six.

MILLER, JULIUS, born at Dresden in 1782, discovered, at an early age, an ardent inclination to music, and made such rapid progress in singing, that, in 1790, he was heard with great applause at the coronation of the Emperor Leopold, in Prague. In the year 1799, he appeared as Tamino, for the first time, at the theatre in Amsterdam. His voice had an uncommon compass, so that he could undertake bass as well as tenor parts. After this he was first tenor singer to the second Joseph Society, and likewise at the great concerts at Leipsic, where he acquitted himself with much satisfaction. Of his compositions, which are distinguished for agreeable melody and tasteful instrumental accompaniments, the following will convey some idea: "*Der Freybrief*," "*Die Verwandlungen*," "*Der Rosakenoffizier*," "*Julie oder der Blumentopf*," "*Michel und Hannchen*;" all operettas. He also published "*Favoritgesänge aus den Verwandlungen*," Breslau; "*Klavierauszug aus dem Rosakenoffizier*," Dresden; "*Vierstimmige Gesänge*," "*Sechs Kanons*," and "6 *Dreystimmige Gesänge*."

MILLER, called KRASINSKY, father of Madame Gardel, the celebrated dancer at the opera at Paris, arranged, and in part composed, the music of the two ballets of "*Télémaque*" and "*Psyche*." He also published in Germany some popular music for the flute.

MILLER, M. Of this musician, the following work was announced in Traeg's Musical Catalogue for 1799, from which it appears he was a composer at Vienna: "*Offertorium à 4 voci, 2 V., 2 Clar., Tymp., Viola concert., con Organo.*"

MILLEVILE, ALESSANDRO, born at Ferrara, was an excellent organist. About the year 1629 he was chapel-master to the Duomo at Volterra. He served, in his youth, as organist to several princes, and, lastly, to the Duke of Ferrara, where, about 1622, he was chapel-master, and from thence removed to his situation at Volterra. He died at Ferrara, in his sixty-eighth year. Besides various operas, written by him in the infancy of that art, he composed the following printed works: "*Messe e Salmi à 3 voci.*" "*Concerti à 1, 2, 3, e 4 voci, Lib. 1.*" "*Motetti, à 2, 3, 4, 5, e 6 voci, Lib. 5.*" "*Mazzo di Harmonici Fiori, à 2 e 3 voci, Lib. 6.*" "*Motetti à 2, 3, e 4 voci, Lib. 7.*" "*Novelli Fiori, à 2, 3, e 4 voci.*" "*Litanie de B. V. à 3 voci.*" "*Gemme Sacre*," Venice, 1622. "*Motetti*," Venice, 1629. "*Madrigali à 5 voci*," Venice, 1675.

MILLICO, GIUSEPPE, a sopranist, and chamber musician to the King of Naples, in 1790, was born in that town, about the year 1730. He was considered one of the best singers of his time, and was remarkable for the dignity and sensibility of his style. So highly was his method approved by Gluck, that when that celebrated musician resided at Vienna, in 1772, he selected Millico to teach his niece the art of singing, who profited so much by her master's instructions, as soon to become an object of admiration in that city, for her vocal powers and taste. From Vienna, Millico went to London, in 1772, and after some cabal his singing was highly approved in England. He subsequently returned to Naples.

MILRITZ, HEINRICH VON, a German writer, about the year 1536, was descended from a noble family, and was in the suite of the Margrave Albrecht, of Prussia, in 1519. He went also a journey with him through different parts of Germany, and formed acquaintance with Luther, from which circumstance he imbibed a taste for the Protestant religion, in which he afterwards received more accurate instruction from Paul Sperat.

After the altered government of the country, he continued in the service of the duke, and succeeded, in the years 1533 and 1536, to the situation of chief officer at Barton.

Of his works, there is a manuscript in folio, in the court library at Konigsberg, in Prussia, which contains one hundred and sixteen of his spiritual hymns for fast days, Passion week, &c. At the beginning of each hymn the music is placed. In the prefatory epistle and dedication to the duke, as a connoisseur and amateur, he says, that, in these hymns, he wished to express his gratitude to God for the experience he has received of the

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truths of the evangelical religion, and to the duke, who has been a blessed instrument therein; but begs to be forgiven, if the verses are not, in all respects, worthy of his theme.

MILTON, JOHN, the father of the great epic poet of England, was a native of Milton, near Halton and Thame, in Oxfordshire. He was educated for the law, and practised as a scrivener in Bread Street, London; but he acquired considerable celebrity as a musical composer. Among the psalm tunes published by Ravenscroft, in 1633, there are many with the name John Milton to them. One of these, called the *York tune*, is well known at this day in almost every parish church. In the "*Triumphs of Oriana*," there is a madrigal of his composition for five voices; and in the collection entitled "*The Tears or Lamentations of a sorrowful Soule*," composed by various authors, and published by Sir William Leighton, Knt., one of the gentlemen pensioners, in 1614, there are several of his songs for five voices. It is said, in Phillips' life of his son, that Milton composed a fugue, "*In nomine*," of no fewer than forty parts, for which he was rewarded by a Polish prince, to whom he presented it, with a gold medal and chain.

John Milton's father, as a musician, must have been somewhat celebrated in his own time, and his family was noted for genius, yet their history may be mapped out in a few lines. The Catholic grandfather disinherits his son for changing his religion; the son, with his taste for music and literature, finds many friends, and makes a fortune as a scrivener; and his son, in due time, comes out like his father. The decline of the patrician family of Milton, one of whose remote ancestors had forfeited an estate in the wars of the Roses, is a subject at once painful and ludicrous. Johnson relates that Mrs. Foster, the poet's granddaughter, "kept a petty grocer's or chandler's shop, first at Halloway and afterwards in Cock Lane, near Shoreditch Church." She did not know what a *benefit* at the theatre meant; but understood it better when the profits of the representation of "Comus," £130, were paid to her by Dr. Newton. She and her husband died at Islington, illustrating, in Hamlet's phrase, "the noble dust of Alexander stopping a bung hole." Such is usually the way in which public services and desert are repaid to a man's descendants.

MIMES. A kind of vocal, mimic actors, formerly very numerous in France, and much encouraged in Italy, England, and other countries of Europe.

MIMNERMUS. About the beginning of the sixth century before the Christian era, Mimnermus, according to Plutarch, had rendered himself remarkable by playing upon the flute a nome called "*Cradias*," which, Hesychius tells us, was an air for that instrument, usually performed at Athens during the march or procession of the victims of expiation. Mimnermus was a lyric poet, and consequently a musician, of Smyrna, contemporary with Solon. Athenæus gives to him the invention of pentameter verse. His elegies, of which only a few fragments are preserved, were so much admired in antiquity, that Horace preferred them to those of Callimachus.

MINACCIOSO. (I.) In a threatening style.

MINAGNGHINIM. A pulsatile instrument used by the Hebrews, consisting of a square table of wood furnished with a handle: over this table was stretched an iron chain, and a hempen cord, which, passed through balls of wood or brass, and striking against the table when the instrument was put in motion, produced a sound both clear and pleasing, as well as audible, at a great distance.

MINELLI, G. B., an Italian counter tenor singer, native of Bologna, and of the school of the celebrated Pistocchi, sang very successfully at Rome, about the year 1715.

MINERVA, PAULUS, a learned Dominican, who is mentioned by Jocher as having been, besides his proficiency in other sciences, an excellent musician, flourished in 1582 at Milan, as chancellor of the holy office. He died, after he had published many learned works, at Naples, in 1645.

MINEUR. (F.) Minor, in speaking of keys and intervals.

MINGOTTI, CATARINA. This celebrated singer was born at Naples, about the year 1726. Her parents were of German origin. Her father, an officer in the service of Austria, having received orders to go to Gratz, in Silesia, took his daughter with him, before she was a year old. At his death, a few years afterwards, her uncle placed her in the convent of the Ursulines. Here the music which she heard in the church made such an impression on her, that, with tears in her eyes, she begged the abbess to give her some lessons, that she might be able to join in the choir; this was accordingly done. When she attained her fourteenth year, her uncle, who had intended her to take the veil, died; in consequence of which she returned to her mother and two sisters. Shortly after, she married M. Mingotti, a Venetian, very much older than herself, and who was manager of the opera at Dresden. On her arrival at that town, she made a great sensation. Porpora, who was then in the service of the court, recommended her, without delay, as a young singer of great promise, and soon procured her an engagement at the theatre. The celebrated Faustina and Hasse were also at this time in the royal service at Dresden, but shortly after hearing Mingotti sing, they left that city for Italy, being envious, as was said by some, of the favor with which Mingotti was received. After remaining a short time at Dresden, the fame of Mingotti's singing reached Naples, and she was invited to sing there at the Grand Opera. She accordingly went to Italy, having previously applied herself so closely to the study of the Italian language, that when she appeared at Naples for the first time, in the character of Aristea, in the "*Olimpiade*" of Galuppi, she surprised the Italians, as much by the purity of her pronunciation, as by her melodious voice, and expressive and natural manner of acting. This first *début* having decided the superiority of her talents, she received proposals on all sides for theatrical engagements, at a high salary; she had, however, the delicacy to refuse them all, being still in the service of the court at Dresden, where her salary had been considerably raised.

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On her return to Dresden from Italy, she repeated her character in the "*Olimpiade*" with prodigious success. Hasse, who was just then engaged in the composition of his "*Demofoonte*," (having also returned to Dresden on receiving the appointment of chapel-master,) now offered to compose expressly for Mingotti the adagio "*Se tutti i mali miei*," with only a pizzicato violin accompaniment. This, it was said, he did that any faults she committed in singing it might be more clearly heard. Although she was much pleased with the air on first trying it, she soon perceived the snare that was laid for her; which only redoubled her zeal and caution, so that she sang it the first night of performance in so exquisite and correct a manner as to force all her antagonists, and even Faustina herself, to silence. In 1751 she again quitted Dresden for Spain, and sang there with Gizziello, under the direction of the celebrated Farinelli. The latter was so strict with her during her engagement, that he not only would not permit her singing any where but at the court theatre, but even forbade her practising in a room which looked towards the street. After a residence of two years in Spain, where, amongst many other presents, she received from the queen a very valuable diamond necklace, she proceeded to Paris, and thence to London, where she arrived in 1754. "*Ipermnestra*," an opera composed by Hasse and Lampugnani, was the drama in which she made her first appearance before a British audience, with great success; though Dr. Burney says the audience never fully felt her powers of expression, till she, some time afterwards, introduced, in "*Demofoonte*," Hasse's adagio of "*Se tutti i mali miei*," which was in the highest degree pathetic. "Her style of singing," continues Dr. Burney, "was always grand, and such as discovered her to be a perfect mistress of her art. She was a most judicious and complete actress, extending her intelligence to the poetry and every part of the drama; yet her greatest admirers acknowledged that her voice and manner would have been still more irresistible if she had possessed a little more female grace and softness. The performance in men's parts, however, obviated every objection that her greatest enemy could make to her abilities, either as an actress or singer." In 1758 Mingotti quitted England, and afterwards sang at most of the principal cities of Italy. She did not, however, cease to consider Dresden as her home as long as the King (Augustus) lived. After his death, which took place in 1763, she established herself at Munich, where she enjoyed the general esteem of both the court and town. In 1772 she had still preserved much of the beauty of her voice; and at this time she could converse on music with as much science and judgment as the most eminent of the chapel-masters. Her conversation was animated, and she spoke in such perfection the French, Italian, and German, that it was difficult to distinguish which was her native language. She also knew enough of English and Spanish to support a conversation; nor was she ignorant of Latin. We are not acquainted with the period or place of her decease.

MINGUET, PABLO. A Spanish musician at Madrid, in the last half of the eighteenth century, published there "*Quadernillo nuevo, que en ocho Laminas finas demuestran y explican el Arte de la Musica, con todos sus rudimentos para saber solfear, modular, transportar, y otras curiosidades mui utiles. Se hallara en su casa, frente la Carcel de corte, encima de la Botica; y en la libreria de Manuel Martin, calle de la Crux. Su precio es 6 reales.*" Forkel supposes this work must have been printed about the year 1774.

MINIM. A character, or note, equal in duration to a sixteenth part of a *large*, one eighth of a long, one fourth of a breve, and one half of a semibreve.

MINISCALCHI, GULIELMO, a composer in the beginning of the seventeenth century, published "*Miserere mei, Deus, à 3 voci*," and "*Arie*," Venice, 1627.

MINNESINGERS were love singers. The Troubadours were minstrels, more peculiar to Italy, Spain, and the south of Europe, while the Minnesingers were confined to Germany, and differed from their contemporaries, the Troubadours, in some essential particulars. These minstrels appeared in Germany as early as the year 1100, and flourished about two centuries. They were held in so high estimation, that even emperors sometimes belonged to their number. The Troubadours always used the same metre, while the Minnesingers employed a most charming variety, which, of course, obliged them to use an almost endless variety of tunes and melodies. The former dwelt much upon the pathetic and mournful, while the latter always breathed the spirit of cheerfulness. The former were more cold and intellectual, while the latter always aimed to touch the heart, and rarely failed to do it. It was the custom of these bards to travel about from place to place, like the bards and songsters in the early ages of Greece, or the minstrels of the early Saxons, and the Scots, who often united the harp and the lyre with the musical tones of the voice. In the early part of the fourteenth century, the Minnesingers became extinct. A book of their poetry was collected in the fourteenth century, which contained the best poems of the most celebrated, some of which would do honor to any age.

MINNIM. (H.) The strings of an instrument.

MINOJA, AMBROGIO, chapel-master and honorary member of the Conservatory at Milan, was born in 1752. He studied music at Naples under Nicolo Sala, and, on returning to his country, succeeded Lampugnani as first pianist at the Theatre Della Scala, at Milan. It was about this time that he composed some operas of instrumental music, amongst which were six quartets, entitled "*I Divertimenti della Campagna*." He also brought out two serious operas, the one for the Theatre Della Scala, and the other for the Theatre Argentina, at Rome, in which town he was staying for a short period. On his returning again to Milan, he was nominated chapel-master to the holy brotherhood Della Scala; upon which he devoted his talents almost entirely to church music. Shortly after this time, however, he composed a march and a funeral symphony, in honor of General Hoche, and obtained from General Bonaparte the prize of a gold medal, value one hundred sequins, which he had offered for the best composition on that occasion. He then wrote two masses *des morts*, which are preserved

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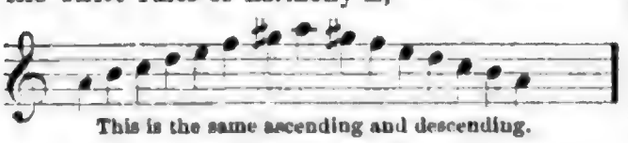
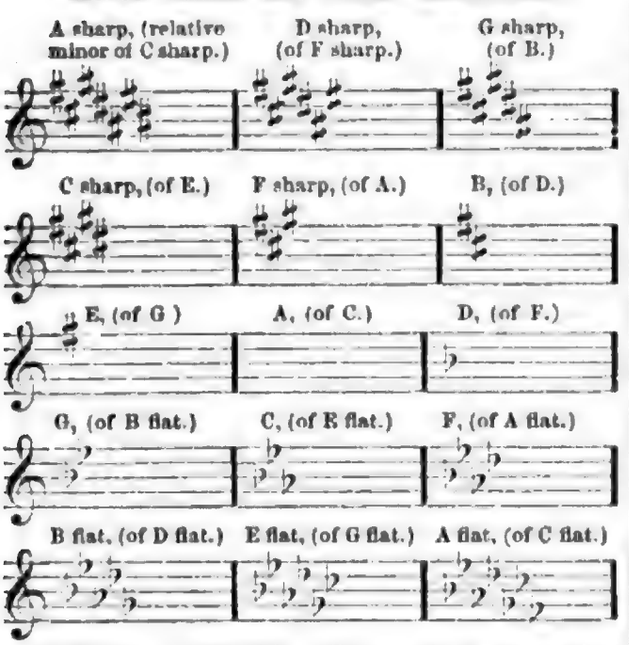
amongst the archives of the government at Milan. At the epoch of the coronation of Napoleon, as King of Italy, Minoja composed a "*Veni Creator*," and a "*Te Deum*," which were performed in the cathedral at Milan by an orchestra of two hundred and fifty musicians. Finally, on the occasion of the marriage of the Viceroy of Italy, (Prince Eugene,) he composed a cantata for the Teatro Della Scala.

MINOR, or MINORE. (I.) Less in regard to intervals; minor as to notes and keys. The only form of the minor scale which is recognized in the strict rules of harmony is, —



This is the same ascending and descending.

MINOR SCALES AND THEIR SIGNATURES.



MINOR CANONS. Those clergymen of a cathedral, or chapel, who occasionally assist in the performance of the *service* and *anthem*.

MINOR MODE. That of the only two modes recognized in modern music in which the third degree of the scale from the tonic forms the interval of a minor third.

MINORET, GUILLAUME, was one of the four masters of, or composers to, the chapel of Louis XIV. He composed many motets, which, though greatly admired, have never yet been printed.

MINOZZI, MARCELLO, chapel-master to the Duomo at Carpi, published, in the first half of the seventeenth century, "*Salmi, Sinfonie e Litanie à 3, 4, e 5 voci, con V.*," Venice, 1638.

MINSTRELS. Certain poet-musicians of former times, whose profession it was to wander about the countries they inhabited, singing panegyrical songs and verses on their occasional benefactors, accompanying themselves on the harp, violin, or some other instrument. A minstrel is a professed musician, or singer. Elisha, of old, had one to soothe his troubled mind.

MINSTRELSY. The art, or profession, of a minstrel.

MINUET. A movement of three crotchets or three quavers in a bar, of a slow and graceful motion, and always beginning with the beating note. This is the dancing minuet, and is said to have been invented at *Poitou*; but there are other minuets, of a time somewhat quicker, and which were formerly much used as concluding movements of overtures, sonatas, &c.

MINUETTO. (I.) A minuet; a slow dance in triple time.

MION, music master to the royal family of France, brought out the following operas at the Royal Academy of Music in Paris: "*Nitétis*," 1741; "*L'Année galante, à la Cour*," 1747; and "*L'Année galante, à Paris*," 1748.

MIRECKI (pronounced Miretzky) was a member of the Conservatory at Paris; he has composed some excellent music, was a distinguished performer on the piano-forte, and every way considered as a rising genius. He was by birth a Pole, and when apparently not more than twenty-six or twenty-seven years old, produced works that would have done credit to a long and studious life. His edition of the whole of Marcello's celebrated psalms is beautifully arranged, with an appropriate accompaniment for the piano-forte. In this work he received some assistance from Cherubini. In the latter part of 1823, he published an edition of Clari's *duetti e terzetti* with a similar accompaniment. These compositions were originally published in 1730, and are distinguished by grandeur of subject and elegance in their melodic phrases. The original plates, engraved on copper, were deposited in the Teatro San Carlo, at Naples, and destroyed in the conflagration of that edifice. It is to the talent and perseverance of the young and spirited Mirecki, backed by an enterprising publisher, Carli, of Paris, that the musical world is indebted for the above invaluable treasure, which would otherwise, probably, have been buried in oblivion. Mirecki, in his piano-forte playing, exhibits all the tact of genius, and is highly celebrated as an extemporary performer.

MISERERE. (L.) *Have mercy*. A hymn of supplication, so called because the word *miserere* is the first in the Latin transcript of that hymn.

MISEROCCA, BASTIANO, chapel-master and organist to the collegiate church of St. Paul at Massa, in the beginning of the seventeenth century, was born in Ravenna. He published at Venice, in the years 1609 and 1611, several masses, vespers, and motets.

MISHROKITHA. The Chaldean name for the flute and the pipe.

MISLIWECZEK, JOSEPH, called in Italy IL BOEMO, or VENATORINI. He was the son of a miller at a village near Prague, where he was born in 1737, with a twin brother, who so strongly resembled him that their parents could scarcely distinguish the two infants. Joseph received a good education at his village school, and probably there received his first lessons in music. After the death of his father, he went to Prague, to obtain further instructions in his favorite art from the celebrated organist Segert; and he then applied himself to the study of counterpoint with so much success that he shortly afterwards composed six symphonies, that were much applauded, and which he called "Jan-

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uary, February, March," &c. Encouraged by this first success, he proceeded to Venice, and placed himself under Pescetti. From thence he went to Parma, where he composed his first opera, which pleased so much that he was invited to Naples. Here the opera of "*Bellerofonte*," which he produced on the king's birthday, rendered him so celebrated, that, within the next ten years, he brought out nine more operas in that city. Amongst these the "*Olimpiade*," 1778, was a great favorite, principally on account of the ariette, "*Se cerca, se dice*," &c., which was universally considered as a *chef d'œuvre*. Not long after the representation of "*Bellerofonte*," he revisited Venice, where he was loaded with honors. He met with an equally flattering reception at Pavia, and in 1777, or according to others, 1773, at Munich. In 1780 his fortune began to change. In this year he gave, at Milan, his opera "*Armida*," which was quite unsuccessful; he also failed in an opera at Rome. He died in wretched circumstances, in 1781, or according to others, 1782.

MISSA. (L.) A mass. The mass usually consists of five principal movements — the *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*.

MISURATO. (I.) In measured or strict time.

MIT. (G.) With; as, *mit Begleitung*, with an accompaniment.

MITFORD, JOHN, an English author, published "Essay on the Harmony of Language, &c.," London, 1774.

MITSCHA, or MICRA, FRANZ ADAM. Secretary to the governor at Gratz, in Steyermark. Nothing is recorded of him in print, yet too much is known not to give him a place here. We have, of his composition, the opera "*Adrast und Isidore*," 1790; "12 *Stark-besetzte Sinfonien*;" "11 *Notturni für 7 und mehrere Instrumente*;" "6 *Violinquartetten*;" "1 *Terzetto d 2 V. e Vc.*;" and several part songs for eight voices: the greater number were at Traeg's in Vienna, in manuscript.

MITZLER VON KOLOF, LORENZ CHRISTOPH, born at Vettelsheim in 1711, was educated at the gymnasium at Anspach. He learned the principles of music from infancy, also singing from Ehrman, and the violin from Carby. In 1731 he went to the university at Leipsic, where he studied theology and the sciences in general, till at length, in 1763, he gave public lectures at Leipsic, on mathematics, philosophy, and music. It was the perusal of the writings of Mattheson, and the frequenting of the Leipsic concerts, but principally the conversation of the great Bach, that formed the taste of Mitzler, and made him soon desirous of elevating his favorite art to the dignity of a mathematical science. To this effect he published, in 1736, a dissertation entitled "*Quod Musica Scientia sit*." In 1738, he established, with the assistance of Count Lucchesini, and Chapel-master Bümler, a corresponding society for the sciences connected with music; of this society he was named secretary. Its principal object was the improvement of the theory of music. Metzler afterwards went to Poland, as teacher of the mathematics in a nobleman's family, and finally settled at Warsaw, where the King of Poland granted him letters of nobility. He died in 1778. His principal works are as follows. Theoretical: "*Dissertatio quod Musica Scientia sit et pars eruditionis philosophicæ*," Leipsic, 1734; "*Lusus ingenii de præsenti bello augustiss. atque invictiss. imperatoris Caroli VI. cum fœderatis hostibus, ope tonorum musicorum illustrato*," Wittenberg, 1753; "*Musikalische Bibliothek*," &c.; i. e., Musical Library, or extract Notices and impartial Analyses of Books and Writings on Music, three volumes, Leipsic, 1738 to 1754; "*Die Anfangsgründe der Generalbasse, nach Mathematischer Lehrart abgehandelt*," &c., i. e., The Elements of Thorough Bass treated according to Mathematical Rules, and explained by means of a Machine invented for the purpose. Leipsic, 1739; "*Musikalischer Staarstecher*," &c., i. e., The Oculist in Music, who amicably discovers the faults of reasonable Musicians, and ridicules the follies of soi-disant Composers, 1740; and lastly, "*J. J. Fux's Gradus ad Parnassum*," translated from the Latin into German, with notes, Leipsic, 1742. Practical works: these consist of "Three Collections of Moral Odes, with Harpsichord Accompaniment," Leipsic, 1740, &c.; and "Four Cantatas for the Flute," &c., Leipsic.

MIXO-LYDIAN. (Gr.) The name of one of the modes in the ancient music; called, also, Hyper-Dorian. The *Mixo-Lydian* mode was the most acute of the seven to which Ptolemy reduced the Greek music.

MOBILE. The name given by the Greeks to the two middle chords of each tetrachord, because they varied with the genera, while the two extreme chords, which were called *stable*, never changed their tone, or pitch.

MOCIGANGA. (Sp.) A musical interlude much used in Spain, and of the same species with the *entremes*; the only difference between them being, that the *mocigangа* is more fully furnished with music and dancing.

MOCKING BIRD. The power of imitation of these birds has not certainly been overrated. When in the right *humor* they will imitate all sorts of sounds, even to the crowing of a cock. If they do not succeed well the first time, they will repeat the effort, always gaining in correctness, until they master the subject — sometimes with exact truth, sometimes failing to render the notes perfectly.

But it is as *composers*, not as *imitators*, that the mocking birds most command our admiration. There appears to be no end to their powers of combination. There is a variety and strange contrast in their song, that would be sought for in vain in any of the sounds presented for their imitation. Sometimes they will begin low down on the scale, working up the gamut, stopping here and there to throw off ad libitum variations, then starting again, always ascending and repeating the same process. Sometimes they begin at the top of their scale, and descend in a like manner. At one moment they will touch a note, repeat it several times with a greater or less degree of emphasis, and then they will flat or sharp the same note after the same manner. It would require the pen of a good musical composer to trace out in a faithful description all the phases of their song. We have often followed out forty or fifty different arrangements. Within this limit, (that of our memory,) we could pronounce with certainty that the same

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song had not been repeated. We are persuaded that there is scarcely any limit to their combinations. The lark, doubtless, surpasses them in the gushing joyousness of his note — the thrush, nightingale, and perhaps other birds, in liquid sweetness. But in the variety and combination of notes, in compass and flexibility, and in the marvellous facility of execution, the mocking bird bears away the palm. Nature furnishes in the feathered tribes voices of all descriptions, that

"Warble their wood notes wild,".

and, by way of an excusable simile, they may be resembled in their peculiar characters to those of certain *prima donnas*. The mocking bird, like the matchless Catalani, unites all styles with a compass that comprehends every note, from the purest soprano down to the deepest contralto. The bird is aptly named, and its voice is wisely adjusted to its task. With sweetness alone, it would be unable to render its great variety of intonations.

The American mocking bird is the prince of all song birds, being altogether unrivalled in the extent and variety of his vocal powers; and, besides the fulness and melody of his original notes, he has the faculty of imitating the notes of all other birds, from the humming bird to the eagle. Pennant states that he heard a caged one imitate the mewing of a cat, and the creaking of a sign in high winds. Barrington says, his pipe comes nearest to the nightingale of any bird he ever heard. The description, however, given by Wilson, in his own inimitable manner, as far excels Pennant and Barrington as the bird excels his fellow-songsters. Wilson tells us that the ease, elegance, and rapidity of his movements, the animation of his eye, and the intelligence he displays in listening and laying up lessons, mark the peculiarity of his genius. His voice is full, strong, and musical, and capable of almost every modulation, from the clear, mellow tones of the wood thrush to the savage scream of the bald eagle. In measure and accents he faithfully follows his originals, while in strength and sweetness of expression he greatly improves upon them. In his native woods upon a dewy morning, his song rises above every competitor; for the others appear merely as inferior accompaniments. His own notes are bold and full, and varied seemingly beyond all limits. They consist of short expressions of two, three, or at most five or six syllables, generally uttered with great emphasis and rapidity, and continued, with undiminished ardor, for half an hour or an hour at a time.

While singing, he expands his tail, glistening with white, keeping time to his own music; and the buoyant gayety of his action is no less fascinating than his song. He sweeps round with enthusiastic ecstasy; he mounts and descends, as his song swells or dies away; he bounds aloft, as Bartram observes, with the celerity of an arrow, as if to recover or recall his very soul, expired in the last elevated strain. A bystander might suppose that the whole feathered tribe had assembled together on a trial of skill, — each striving to produce his utmost effort, — so perfect are his imitations. He often deceives the sportsman, and even birds themselves are sometimes imposed upon by this admirable mimic. In confinement, he loses little of the power or energy of his song. He whistles for the dog; Cæsar starts up, wags his tail, and runs to meet his master. He cries like a hurt chicken, and the hen hurries about, with feathers on end, to protect her injured brood. He repeats the tune taught him, though it be of considerable length, with perfect accuracy. He runs over the notes of the canary, and of the red bird, with such superior execution and effect that the mortified songsters confess his triumph by their immediate silence. His fondness for variety, some suppose, injures his song. His imitations of the brown thrush are often interrupted by the crowing of cocks; and his exquisite warblings after the blue bird are mingled with the screaming of swallows, or the cackling of hens.

During moonlight, both in the wild and tame state, he sings the whole night long. The hunters, in their nocturnal excursions, know that the moon is rising, the instant they hear his delightful solo. After Shakspeare, Barrington attributes, in part, the exquisiteness of the nightingale's song to the silence of the night; but if so, what are we to think of the bird, which, in the open glare of day, overpowers and often silences all competition? The natural notes of the American mocking bird partake of a character similar to those of the brown thrush; but they are more sweet, more expressive, more various, and uttered with greater rapidity.

MODE. A particular system, or constitution of sounds, by which the octave is divided into certain intervals, according to the genus. The doctrine of the ancients respecting modes is rendered somewhat obscure by the difference among their authors as to the definitions, divisions, and names of their modes. Some place the specific variations of tones, or modes, in the manner of division, or order of the concinnous parts; and others merely in the different tension of the whole; i. e., as the whole series of notes are more acute, or grave, or, as they stand higher, or lower, in the great scale of sounds. While the ancient music was confined within the narrow bounds of the tetrachord, the heptachord, and the octachord, there were only three modes admitted, whose fundamentals were one tone distant from each other. The gravest of these was called the Dorian; the Phrygian was in the middle, and the acutest was the Lydian. In dividing each of these tones into two intervals, place was given to two other modes, the Ionian and the Æolian; the first of which was inserted between the Dorian and the Phrygian, and the second between the Phrygian and the Lydian. The system being, at length, extended both upward and downward, new modes were established, taking their denomination from the five first, by joining the preposition *hyper* (upon or above) for those added at the acute extremity, and the preposition *hypo* (under) for those below: thus the Lydian mode was followed by the Hyper-Dorian, the Hyper-Ionian, the Hyper-Phrygian, the Hyper-Æolian, and the Hyper-Lydian, in ascending; and the Dorian mode was succeeded by the Hypo-Lydian, Hypo-Æolian, Hypo-Phrygian, Hypo-Ionian, and the Hypo-Dorian, in descending. The moderns, however, only reckon two modes; the major and the minor. The major mode is that division

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of the octave by which the intervals between the third and fourth, and seventh and eighth, become half tones, and all the other intervals whole tones. The minor mode is that division by which the intervals between the second and third, and fifth and sixth, become half tones, and all the others whole tones. Another distinction also exists between the major and minor modes: the major mode is the same both ascending and descending; but the minor mode, in ascending, sharpens the sixth and seventh, thereby removing the half tone from between the fifth and sixth to the seventh and eighth. *Mode* in ancient music was equivalent to a *key* in the modern. Anterior to Ptolemy, modes were placed, by all musical men, at the distance of half a tone from each other — and miraculous powers have been attributed to the modes in ancient music; this seems difficult for us to believe, when it was the mere transposition of the scale to a different pitch; for now a change of key, without a change of time, can neither much elevate nor depress the spirits.

The arrangements of the diatonic scales formerly used under the titles of *Greek modes*, and *ecclesiastical*, or *church tones*, are not employed in modern music. Many of the ancient modes were denominated from the different people who invented or adopted them; and the most important, together with some of their characteristics, will be found in this Encyclopædia under the different alphabetical heads. The *ancient Greek modes* were the Dorian, Phrygian, Lydian, Hyper-Dorian, and Hypo-Dorian; the *authentic modes* were the Dorian, Phrygian, and Lydian; the *plagal modes* were the Dorian, Phrygian, Lydian, and Heptachord. See Scales, Keys, and Signatures.

MODERATO. (I.) A word used adjectively, to signify a time of a moderate degree of quickness.

MODERATO ASSAI CON MOLTO SENTIMENTO. (I.) A very moderate degree of movement, with much feeling.

MODERN MUSIC. An expression applied to music composed within the last half century.

MODESTO. (I.) Modestly, quietly.

MODIFICATION. A term applied to the temperament of the sounds of those instruments whose tones are fixed, which gives a greater degree of perfection to one key than another, and produces between them a characteristic difference; as in organs, piano-fortes, and the like.

MODULATION. The art of conducting harmony, in composition, or extemporary performance, through those keys and modes which have a due relation to the fundamental or original key. Though every piece, as is well known, has its principal or governing key, yet, for the sake of contrast and relief, it is not only allowable, but necessary, to pass from key to key, and from mode to mode; to assume different sharps or flats, and lead us through those transitions of tone and harmony which delight the ear and interest the feelings. But though, in grand compositions, there is no quality of greater importance than that of a masterly modulation, it is not easy to lay down rules for its accomplishment. Sometimes a gradual and almost insensible evolution of harmony is requisite to the composer's object; at other times, a bold and sudden change can alone produce the necessary effect. *Modulation*, technically speaking, denotes a transition from one key to another; but, used *generally*, applies to the art of arranging melody and harmony with or without quitting the original diatonic.

In Modulation, a change, or passage from one key to another, may be effected by passing at once to a new tonic or dominant; or, as is more satisfactory and usual, by first introducing some chord characteristic of the key into which we desire to pass; that is, some chord which contains the leading note and subdominant of the new scale. The chords employed for this purpose are chiefly the dominant seventh, the seventh on the leading note in major, the diminished seventh, or the inversions of these three chords; and, lastly, the superfluous sixth. The natural resolution of all these chords is either into the common chord of the tonic or the dominant, direct or inverted. All modulations may be distributed into three classes: *natural*, *abrupt*, and *enharmonic*. We shall treat of each class in a separate section.

In Natural Modulation we only pass from any given key to another, which is closely related to it; that is, to one of which the signature differs by not more than one sharp or flat, more or less. Thus, if the original key is major, then its related keys are, —

First. The major of its dominant and subdominant;

Second. Its own relative minor; and

Third. The relative minors of its dominant and subdominant.

Thus the keys related to C major are G and F major, and A, E, and D minor.

But if the original key is minor, then its related keys are, —

First. The minor of its dominant and subdominant;

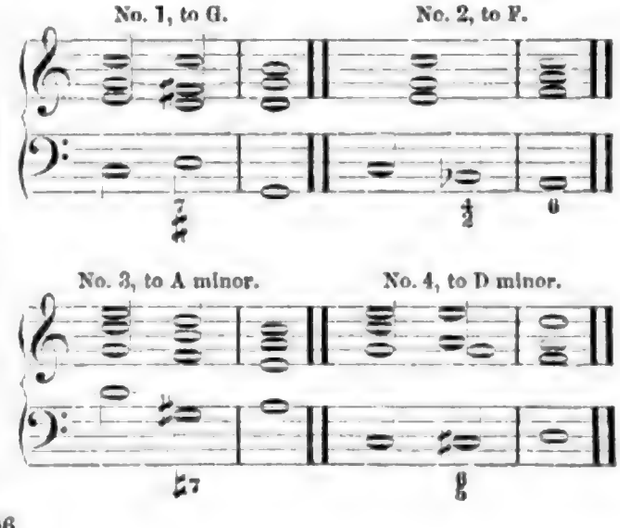
Second. Its own relative major;

Third. The relative major of its dominant and subdominant.

Thus the keys related to A minor are E and D minor, and C, G, and F major.

We may modulate from a given key into any related key, by only one *intermediate characteristic* chord. Examples:

Modulations from C to its related Keys.



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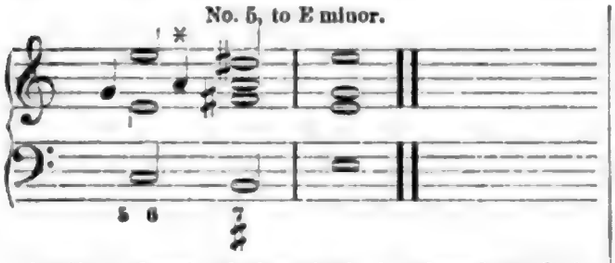
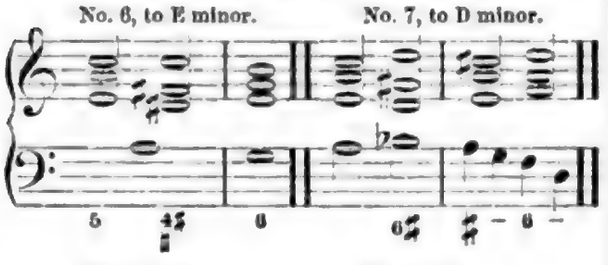
No. 5, to E minor.



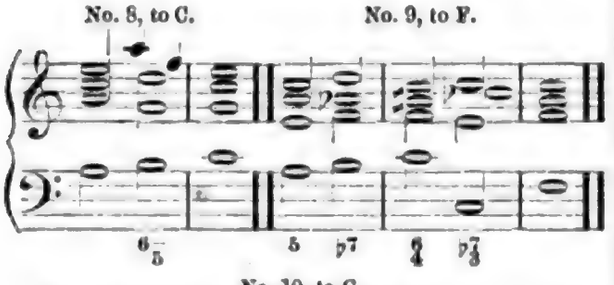
At ✱, a chord of the sixth is placed on C, in order to introduce a note in common with the next chord. This materially softens the transition from one chord to another.

Modulations from A Minor to its related Keys.

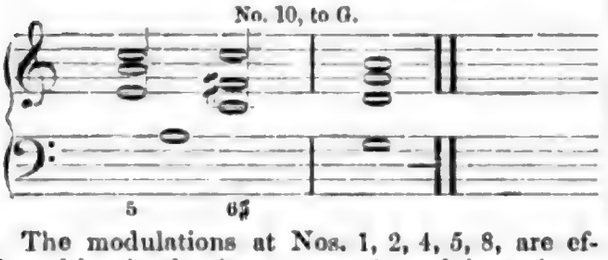
No. 6, to E minor. No. 7, to D minor.



No. 8, to C. No. 9, to F.



No. 10, to G.



The modulations at Nos. 1, 2, 4, 5, 8, are effected by the dominant seventh and inversions; those at Nos. 3 and 6, by the diminished seventh and inversions; that at No. 7, by the superfluous sixth; that at No. 9, by the diminished seventh on the sharpened fourth of the new scale; and that at No. 10, by the first inversion of the imperfect common chord.

By modulating step by step in the manner explained above, we are enabled to connect the most distant keys.

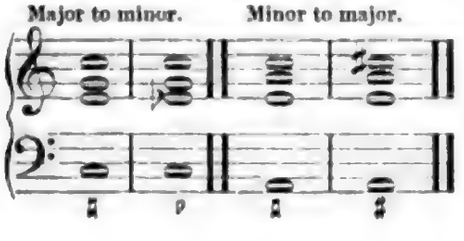
Abrupt Modulation.

By abrupt modulation is to be understood all sudden modulations into keys which are not closely related to the original key.

This is done in various ways; as,

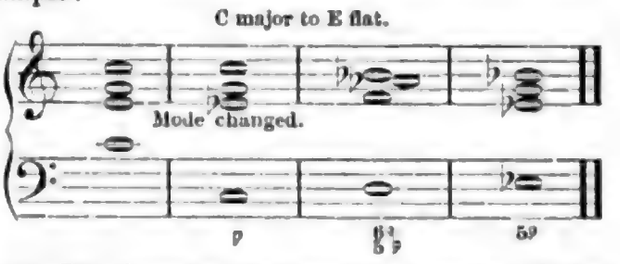
1. By abruptly changing the mode of the key which we are in from major to minor, or from minor to major. Example:

Major to minor. Minor to major.



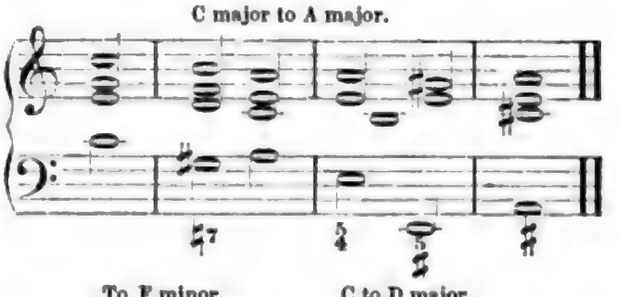
When this change has been made, we may either remain in the key thus altered, or modulate from it according to its new relations. Example:

C major to E flat.

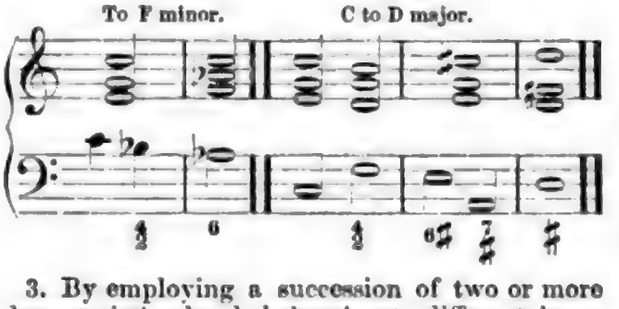


2. By changing the mode or species of the consonant chord employed to resolve some characteristic harmony. Example:

C major to A major.

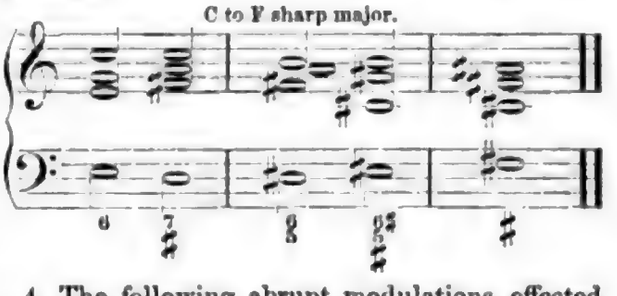


To F minor. C to D major.



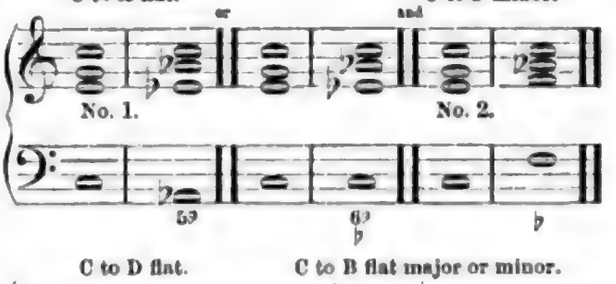
3. By employing a succession of two or more characteristic chords belonging to different keys. Example:

C to F sharp major.

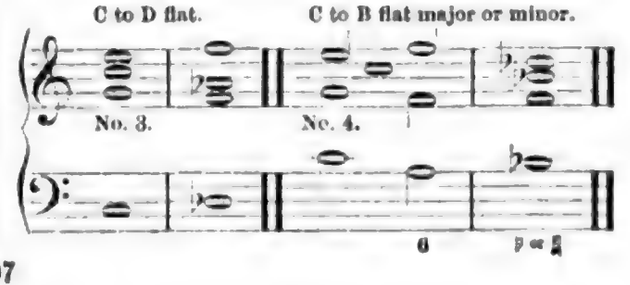


4. The following abrupt modulations, effected by consonant chords only, are occasionally met with: —

C to A flat. or C to F minor. and



C to D flat. C to B flat major or minor.



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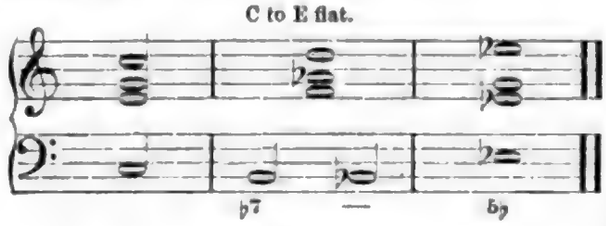
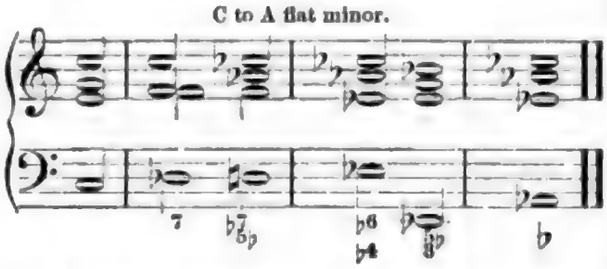
At No. 1 there is to be understood an ellipsis of the key of C minor. At Nos. 2 and 3, the major common chord of C is supposed to be a dominant harmony; and at No. 4, the same supposition is made with regard to the chord of F.

5. Many abrupt modulations are effected by changing the quantity or magnitude of one or more of the intervals of which a dissonant chord is composed, and then resolving it according to the new functions which it has acquired by this alteration. Example:

C to E flat.

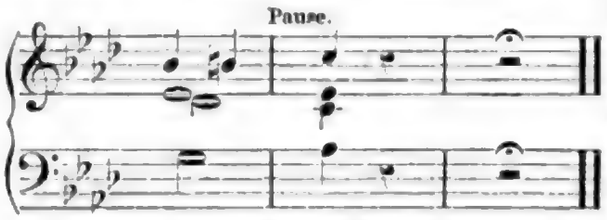


C to A flat minor.

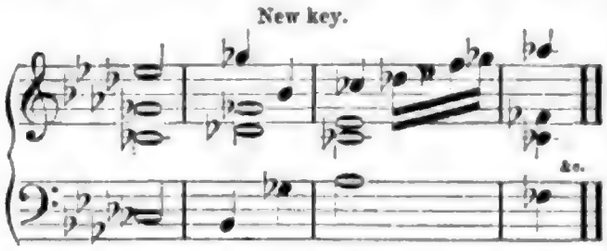


6. A pause over a note, or a rest, or a single note several times repeated, a passage in unison, or a series of chromatic notes, will often suffice to connect very distant keys. Example:

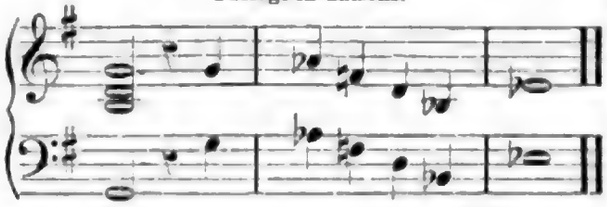
Pause.



New key.



Passage in unisons.

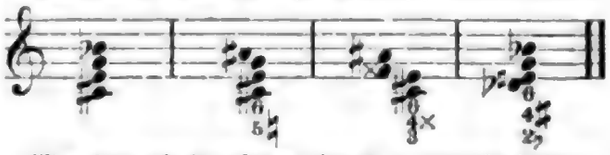


ENHARMONIC MODULATION.

Enharmonic modulations are effected by altering the *notation* of one or more intervals belonging to some *characteristic chord*, and, by this means, changing the key and the harmony into which it would naturally have resolved. The chords which admit of these alterations are, first, the diminished seventh and its inversions; and, secondly, the dominant seventh not inverted, and the chord of the superfluous sixth and perfect fifth.

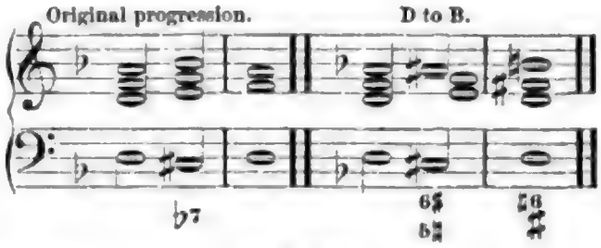
Any chord of the diminished seventh may be changed into a chord of the $\frac{6}{5}$, $\frac{4}{3}$, or $\frac{4}{2}$, by merely altering the notation of one or more of its intervals, without, in reality, changing the sounds of which the original chord was composed. Example:

Original chord. Root A sharp. Root F ✕. Root E natural.

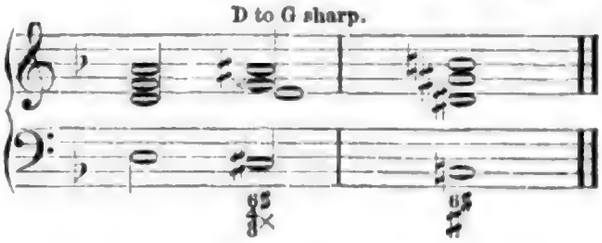


The first of the above chords naturally belongs to the key of D; the second to B; the third to G ♯; and the fourth to F; and it is upon the common chords of these keys, either major, minor, or their inversions, that they resolve. As they all consist of the very same sounds, we may, for the purpose of modulating, substitute any one of these for any other, and thus obtain so many abrupt modulations from the key of D. Examples:

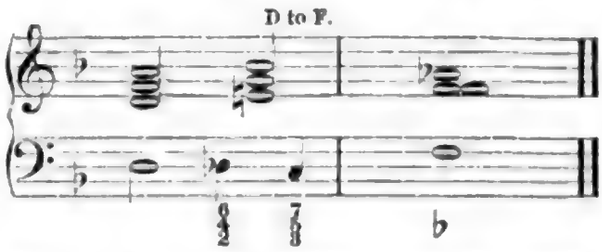
Original progression. D to B.



D to G sharp.



D to F.



As the diminished seventh belongs equally to the major as to the minor mode, the last chords in the preceding examples might have been major.

As any diminished seventh may be written in four different ways, each representing a distinct chord of the seventh, and leading to a different key, and as there are but twelve semitones in the octave, it is evident that there are but $\frac{12}{4}$ or three chords of the diminished seventh, consisting of essentially different sounds. Now, we may proceed from any given tonic or dominant to any one of these three sevenths; and as each of them, by mere changes of notation, leads into four different keys, it is evident that, by a proper choice of only one intermediate chord, we may modulate from the given tonic to any other: for this purpose, it is only necessary to introduce that seventh, or its inversions, which contains the leading note of the scale into which we desire to pass.

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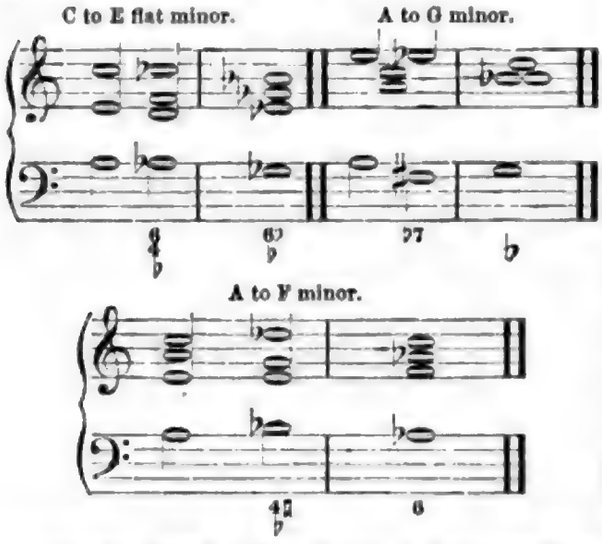
Let, for example, A be the original key; then, by taking the diminished seventh, we are at once enabled to modulate into the keys of C, E♭, G♭, or F♯, to which keys the notes of the above chord are leading notes, either directly or by a mere change in the notation.

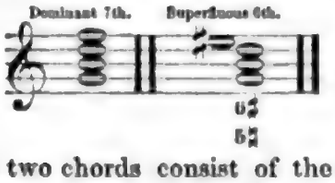
Similarly, by taking, after the chord of A, the diminished seventh, we may directly modulate into the keys B♭, D♭, or C♯, E, and G.

Lastly, by taking the diminished seventh, we may proceed to any of the keys B, D, F, A♭, or G♯.

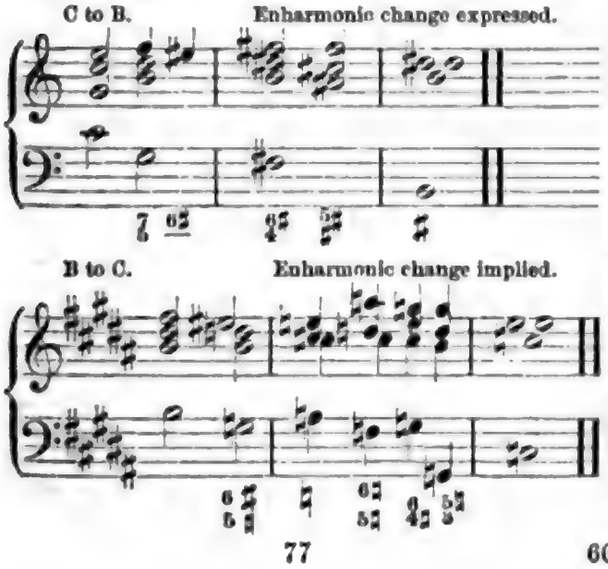
We shall conclude with one or two examples of the application of these principles.



Another species of enharmonic modulation is obtained by changing the dominant seventh into the superfluous sixth, or the superfluous sixth into the dominant seventh. Example:



As these two chords consist of the very same sounds, one may be substituted for the other, and by this means very distant keys may be connected with each other. Example:



Many beautiful examples of enharmonic modulation may be seen in "Albrechtsberger's Theoretical Works." Examples illustrative of the theory of modulation may also be seen in "Bach's Scales and Modulations," and "Albrechtsberger's Table of Modulations;" also in an original and ingenious essay on the *determination* of the key in music, by W. Forde.

There is no branch of musical science more necessary to a composer than modulation. It may be said to be "the key which opens to the admiring ear all the treasures of harmony." As melody signifies a progression of single sounds, so in the science of harmony does modulation signify a progression of chords, or mixed sounds. To conduct the harmony with ease and grace is a distinguishing quality in a first-rate composer. When we modulate upon an organ or piano-forte, in passing from one chord to another, it may be laid down as a general rule, that one of the fingers should remain upon that key which is to form a part of the succeeding chord. This gives a smoothness to the transitions, readily perceived by the ear. For bold and sudden effects, these connecting "links of harmony" are dispensed with, and the changes are produced by dashing into chords at distances more remote.

As there are twelve semitones within the octave, and any one of these may be taken as the basis of a key, and as every key may be formed to be either major or minor, there are consequently not less than twenty-four keys into which, in modulating, we may occasionally move. Twelve of these transitions are adroitly performed by the agency of the diminished seventh.

The laws by which we pass from one accord to another form the rules of counterpoint, or the art of setting note against note; the principal of which is, that when music is written in parts, no two parts are to move in the same direction, at the distance of a fifth, producing *consecutive fifths*, the effect of which is intolerable to the ear. This may be tried upon the piano-forte, by striking them in succession. An offence of less magnitude are consecutive octaves, which, if introduced without the design of strengthening a part, are quite unpardonable. Piccini compares modulation to the turning off from a road on which we are travelling. The ear is willing to follow us — it even wishes to find a guide in us — but it expects that, when we have brought it to a halt, it should find something to repose upon as a recompense for the journey. If you disregard this reasonable demand, and yet expect that the ear should continue with you, ere long you will find yourself disappointed; it will leave you running on by yourself, and all your efforts to call it back again will be in vain. To devise a melody according to a natural order and unaffected plan of modulation, never to deviate but for a purpose, and to return to it with ease, are difficulties in the art. To abandon, on the other hand, a key which has scarcely been propounded; to wander at random, without reason or object, from one key to another; to skip to and fro, merely to leave a place in which you are incapable of maintaining a footing; in short, to modulate for the sake of modulation, — betrays an ignorance of the art, and a poverty of invention.

MIXED CADENCE. A name formerly ap-

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plied to a cadence on the dominant when preceded by the harmony of the subdominant.

MIXTURE. An organ stop of a shrill and piercing quality, consisting of several ranks of pipes.

MODERNE, JACQUES, a composer to the Church of Notre Dame de Confort at Lyons, in the seventeenth century, published several works, of which, however, Gesner, in his "*Partition. Univers.*," lib. 2, tit. 7, gives only the following: "*Chansons à 4 Parties*," and "*Mortetti, 5 et 6 voc., lib.* 3."

MOELLER, JOH. GOTTFR. This musician announced himself at Leipsic, in 1797, with the title of *Studiosus theologiæ et musices*, as composer of a double sonata for the piano-forte, about to be published. Whether this really appeared is not known; but afterwards the following works were published by him: "12 *Var. pour le Clav.*," 1797; "16 *Var. pour le Clav.*," 1798; and "4 *Waltzer und* 2 *Englische*," 1798. We find his Christian name frequently printed J. C. Whether this is an error of the press, or whether the name is to be written J. C. Moeller, we have no certain account. He was, in the year 1800, resident at Leipsic, as professor of the piano. He was a pupil of the famous Kittel, of Erfurt. In the year 1805 appeared his "*Fantaisie et Fugue pour le Piano-forte*," Op. 4, Leipsic.

MOESER, CARL, violinist in the royal Prussian chapel at Berlin, where he was born about the year 1774, was universally allowed to possess the most distinguished talents. The readiness with which he read *à livre ouvert*, as also the clearness with which he executed at first sight, were truly astonishing. When only in his sixth year, he attracted notice at Berlin by his performance on the violin. His first teacher was Botticher, who in a short time brought him so forward, that he was able to join in the most difficult violin concertos of Giornowich, Haack, &c. He then became first violinist in the chapel of the Margrave of Schwedt. Afterwards, however, on the death of the above nobleman, when his chapel was closed, the king patronized the young artist, supported him, and procured him instruction from concert master Haack, who then cultivated his talents to their subsequent extraordinary perfection. In 1792 he was still without any musical appointment, and practised the science only as an amateur, holding a situation in the civil department of government. Soon after that time, however, we find him belonging to the Royal Chapel; and in 1797, he was travelling with the title of *maître de chapelle*.

MOITO, GIOV. BATTIST., a composer, flourished about the year 1600. Of his works have been printed "*Madrigali à 6 voci*," Antwerp, 1600.

MOLENDA, WENZEL, a delightful violinist and composer for his instrument, born at Pisek, in Bohemia, lived at first, for six years, at Böhmisch-Krumau, as musician in the Minorite church there. He then went to Linz, to study philosophy; but soon after proceeded to Vienna. There he continued but a short time, and went to Hungary, where he was in the service of a prince, as violinist. This situation he resigned, in order to visit Paris, where, by his ready and pleasing mode of execution, he became greatly admired. At length he left France, and appears, about the year 1788, to have resided at Mentz, where he possessed an elegant house. He wrote many concertos and other music for his instrument, of which, however, it is probable that none has been printed.

MOLINO, LUDOVICO, *chef d'orchestre* at the theatre at Turin, in 1803, published "*Airs variés pour le Guitare avec Acc. de Violon*," Paris, 1803. He was a pupil of Pugnani, and composed much other instrumental music; he has also published at Paris several sets of Italian ariettes.

MOLIQUE, BERNHARD, a violin player, was born at Nuremberg, October 7, 1803. His father, who was the chapel-master of the town, gave him his first instructions in music, and taught him the management of nearly all the most accessible instruments. But Bernhard evinced, at a very early age, a decided preference for the violin, not only by devoting, with eagerness, a great portion of his time to the study of it, but especially by the delicacy and sweetness with which he handled the instrument — the more remarkable, as it was far beyond the age of the precocious boy. Connoisseurs already recognized in him a virtuoso, even before he had made any considerable progress in practical skill; and his father, consequently, spared nothing that could contribute to develop and promote his talent. He confined his practice principally to the violin, and the facile child followed with delight the parental lessons. At the age of fourteen, however, his talent, knowledge, and capabilities transcended the powers of instruction possessed by the happy father, who, in 1816, sent him for further accomplishment to Munich, where the King of Bavaria, having been informed of the promising talents of the youth, appointed the first violinist of the royal chapel, Pietro Novelli, to be young Molique's future instructor. After two years' application he left this school for Vienna, where he was immediately engaged in the orchestra of the *Theater an der Wien*. In 1820 he returned to Munich, and was appointed to the office of his instructor, Novelli. Up to this time he had often played in public, with the greatest success; but it was in 1822 that he first undertook a veritable artistic tour through Leipsic, Dresden, Berlin, Hanover, &c. Although he had not yet succeeded in fully accomplishing the object which every artist has in view, in gaining to himself the reputation which is his due, owing to the lustrous fame of Spohr, which eclipsed every rising genius, still the tour was powerfully influential upon his future artistic development. In September, 1826, he was appointed music director at Stuttgardt, where he long was the pride of the Stuttgardt orchestra. Molique, in the course of his visits to Paris, Vienna, London, and St. Petersburg, obtained a European reputation, which his great qualities fully justify. He is a sterling, thorough artist, whose true and earnest nature despises, from the depths of his soul, those modern whims and meretricious ornaments, and all that *charlatanerie* with which most virtuosi of the present day enrapture the public. His playing, rounded into the classical form of art, swerves not from its aim to search for fancifully invented beauties, or to wander through brilliant passages, but rather to

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put the richly ornamented principal part in an harmonic combination, in the necessary organical connection with the accompanying instruments. His violin concertos, therefore, are not to be considered, like those of the modern virtuosi, as mere solos, but are to be compared to completely written symphonies, in which his instrument shines forth as the poetical completion of the entire musical structure. It requires, then, an abundance of power, and an immense facility, to appreciate the position, so as to keep the principal part in a constant intimate alternation with the orchestra; now imperceptibly rising to a powerful energy, then again yielding to the opposing forces, and anon striking forth with the decision of the master hand. Never does he separate himself from this harmonically combined system, never allow himself to indulge in artificial bravura passages, but yields himself to the inexorable law by which the whole is held together, the uppermost link of the harmonic chain being his own artistically embellished solo part. When he has the bow in his hand, he is a musical totality; hence the extraordinary ease of his exterior bearing, which is the index of a total intellectual absorption in his art. From the early plenitude of his native resources, Molique has risen, by successive developments, to the height of artistical perfection, which has secured him the laurel amongst all the living violinists. To hear him play an adagio is the most perfect treat. There is no feigning of feeling, no exaggeration, no affectation; it is the pure fire of an artistic inspiration; no confusion of sentiments, but simple, self-conscious truth. Add to this his effective execution, his magnificent, full, and solid tone, in all its regions of the highest purity, its soft and harmonious fulness, combined with a marvellous rapidity. As a composer for his instrument, he is distinguished by a solid greatness of manner, modelled upon the style of Haydn, Bach, Mozart, Beethoven, and Spohr, and evidencing the purest taste and the most extended knowledge, united with an eminent talent apparently created for the beauties and charms of harmony. These remarks are equally applicable also to his other compositions, his string quartets, piano-forte sonatas, symphonies, and above all, his mass. As conductor of the orchestra, he combines, with the most refined ear, calm self-possession and an energetic precision. As a master, he is full of merit; and pupils, whose names are of great celebrity, and of whom he may well be as proud as they are worthy of him, contribute to augment the fame of the excellent master. Molique is evidently one of those happy beings whom Providence has endowed with an indescribable richness.

MOLITOR, INGENUIN, a Franciscan monk, and organist to the convent at Botzen, in Tyrol, born at Habach, flourished as a composer in the second half of the seventeenth century. He published "6 *Kanzonen für* 2 *V.*, 1 *Viole*, 1 *Viola da Gamba, und B.*," and "19 *Motetti, à* 2 *Soprani*, 2 *V., e B.*," Augsburg, 1668.

MOLL. (G.) Minor in relation to modes and keys; as, *A moll*, A minor; *H moll*, B minor, &c.

MOLLE. (F.) Soft or sweet. A relative term used to signify a flat sound; that is, a sound which is half a tone lower than the sound with which it is compared; as, B flat, or B *molle*, is a semitone beneath B natural, or B *durum*. This term, as its sense intimates, is applied to the flat sounds, on account of their supposed softness or sweetness, in comparison with the effect of the natural and sharp tones.

MOLLENHAUER, FRIEDRICH, HEINRICH, and EDUARD, brothers, distinguished virtuosos, who have given concerts in Germany, were born in Erfurt, the first in 1818, the second in 1828, and the third in 1830. Friedrich and Eduard are violinists, and played in New York, in 1853, in Jullien's concerts. The other brother is a violoncellist.

MOLTNER, BALTHASAR, composer and member of the college at Schleusingen, in the beginning of the seventeenth century, published "*Motette für* 6 *Stimmen, auf dem Tod der Fr. Lattermannin zu Eisfield;*" i. e., Motet for six voices on the Death of Fr. Lattermannin at Eisfield, Cobourg, 1614.

MOLTO. (I.) Very, or much. A word used, in conjunction with some other, by way of augmentation; as, *Molto allegro*, very quick; *Molto adagio*, very slow.

MOMBELLI, DOMENICO. Chapel-master Reichardt, who, in 1790, undertook a journey to Italy for the express purpose of becoming acquainted with the powers of the different tenor and alto singers, gives the following very flattering description of Mombelli: "He pleased me above all others. He has a very agreeable and clear voice, particularly in the deeper tones, and sings with much feeling and expression. His appearance and action are prepossessing and expressive." In the winter of 1790 to 1791, he sang at the theatre at Leghorn and Padua. He is known as a composer by the following little works: "6 *Ariette Italiane con Acc. di Cemb. o Arpa*," Vienna, 1791; "8 *Ariette Ital. con Acc. di Cemb.*," Op. 2, Vienna, 1794; "6 *Duettini per* 2 *Soprani, con Acc. di Cemb.*," Op. 3, Vienna, 1795.

MOMIGNY, JEROME JOSEPH, DE, was of Belgian origin, and was born at Phillippeville in 1776. His father, who had graduated at the University of Louvain, and had studied music at the court of Brussels, taught him the alphabet and the gamut at the same time. His father's fortune being impaired, he was sent to St. Omar's, where he had an uncle by the mother's side, who took the charge of his education. His progress in music was so rapid, that, when only nine years old, he extemporized. At twelve he was the organist of two parishes of St. Omar. Summoned to the royal abbey of St. Colombe, he there acquired a taste for retirement, study, and philosophy. It was in the groves that surrounded this religious asylum that he first composed, and gave himself up to reading. Unhappily he wanted models. He sought them at Paris. M. de Monteynard, one of the ministers of Louis XVI., being asked by his sister, the Abbess of St. Pierre de Lyons, to send her an organist, sent Momigny. In 1793 he became secretary of his section, and was appointed municipal officer at the time when the citizens of Lyons were striving to shake off the yoke of the reign of terror. Outlawed for having been unwilling to betray

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the confidence of his fellow-citizens, he took refuge in Switzerland, after having wandered, without a home, through the south of France. He returned to Lyons, and afterwards established himself at Paris, in 1800. He had composed at Lyons twelve sonatas for the piano-forte, at Paris two quartets for two violins, tenor, and bass, sonatas for the piano, a trio, forming his twenty-second work, forty romances, and two operas, "*Le Baron de Felsheim*," the words by the Prince of Schakowskoy, and "*La Nouvelle Laitière*," of which he wrote the words and the music. He also published, for the use of the family of Napoleon, solfeggi, with an accompaniment for the piano-forte, and in 1802 his first lessons for that instrument appeared. Momigny, independently of his musical abilities, was a very learned man, and has particularly distinguished himself by the publication of a work in three volumes 8vo., entitled "*Cours complet d'Harmonie et de Composition d'après une Théorie nouvelle et générale de la Musique basés sur des Principes incontestables, puisés dans la Nature, &c.*" This book may be considered as containing a new theory of music, though the whole idea of it is not original, being founded partly on the system of Balliere, which was expanded by Jamard, and partly on some of the views of the Abbé Feytou, which appear in the article "*Chromatique*," in the "*Encyclopédie Méthodique*." According to the theory of Momigny, the generator produces the following intervals: G, b, d, g, b, d, f, a, c, e, which the author calls "*l'unique type*" of the musical system, and compares the seven musical notes, a, b, c, d, e, f, g, proceeding from the generating string, to the phenomena of the decomposition of light, discovered by Newton by means of a prism. Momigny has distinguished himself also by a most remarkably well arranged edition of Durante's six duets, the subjects of which were taken from Scarlatti's cantatas. These duets are sung at all the *conservatoires* on the continent, and are renowned for the beauty of their melodies and harmonic treatment. Momigny, invited by the conductors of the *Encyclopédie Méthodique*, has a further title to respect, by having ably completed the musical part of that work, which was left unfinished by the horrors of the revolution, and the consequent unfortunate sacrifice of some of its most able original authors.

MONAULOS. (Gr.) A kind of single flute, of higher antiquity than even the lyre, and said, by some writers, to have been invented in Egypt. The Egyptians called it *Photinx*, or crooked flute: its shape was crooked, and something like that of a bull's horn.

MONDODONO, or MONDONDONO, GEROLAMO DA, a priest and composer in Italy, flourished about the year 1660, and published, among other works, "*Missa, Salmi, e Falsi Bordoni à 5 voci*," 1653, and "*Salmi*," Venice, 1663.

MONDONVILLE, JEAN JOSEPH C., DE, born at Narbonne in 1715. After visiting the Netherlands, where several motets of his composition were much admired, he went to Paris in 1737, and procured three of his motets to be sung at the *Concert Spirituel*, when it was considered that they were nearly unrivalled. He was then appointed chamber musician to the king, and soon afterwards published some music for the harpsichord and violin, and some concertos for the organ. He next produced an unsuccessful opera; but, in 1749, gave another opera, "*Le Carnaval du Parnasse*," which had thirty-five representations. In 1753 he finished the poem, and put music to the Abbé de la Marre's incomplete opera of "*Titon et Aurore*;" this was highly successful. In the following year appeared his "*Alcimadure*," of which he wrote both the poetry and music. His last dramatic works were "*Les Fêtes de Paphos*," in 1758, and an act of "*Psyche*," in 1762. On the death of Royer, in 1755, Mondonville obtained the direction of the *Concert Spirituel*. It was during the seven years that he held this situation, that, on the model of the oratorios of Italy, he brought out "*Les Israelites à la Montagne d'Oreb*," "*Les Titans*," and "*Les Fureurs de Saul*." The last hours of his life were occupied in translating the "*Themistocles*" of Metastasio, which he wished to set to music. He died in 1772.

MONDONVILLE, LE JEUNE, son of the preceding, and a good violinist and performer on the hautboy, was born at Paris about the year 1740. He published some sonatas and other music for the violin. He died about the year 1807.

MONETA, GIUSEPPE. A musical amateur at Florence. He competed with the dramatic composers of his time, by several pieces which were performed at the principal theatres in Italy. The following of them may be mentioned: "*Il Capitano Tenaglia*," opera buffa, 1784; "*La Muta per Amore*," opera buffa, 1785; "*Amor vuol Gioventu*," interm. 1786; "*L'Equivoco del Nastro*," 1786; "*I due Tutori*," opera buffa, 1791.

MONFERINA. (I.) The name of an Italian dance tune, of a very lively cast, in six eight time.

MONFERRATO. See MONTFERRATO.

MONGEZ, a French savant at Paris, presented to the National Institute, in the year 1800, "*Mémoire sur les Harangues rapportées par les Historiens, et sur les Moyens qu'on croit avoir été employés par les Anciens pour augmenter les Effets de la Voix dans les Théâtres*."

MONIGLIA, or MONEGLIA, GIOV. ANDREA. A composer of Florence, known by the two following works: on the first the name is printed "Moneglia," and on the second "Moniglia." He flourished in the second half of the seventeenth century, and appears to have resided in Germany, where both works were published. "*Il Teseo*," drama, Dresden, 1667, and "*Drama Musicale Giocasta*," Dusseldorf, 1696.

MONN, MATTH. GIOV. A very industrious and fertile vocal and instrumental composer, probably resident at Vienna about the year 1795. Gerber cannot impart to the reader any further information of this musician than what is to be found in Traeg's "Catalogue," Vienna, 1799, and this consists only in a dry mercantile list of his works, all in manuscript. To increase the obscurity, there is another G. T. H. Monn introduced, whose name stands in the "Catalogue" at the head of six sonatas. Whether several of the following works, which are without Christian names, belong to the last-mentioned Monn, Gerber cannot decide. Most of the following, however, are signed by Matthias: "*Eine Anweisung zum Generalbass*," in manuscript. Sacred music:

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1. "*Oratorium Heilsame Unterredungen.*" 2. "*Oratorium.*" 3. "*5 Bitten.*" 4. "*Requiem à 4 voci, 2 V., con Org.*" 5. "*Missa Grat. à 4 voci e 4 Str.*" 6. "*Missa à 4 voci, con 12 Strom.,*" "*Chorus ex hortulanis, &c.*" Violin music: 1. "6 *Sinfon. für volle Orchester.*" 2. "2 *Concerte, eins für V. und eins fürs Vc.*" 3. "18 *Sinfonien für 2 V., A., und B.*" 4. "15 *Divertimentos à 2 V., A., e B.*" 5. "4 *Trios à 2 Viole e B.*" 6. "3 *Partit. à Fl., V., e B.*" 7. "2 *Trios à Fl., Viola, e B.*" 8. "*Sonata à V. solo con B.*" 9. "12 *Minueti à 7 und 10 Stimmen.*" 10. "*Musica Turchese à 10.*" Harpsichord music: 1. "12 *Concerti per il Cemb. con Acc.*" 2. "30 *Divertimenti per il Cemb. solo.*" 3. "6 *Son. p. il Cemb. solo.*" Theatrical music: "*Diana e Amore,*" opera.

MONOCHORD. An ancient instrument, or machine so called, because it is furnished with only one string. Its use is, to measure and adjust the ratios of the intervals, which it effects by means of movable bridges, calculated to divide the chord at the pleasure of the speculatist. The *monochord* appears to have been in constant use with the ancients, as the only means of forming the ear to the accurate perception, and the voice to the true intonation, of those minute and difficult intervals which were then practised in melody.

MONODIE. (F.) A composition for a single voice. The term originally applied to church solos.

MONOLOGUE. A poem, song, or scene, written and composed for a single performer.

MONOTONOUS. An epithet applied to any instrument which produces but one tone, or note; as the drum, the tambourine, &c.

MONRO, GEORGE. An English organist. He played the harpsichord at Goodman's Fields Theatre, from the time when it was opened, in 1729, till his death, which happened a year or two afterwards. Monro had a happy talent in composing song tunes, of which many were greatly admired. Several of them were printed in the "Musical Miscellany," an elegant collection of songs, with the music, in six volumes, printed and published by Watts in the year 1781.

MONRO, HENRY. Professor of music at Newcastle upon Tyne. His father was a musician in Lincoln, who, discovering the great delight his son took in music, at a very early age placed him in the cathedral church of that city as a chorister. After the breaking of his voice Monro left the choir, and became a pupil of John James Ashley, of Belgrave Place, Pimlico, by whom he was taught the principles of music, and the practice of the piano-forte and organ; he also, during his residence in London, received lessons from other celebrated masters, namely, Dussek, Dittenhoffer, and D. Corri. In the year 1796 he left London to commence his musical career at Newcastle upon Tyne, and was appointed organist of St. Andrew's Church there, in the same year; he continued to reside in that town, and was considered by competent judges as a very able musician and brilliant pianist. His works are not numerous; among them are, "A Sonata for the Piano-forte and Violin," dedicated to Miss Bell, Op. 2; "An Air and Rondo," dedicated to Miss Jones; also other rondos and songs. Monro was uncle to Mrs. Bedford, who received instruction from him on the piano-forte, pedal harp, and singing, before she was articled to Bishop the composer, to qualify her as a public singer.

MONSIGNY, PIERRE ALEXANDRE, who has been called the French Sacchini, was born in 1729, in the province of Artois. He went, when very young, to Paris, where his parents, destining him for finance business, got him a situation, at the age of nineteen, in the chamber of accounts of the clergy of France. Like La Fontaine, who, on hearing an ode of Malherbe, felt his genius for poetry aroused within him, so Monsigny, at a representation of the "Servant Mistress" of Pergolesi, felt his talent for music first disclose itself; for soon after this time he began seriously to study composition under Giannotti, when, after five months' lessons, his master told him that he could be of no further use. What was the astonishment of Giannotti, when, upon this, young Monsigny showed him the opera of "*Les Aveux Indiscrets,*" which he had composed without saying any thing to his master. The professor then begged him to leave this work for his examination; and after looking through it with care, and finding even the errors in composition to bespeak genius, begged of the author to give him the opera, adding, that it would one day prove the foundation of his fortune and reputation. Monsigny would not consent to this, and three years afterwards (in 1759) he brought out "*Les Aveux Indiscrets,*" in one act, at the *Théâtre de la Foire.* It was successful. Accordingly, in 1760, he produced, at the same theatre, "*Le Maître en Droit,*" and "*Le Cadi dupé.*" Sedaine, being present at the representation of the latter opera, was so astonished at the effect of the duo between the cadi and the dyer, that he exclaimed, "*Voilà mon homme!*" and the same evening introduced himself to Monsigny. The pleasing opera "*On ne s'avise jamais de tout,*" given by Monsigny in 1761, completed a musical revolution at the *Théâtre de la Foire,* which, from that time, took the name of *Comédie Italienne.* He next wrote, in conjunction with Sedaine, the following works, all of which were brilliantly successful: "*Le Roi et le Fermier,*" in three acts, 1762: "*Rose et Colas,*" in one act, 1764; "*Aline, Reine de Golconde,*" in three acts, 1766; "*L'Isle Sonnante,* in three acts, 1768; "*Le Déserteur,*" in three acts, 1769; "*Le Faucon,*" in one act, 1772; *Félix, ou l'Enfant trouvé,*" in three acts, 1777: he also gave, with Favard, in 1775, "*La belle Arsène,*" in four acts. Monsigny was director of the Conservatory, and pensioned as composer of the *Feydeau,* in the year 1802. We know not the exact period of his decease.

MONTANARI, ANTONIO, a celebrated violinist and pupil of Corelli at Rome, flourished, according to Sir J. Hawkins, at Rome, in 1700. Dr. Burney says of Montanari, that he died broken hearted, when Bini, in 1730, came to Rome, and there excelled, on the violin, all living musicians, among whom Montanari was previously considered the first violinist. It cannot be ascertained, however, whether this anecdote relates to Antonio or to Francisco Montanari, or whether he is improperly called Antonio by Hawkins, or, lastly, whether there lived only one violinist of the name of Francisco Montanari; the latter, however, is the most probable, because his works and his portrait are in existence.

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MONTANOS, or MONTANNES, FRANCISCO. Portionarius, in a church at Valladolid, in Spain, in 1600, published "*Arte de Musica theorica y practica*," 1592; "*Arte de Canto Llano*," Salamanca, 1610.

MONTANT. (F.) Ascending.

MONTARIN, a fertile composer of French popular songs, probably resided at Paris about the year 1710. Of his numerous compositions, some airs in Lulli's style are inserted in the *Recueil d'Airs sérieux et à boire pour l'année* 1710.

MONTE, PHILIP DE, a native of Mons, in Hainault, born in the year 1521, was master of the chapel to the Emperor Maximilian II.; he was also a canon and treasurer of the cathedral church of Cambray. Besides several masses, this writer composed four books of madrigals.

MONTECLAIR, MICHAEL, was born in the year 1666, at Andelot, a town of Bassigny, about ten miles from Chaumont. He was originally a teacher of music in Paris, but was afterwards taken into the Royal Academy. Monteclair is said to have been the first person who introduced the violone or double bass into the orchestra of the opera. He died near St. Denis, in the year 1737. There are extant of his works "*Méthode pour apprendre la Musique*," "*Principes pour le Violon*," "*Trios de Violons*," cantatas, motets, and one *messe de requiem*. He composed the music to an entertainment entitled "*Des Fêtes de l'Eté*," and to the celebrated opera of "*Jepthe*," written by Pellegrini, and represented at Paris in the year 1732.

MONTELLA, DOMENICO, a learned musician, flourished at Naples about the year 1500.

MONTEMAYOR, GREGORIUS, a celebrated musician in the chapel of King Philip II. of Spain, at Madrid, died in 1560, and left several works. He was born at Montemor, not far from Coimbra, in Portugal, and died in the flower of his youth.

MONTESARDO, GIROLAMO, a composer in the first half of the seventeenth century, published, about 1653, "*Messa, Salmi e Litanie à 4 voci*."

MONTEVERDE, CLAUDIO, of Cremona, chapel-master of the church of St. Mark at Venice, was a celebrated composer of motets and madrigals, who flourished about the beginning of the seventeenth century. He was also well known for his skill in recitative, a style of which, indeed, he may be said to have been one of the inventors; at least there are no examples of recitative extant more ancient than those in his opera of "*Orfeo*." There are several of his madrigals inserted in the collections published by Pietro Phalesio and others, about the year 1600. He was the first who used double discords, such as $\frac{9}{4}$, $\frac{9}{7}$, and $\frac{7}{2}$, as well as the flat fifth and the seventh unprepared. In his secular productions, by quitting ecclesiastical modulation, he determined the key of each movement, smoothed and phrased the melody, and made all his parts sing in a more natural and flowing manner than had been done by any of his predecessors. In his fifth and last book of madrigals, almost every species of discord and modulation is hazarded, for the use of which the boldest composers of modern times have been often thought licentious.

MONTFERRATO, NATAL, sub-chapel-master at St. Mark's Church in Venice, flourished in 1660. We can mention the following of his works: "*Salmi concertati à 5, 6, e 8 voci, con V.*," 1650; "*Motetti*," Venice, 1655; "*Motetti concertati*," Venice, 1660; "*Motetti à voce sola*," Venice, 1666; "*Motetti à voce sola*," Venice, 1673. Burney observes that he was the first who used the *da capo*, which, about 1680, became common.

MONTGERAULT, MADAME, a female musical amateur at Paris, published there, previously to the year 1796, "*Trois Sonates pour le Clav. seul*." This lady is said to have been possessed of extensive musical knowledge. She was appointed assistant professor at the Conservatory in Paris.

MONTI, GAETANO, a composer, born at Naples, was reckoned among the dramatic composers of Italy, between the years 1783 and 1791. Some of his works are "*Lo Studente*," opera buffa, Naples, 1784; "*Le Donne vendicate*," opera buffa, Palermo, 1784; "*La Contadina accorta*," opera buffa, Dresden, 1782.

MONTICELLI, ANGELO MARIA, of Milan, born about the year 1715, sang in Naples, in 1746, with Mingotti; he afterwards went to London. Monticelli died at Dresden about the year 1764.

MONTVALLON, DE, published at Paris, in 1742, a work entitled "*Nouveau Système de Musique sur les intervalles des tons et sur les proportions des accords, où l'on examine les systèmes proposés par divers auteurs*."

MONZA, ALBERTO. A celebrated singer, about the year 1700.

MONZA, CARLO, chevalier and chapel-master at the theatre of La Scala at Milan, was a native of that town, and occupied the above situation about the year 1766. He was then in high repute, as one of the best composers for the church and the opera. He produced in the above year his opera of "*Temistocle*." Dr. Burney heard one of Monza's masses in the church of Santa Maria, and found it a fine composition and full of genius. He wrote some other operas, and also some music for the harpsichord.

MONZANI. This eminent performer on the flute was born in Italy, but resided many years in England, in the early part of this century. He was formerly first flute at the King's Theatre, and performed at most of the principal concerts and music meetings; after which time he was largely engaged in the music trade, and in the manufacturing of flutes.

MOORE, THOMAS, ESQ. This celebrated poet and musical amateur was a native of Ireland. After having been under the tuition of Mr. Whyte, a man of taste and talent, he completed his education at Trinity College, Dublin. His classical studies being finished, he went to London, entered himself of the Temple, with a view to make the law his profession, and was called to the bar. In those moments when he was not occupied with the dry technicalities, the trifling quibbles, and the endless prosing of legal writers, he amused himself with translating the Odes of Anacreon; these he published, with copious notes, in 1800. This version, one of the most elegant that has ever appeared, met with so

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favorable a reception from all who possessed a classical and poetical taste, that he seems to have been induced to abandon the law, and devote himself to literature. In 1801 he gave to the press a volume of poems, under the assumed name of Thomas Little, which went through thirteen or fourteen editions. In 1803 he published "A candid Appeal to public Confidence, or Considerations on the actual and imaginary Dangers of the present Crisis." About this time he went to the Bermuda Islands, of which, through the interest of Lord Moira, he was appointed registrar; and he also visited the United States. Of the American character he formed a very unfavorable opinion, and that opinion he did not hesitate to express freely in a volume which came out upon his return to England, in 1806. This volume bore the title of "Epistles, Odes, and other Poems." In 1808 he sent to the press "Corruption and Intolerance," two poems, with notes, addressed to an Englishman by an Irishman; and in 1809, "The Sceptic," a philosophical satire. These works, of which the first is pungently satirical, are little known; but they are worthy of their author. They were succeeded, in 1810, by "A Letter to the Roman Catholics of Dublin." His next production, "Intercepted Letters, or the Two-penny Post-bag," by Thomas Brown, the younger, 1812, was eagerly perused, and fourteen editions of it were printed. It lashes severely one elevated personage, and several of the most eminent of the Tory party. In sparkling wit, keen sarcasm, and humorous pleasantry, it is rivalled only by another volume, entitled "The Fudge Family in Paris," which issued from the press in 1818, and the hero of which is a poet, who has apostatized from the principles of liberty, and become the virulent supporter of court measures. In 1813 the fame of Mr. Moore was increased by the appearance of his exquisite songs to Sir John Stevenson's collection of Irish melodies. Some of these songs are among the finest specimens of poetry, and the morality of the whole of them is unexceptionable. They have since been collected into one volume. In 1816 he published a series of sacred songs, duets, and trios, the music to which was composed and selected by himself and Sir John Stevenson. This series forms, in every respect, a suitable companion to the Irish melodies. In the following year, 1817, came forth his great work, on which he was known to have been long engaged, and which the reading world had awaited with eager expectation. On this occasion, all the hopes which had been excited were fully realized. By the publication of "Lalla Rookh," he placed beyond the possibility of dispute his claim to be ranked among the first of British poets. "Thoughts that breathe and words that burn," would not be an unapplicable motto for this Oriental romance, which unites the purest and softest tenderness with the loftiest dignity, and glows in every page with all the fervor of poetry. For this poem he is said to have received the sum of three thousand guineas. After this Mr. Moore published his poem of "The Loves of the Angels," and also a small spirited work entitled "Memoirs of Captain Rock." We have also omitted to mention that he completed Murphy's unfinished translation of Sallust, also edited an edition of the works of Brinsley Sheridan, and published a biography of him. Moore died in 1852.

MOOREHEAD, JOHN, was well known as the composer of several English operas, which have attained great popularity. He was an Irishman by birth, and received his first instructions in music in that country. For several years of the early part of his life he was employed as a performer in the orchestras of different provincial theatres, where, as far as so confined a sphere would admit of, he obtained considerable celebrity. In 1798, a situation in the orchestra of Covent Garden Theatre having been offered to him, he was induced to accept it, in the hope that he might thus have an opportunity of advancing himself into the higher departments of his profession. This opportunity was, not long afterwards, afforded him by an engagement with the managers to compose the music to the pantomime of "The Volcano, or the Rival Harlequins," and to the entertainment of "The Naval Pillar." These were so well received by the public, that, in 1801, he was employed, conjointly with Davy, in the ballet pantomime of "*Perouse*," which had an almost unprecedented degree of success. In 1802 he composed the overture and other music in the pantomime of "Harlequin's Habeas," and was likewise engaged in the opera of "The Cabinet," with Messrs. Reeve, Davy, Corri, and Braham. Moorehead died in the year 1804.

MORALES, CHRISTOPHER, the earliest Spanish musician of any eminence whose name we have been able to meet with, was a native of Seville. He held the situation of a singer in the Pontifical Chapel, under Paul III., about the year 1544, and was the author of two collections of masses, the one for five, and the other for four voices, and also of a well-known Magnificat. Mention has also been made of a fine motet by him, "*Lamentabatur Jacob*," which for many years continued to be sung in the Pope's Chapel on the fourth Sunday in Lent. Morales likewise composed the "Lamentations of Jeremiah," for four, five, and six voices. These works have been printed; and a "*Gloria Patri*," composed by him, is preserved in Kircher's "*Musurgia*." As a specimen of his compositions, one of the madrigals, "*Ditti mi o si*," taken from his fourth book, published at Venice in 1541, is inserted in Smith's "*Musica Antiqua*." The style of Morales, though learned for the time in which he wrote, is somewhat dry, and the harmony, by his frequent use of unaccompanied fourths and ninths, is uncouth and insipid.

MORALIZATIONS. The name given to certain old Scotch puritanical songs.

MORAND, PIERRE. Under this name was published, at Paris, "*Justification de la Musique Françoise*," &c., 1754.

MORANDI, PIETRO, an Italian composer, belonged, in 1783, to the orchestra of the theatre of Sinigaglia. He was born in that town, and was living in 1791. He composed "*Gli Usurpatori delusi*," opera buffa, 1791.

MORARI, ANTOINE. A contrapuntist of the sixteenth century. Among the motets published by Lechner, in 1575, are many by Morari.

MORATO, JOA. VAZ BARRADAS MUITO PAME, a celebrated Portuguese professor and composer, born in Portugal in 1689, left at his decease the following works, partly in manu-

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script, partly printed: "*Preceitos Ecclesiasticos do Canto Firmo, para benefico e uzo commun de todos,*" Lisbon, 1733; "*Domingas da Madre de Deos, e exercicio quotidiano revelado pela mesma Senhora,*" Lisbon, 1733; "*Flores Musicaes colhidas no jardim da milhor licaõ de varios authores. Arte practica de Canto ed Orgao. Indice de Cantoria para principiantes com hum breve resumo das regras mais principaes do Canto Chaõ, e regimen do Coro eo uzo Romana para os Subchantres e Organistas,*" Lisbon, 1735; "*Flores Musicaes colhidas no jardim da milhor licaõ de varios authores. Arte practico de Canto de Orgaõ. Indice de ceremonia para principiantes com hum breve resumo dás regras mais principaes de accompanhar com instrumentos as vozes, e o conhecimento dos tons assim naturaes, como accidentaes,*" Lisbon, 1738; "*Breve resumo do Canto Chaõ com as regras mais principaes, e a forma, que deve guardar o Director do Coro para o sustantar firme na corda chamada Coral, e o organista quando o a companha,*" Lisbon, 1738; and "*Breve resumo do Canto Chaõ dedicada à Magestade de D. Joaõ V.,*" 1739.

MORAVIAN CUSTOM. The Moravians have a custom, which, we believe, is peculiar to them, of performing a certain kind of music for the dead, or solemnizing the departure of the soul into eternity. This music is performed on four brass horns, in harmony, upon a platform, or open apartment, high up in the steeple of their church, which generally has a commanding elevation above the surrounding buildings. Just as the glowing rays of day are dissolving in the sky, the soft, dirge-like choral floats on the evening air, filling it with solemn sweetness. It seems as a voice from the unknown world, summoning the spirit of the dead to its eternal home. The sacred harmony penetrates and hallows every bosom. It speaks directly to the heart; nor does it grow tame by repetition. Who will affirm that such a custom does not soften, humanize, and refine the heart? It must powerfully draw the minds of those within its influence to reflect upon the great change which awaits all flesh, and to prepare and to familiarize the soul with death, and with thoughts concerning its future and everlasting abode.

MORAWETZ, GIOVAN. A musician, resident, about the year 1799, at Vienna. Of his works the following were in Traeg's "Catalogue," Vienna, 1799: "3 *Sinfornie à* 11 *e* 12 *Stromenti.*" "*Concertino à* 9 *Strom.*" "8 *Notturni, à Fl. d'Amore, Fl. trav.*, 2 *Viole*, 2 *Corni, e V.*" "*Sestetto, à* 2 *V., Ob., Fl., A., e Vc.*" "*Harmonie-Partien à* 8." He was in 1809 at Pesth, in Hungary, as *chef-d'orchestre* of the theatre there.

MORCEAU. (F.) A piece or musical composition of any kind.

MORDENTE, sometimes written MORDANTE. (I.) This consists of three successive tones, the middle of which is the tone over which the sign is placed, and sometimes begins with the upper, sometimes with the lower note. Latterly, composers have begun to show by the sign the particular movement which is intended to be applied; that sign, therefore, which has the first hook or notch bent downwards, thus, ∼, shows that the double turn is to begin with the lower note; that bent the contrary way, shows that it is to begin with the upper note. If the mordente does not stand over, but after the note, to serve as a link to connect with the following notes, then the principal note is again added as a fourth note, and executed only just before entering on the following tone. If the mordente is placed over a dot, then the fourth note stands in place of the dot. The mordente is always to be played rapidly, whether in quick or slow time, and very distinct, and perfectly equal in its third and fourth notes, both as regards quickness and power. The *mordente* is a species of trill or shake. Its definition varies, however, with different masters, in different passages. Dr. Arnold gives the following example:—

The Italians use it differently in the same passage.

MOREAU, JEAN BAPTISTE, a musician, born at Angers, in 1656, was led by the consciousness of his musical talents to try his fortune at Paris. Having succeeded in a bold attempt to get unperceived into the closet of madame the dauphiness, Victoire de Raviere, who was fond of music, he had the assurance to pull her by the sleeve, and ask permission to sing a little air of his own composing. The dauphiness, laughing at the singularity of the incident, allowed him to do so. He sang without being disconcerted, and the princess was pleased. The story came to the ears of the king, and he desired to see him. Moreau was introduced to his majesty in the apartment of Madame Maintenon, and sang several airs, with which the king was so much delighted that he ordered him to compose a musical entertainment, which was performed at Marli two months afterwards, and applauded by the whole court. He was also engaged to compose the interludes for the tragedies of "*Esther,*" "*Athalie,*" "*Jonathas,*" and several other pieces for the house of St. Cyr. He died at Paris in 1734. His chief excellence consisted in giving the full force of expression to all kinds of words, and also to subjects. The poet Lainez, with whom he was intimate, furnished him with several songs and little cantatas, which he set to music, but none of them have been published.

MOREAU, JEAN ANDRÉ, born at Paris in 1768, was the son of the celebrated surgeon of that name. Having in early age lost his father, and announcing a decided talent for music, his mother determined, by the instigation of her friends, to bring up her son to the musical profession. He was accordingly sent, in 1774, as a chorister of the cathedral at Amiens, where he studied under Dominique Leuder, who was then considered one of the first chapel-masters of France. At eighteen years of age, he obtained the situation of chapel-master of the collegiate church of Bethune, and two years afterwards obtained the same situation at Peronne. He has published much vocal and instrumental music.

MOREL, a French composer in 1720, published

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"*Les Thuilleries*," a work containing a collection of cantatas, and a "*Te Deum laudamus*." In the "*Recueil d'Airs sérieux et à boire pour l'an* 1710," Paris, are also inserted several of his airs.

MOREL, a canon at Montpelier in 1740, published "*Nouvelle Théorie physique de la Voix*," Paris, 1746.

MORELLI, GIUSEPPE, an Italian singer at Cassel, was, in his eighteenth year, court singer at Lisbon, where he witnessed the dreadful earthquake. According to his own assurance, his hair turned at once quite gray in consequence of his fright. In 1806, he was living in the small Hessian town of Spangenberg, and was then in his seventieth year.

MORENDO. (I.) A term indicating a style of performance in which the tones of the voice, or instruments, are to be gradually softened, or made to die away.

MORI, PIETRO, chapel-master in the collegiate church of St. Geminiano, in Tuscany, flourished about the middle of the seventeenth century. In Parstorffer's Cat. are found the following of his works: "*Salmi à 5 voci*," Venice, 1647; "*Misse à 4 e 5 voci*," Venice, 1651; "*Salmi à 4 voci*;" and "*Compieta e Litania à 4 voci*."

MORI. This celebrated violinist, who was born in England, was one of the most shining ornaments of the great school of Viotti. His natural intellectual endowments were strong, and at the same time delicate. A lively temperament, keen sense of, and just reliance on his powers, and last, not least, an ardent love of his art, and an unrelaxing enthusiasm, whetted by a desire to reach and maintain, and, indeed, to be satisfied only with, the highest rank — all these qualities, backed by industry and perseverance, are the attributes and characteristics of his mind. He brought to the technical part of his profession also great requisites. His attitude had the grace of manly confidence; his bow-arm was bold, free, and commanding; and he produced an eminently firm, full, and impressive tone. His execution was marked alike by abundant force and fire, by extraordinary precision and prodigious facility. Mori is well known to be one of the principal orchestral leaders. He has led at the oratorios, the great provincial meetings, and occasionally at the Philharmonic concerts. He has published but few of his compositions, though several of his concertos, played in public by himself, are considered to have great merit.

MORIGI, ANGELO, of Rimini, first violinist of the theatre at Parma, died there about the year 1790. He was a pupil of Tartini, and master of B. Asioli. He published much music for the violin.

MORISCO. (I.) In the Moorish style.

MORLACCHI, FRANCESCO, was born in Perugia in 1784. In his seventh year he began the violin; at twelve, solfaing and the piano-forte, under Caruso. Without any previous study of counterpoint, he composed songs, sonatas, masses, and even a little oratorio; at fifteen he studied thorough bass; and at eighteen counterpoint, under Zingarelli, at Loretto. At twenty he went through a regular course of all the different species of composition, but particularly of church music, under Padre Mattei, of Bologna; and, at the same time, studied the clarinet, to acquire a familiar acquaintance with the different characters of these instruments. In 1806, after a regular probation, he was admitted a member of the Philharmonic Academy at Bologna. About this period he composed, on various occasions, three hymns, a Pater-noster, a Te Deum, at different theatres. His cantata in praise of music was given in the Lyceum of Bologna. In the year 1807, he composed his first intermezzo, "*Il Poeta in Campagna*," for the Florentine Theatre Locommere; afterwards his first opera buffa, "*Il Ritratto*," for the Philharmonic Theatre at Verona. In addition to these, he composed the thirty-third canto of Dante's "*Inferno*," various pieces of church music, and a Miserere in sixteen parts: in 1808, "*Il Corradino*," and "*Oreste*," for the theatre of Parma; "*Enone e Paride*," a serious opera, for Leghorn; the greater part of which was composed on board a man-of-war that lay off the port, in order to escape from the altercations of the singers; and a mass and vespers for the Church of St. Cæcilia, in Parma: in 1809, "*Rinaldo d'Asto*," an intermezzo, for Parma; "*La Principessa per ripiego*," an opera buffa, for Rome; "*Il Simoncino*," an intermezzo, for the same city; "*Le Aventure d'una Giornata*," a drama for Milan; "*Saffo*," a lyric scene, composed for the Donna Marcolini; and a concerto of considerable length: in 1810, *Le Danaide*," a serious opera, for Rome. That year he composed his first mass for the Royal Chapel of Saxony, to which he was appointed as composer: in 1811, "*Raoul di Crequi*," an opera for the Royal Theatre at Dresden: in 1812, the oratorio of "*La Passione*," for the same city: in 1813, "*La Capricciosa pentita*," an opera buffa, for the same; in 1814, "*Il Barbiere di Siviglia*," an opera, for the same; in 1816, "*La Villanella rapita di Pirna*," an opera for the theatre of Pilnitz: in 1817, "*Isacco*," an oratorio, with rhythmical declamation, instead of recitative, for Dresden; afterwards "*Laodicea*," a serious opera, for the theatre of San Carlos at Naples, and "*Gianni di Parigi*," for the Scala at Milan: in 1818, the "*Carmen Seculare*" of Horace, composed on occasion of the jubilee for the King of Saxony: in 1821, "*La Morte d'Abele*," an oratorio, for the Royal Chapel of Dresden, also composed with rhythmical declamation; afterwards "*Donna Aurora*," an opera buffa, for the Scala in Milan: in 1822, he composed the serious opera of "*Teobaldo e Isolina*," for the Theatre Fenice, in Venice. Besides these numerous compositions, he has also produced, for the Royal Chapel of Saxony, six masses, thirty-three psalms, twelve antiphonies, ten offertories, and a Miserere in three parts. In addition to these, he is the author of twenty cantatas, which were performed on various occasions, six sonatas for the organ, six ariettes, with piano-forte accompaniments, six songs, and six anacreontics.

MORLEY, THOMAS, a pupil of Bird, bachelor of music, and one of the gentlemen of Queen Elizabeth's chapel, acquired more celebrity by his treatise entitled "A plaine and easie Introduction to Practical Musicke," than by his performance or compositions, though eminent for both. As a practical musician, in comparing Morley's productions with those of his predecessors, we cannot acquit him of the charge of

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plagiarism. His melodies, however, are rather more flowing and polished than those of the old authors, on whose property his memory, perhaps imperceptibly, had fastened; but, besides these, it is evident that he sometimes condescended to use the same materials as his contemporaries, and to interweave the favorite passages of the times into his works, of which the following is a chronological list: "Canzonets, or little short Songs, for three voices," 1593; "Madrigals for four voices," 1594; "Ballets, or Fa-las, for five voices," 1595; "Madrigals for five voices," 1595; "Canzonets, or short Airs, for five and six voices," 1595. Of the following publications he was little more than the editor: "Madrigals for five voices, collected out of the best Italian Authors," 1598; "The Triumphs of Oriana, to five and six voices, composed by divers several Authors. Newly published by Thomas Morley, Bachelor of Musicke, and Gentleman of her Majesty's honourable Chapell, 1601." These madrigals, in number twenty-four, of which the music of the thirteenth and twenty-fourth was composed by Morley, were written, set, and published in honor of Queen Elizabeth, who is figured under the name of Oriana. The composers of the rest were Daniel Norcome, Michael Este, John Mundy, bachelor of music, Ellis Gibbons, John Benet, John Hilton, bachelor of music, George Marson, bachelor of music, Richard Carlton, John Holmes, Richard Nicholson, Thomas Tomkins, Michael Cavendish, William Cobbold, John Farmer, John Wilby, Thomas Hunt, bachelor of music, Thomas Weilkes, John Milton, father of the poet, George Kirbye, Robert Jones, John Lesley, and Edward Johnson, bachelor of music.

As Italy gave the *ton* to the rest of Europe, and particularly to England, in all the fine arts, during the reign of Elizabeth, it is probable that the idea of employing all the best composers in the kingdom to set the songs in the "Triumphs of Oriana," in honor of the queen, had been suggested to Morley and his patron the Earl of Nottingham by Padre Giovenale, afterwards Bishop of Saluzzo, who employed thirty-seven of the most renowned Italian composers to set canzonetti and madrigals in honor of the Virgin Mary, under the following title: "*Tempio Armonico della beatissima Virgine nostra Signora, fabbricatoli per opera del Reverendo P. Giovenale, A. P. della Congregatione dell' Oratorio,*" stampata in Roma, da Nicolo Muteo, 1599, in quarto.

It does not appear that any of Morley's church music was printed during his life. Dr. Tudway, however, has inserted several of his valuable choral compositions in the collection made for Lord Harley in 1715, among which are his "Funeral or Dirge Anthems, as performed at Westminster Abbey at royal and noble Funerals," and printed by Dr. Boyce, in his first volume of "Cathedral Services," and an evening verse service, in five parts, in D minor, which has never been printed. There are likewise five different sets of lessons, composed by Morley for the virginal, in Queen Elizabeth's music book. The burial service set by Morley, which is supposed to be the first that was composed after the reformation, continues to be used in Westminster Abbey on great and solemn occasions. This service was admirably performed in the year 1760, by the united choirs of Westminster, St. Paul's, and the Chapel Royal, at the funeral of George II. Nothing can be more happily adapted to so awful an occasion than this music, in a minor key, and chiefly in simple counterpoint, but with a grave and now uncommon modulation, which adds to the grandeur of the general effect. The few short points of fugue and imitation introduced in this composition are such as were not common when the service was produced, nor have any of them been since debased by vulgar use. For the peculiar beauties of this work, the reader is referred to "Dr. Boyce's Collection of Cathedral Music," in which the whole service is admirably printed. Morley is supposed to have died about the year 1604.

MORMORANDO. (I.) With a gentle, murmuring sound.

MORNABLE, ANTOINE DE. A French contrapuntist of the sixteenth century, of whose works there are still extant, in the Munich library, "*Motettæ Musicales,*" Paris.

MORNINGTON, the Earl of, father to the Duke of Wellington, furnishes an instance of earlier attention to musical instruments than was evinced even by Dr. Crotch. The following account is from the pen of Daines Barrington: —

"Lord Mornington's father played well (for a gentleman) on the violin, which always delighted the child, whilst in his nurse's arms, and long before he could speak. Nor did this proceed merely from a love, common to other children, of a sprightly noise, as may appear by the following anecdote. Dubourg, who was fifty years ago a distinguished violinist, happened to be at the family seat; but the child would not permit him to take the violin from his father till his little hands were held; after having heard Dubourg, however, the case was altered, and there was then much more difficulty to persuade him to let Dubourg give the instrument back to his father. Nor would the infant ever afterwards permit the father to play, whilst Dubourg was in the house. At the same period he beat time to all measures of music, however difficult, nor was it possible to force him to do otherwise, the most rapid changes producing as rapid an alteration in the child's hands. Though passionately fond of music, from indolence he never attempted to play on any instrument till he was nine years old. At that time, an old portrait painter came to the family seat, who was a very indifferent performer on the violin, but persuaded the child that if he tried to play on that instrument, he would soon be able to bear a part in a concert. With this inducement, he soon learned the two old catches of the 'Christchurch Bells,' and 'Sing one, two, three, come follow me;' after which his father and the painter accompanying him with the two other parts, he experienced the pleasing effects of a harmony to which he himself contributed. Soon after this he was able to play the second violin in Corelli's sonatas, which gave him a steadiness in time that never deserted him. For the next musical stage, he commenced composer, from emulation of the applause given to a country dance made by a neighboring clergyman. He accordingly set to work, and by playing the treble on the violin, whilst he sang a

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bass to it, he formed a minuet, the bass of which he wrote in the treble clef, (having only played in this clef on the violin,) and was very profuse of his fifths and octaves, being totally ignorant of the established rules of composition. This minuet was followed by a duet on two French horns, whilst the piece concluded by an andante movement; thus consisting of three parts, all of which, being tacked together, he styled a serenata. At this time he had never heard any music, but from his father, his sisters, and the old painter. He adhered to the violin till he was fourteen, but had always a strong inclination to the harpsichord, from which his sisters drove him constantly, saying that he spoiled the instrument; notwithstanding which he sometimes stole intervals of practice.

"About this time his father declared his intention of having an organ for his chapel, telling his son that he should have been the organist, had he been able to play on the instrument. On this the son undertook to be ready as soon as the organ could be finished; which being accomplished in less than a year and a half, he sat down at the maker's, played an extempore fugue, to the astonishment of the father, as well as others, who did not conceive that he could have executed a single bar of any tune. It is well known that this instrument is more likely to form a composer than any other; and his lordship, in process of time, both read and studied music, whilst he at the same time committed his ideas to writing. As he had, however, never received the least instruction in this abstruse though pleasing science, he wished to consult both Rosengrave and Geminiani, who, on examining his compositions, told him they could not be of the least service to him, as he had himself investigated all the established rules, with their proper exceptions. Though simple melodies commonly please most in the earlier stages of life, he had always a strong predilection for church music and full harmony, as also for the minor third, in which, for that reason, he made his first composition. In process of time his lordship was so distinguished for his musical abilities, that the university of Dublin conferred upon him the degree of doctor and professor of music."

The following are among the more admired vocal compositions of the Earl of Mornington: "Here in cool grot," glee, 4 voc.; "When for the world's repose," glee, 4 voc.; an excellent copy of this glee, with separate piano-forte accompaniment, is given in the Vocal Anthology. "'Twas you, sir," catch, 3 voc.; "Gently hear me, charming maid," glee, 3 voc.; "Come, fairest nymph," glee, 3 voc.; and "By Greenwood tree," glee, 4 voc.

MORRIS, or MORRICE DANCE. A peculiar kind of dance practised in the middle ages. It is supposed to have been first introduced into England from Spain by Edward III., when John of Gaunt returned from that country; but few traces of it are found earlier than the times of Henry VIII.; and it is more probable that it was borrowed either from the French or the Flemings. In the morris dance bells were fixed to the feet of the performer, and the great art consisted in so moving the feet as to produce something like concord from the various bells.

MORTARO, ANTONIO, a Franciscan friar and organist in the cathedral churches of Ossaro and Novara, was born at Brescia. He flourished as a composer about the year 1600, and died in a Franciscan convent in 1619, after having published several works. Cozzando had seen the following of them, which he mentions in his "*Librar. Bresco*," p. 46: "*Fiammelle Amorose a 3 voci*," Venice, 1599; "*Messe, Salmi, Magnificat, Canzoni da suonare, e Falsi Bordoni, à 13 voci, con la Partitura*," Milan, 1610; "*Canzoni à 4 voci, Lib. 1 e 2*," Venice, 1623; and "*Litanie à 4 voci, con B. cont.*," Venice, 1623.

MORTELLARI, MICHELE, a pupil of Nic. Piccini, was a celebrated Italian composer, born at Palermo in 1750. He brought out the following operas at Rome, Milan, Venice, and Modena, which were eminently successful: "*Le Astuzie Amorose*," 1775; "*Ezio*," of Metastasio; "*D. Gualterio Civetta*," 1776; "*Antigono*," 1778; "*Il Baron di Lago Nero*," 1778; "*Alessandro nell' Indie*," 1778; "*Troja distrutta*," 1780; and "*Didone abbandonata*," 1780. Dr. Burney also speaks of the "*Armida*" of Mortellari, which he heard in 1786, at the King's Theatre, when Mortellari was in London. The doctor says, "The taste of this composer is of the most refined and exquisite kind. Though of the Neapolitan school, his compositions are, however, less bold, nervous, and spirited, than elegant, graceful, and pleasing. Being a Palermitan by birth, his strains may be rather called Sicilian than Neapolitan."

MOSCA, N., an Italian composer, was pianist at the Opera Buffa at Paris, before Spontini held that situation. Besides some vocal pieces which he has added to several operas performed at that theatre, he brought out, in 1805, "*La Ginevra di Scozia*," and in 1806, "*La Vindetta Femminina*." N. Mosca is brother to the Neapolitan composer of the same name.

MOSCA, LUIGI. It is doubtful whether this composer is not the same person mentioned in the preceding article, since, though the authors of the French "Dictionary of Musicians" give to the other the initial N., Gerber has given the pianist at the Opera Buffa in Paris under the Christian name of *Luigi*. At all events the Neapolitan composer is a musician of considerable eminence, and has especially made himself known by the following operas: "*L'Amore per Inganno*," opera buffa, 1803; this was highly successful at Naples; "*Il Ritorno inaspettato*," Naples, 1808; "*L'Impostura*," Naples, 1804; *I Predententi delusi*;" this opera is also highly spoken of.

MOSCHELES, IGNAZ. This celebrated pianist and composer was born at Prague, in the year 1794. He studied composition under Albrechtsberger, and the piano under Streicher, and first appeared in public at Vienna, about the age of fifteen. After remaining in that city about ten years, he commenced his travels, passing through Holland to Paris, and from thence to London, where he arrived in 1821, making his *début* at the Philharmonic Concerts of that year. The Quarterly Musical Review makes the following observations on the first appearance of Moscheles. "Some of Moscheles' compositions had been known in England, and had prepared the

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critical class of musicians at least, together with his fame, for his reception, which, both privately amongst the eminent of the profession, and publicly when he entered the orchestra of the Philharmonic, was marked with the most decided tokens of respect, distinction, and applause; the most expressive of which, perhaps, was the silence, unbroken even by a breath, that waited upon his performance. He played a concerto of his own composition; during the performance of which the audience seized every opportunity of manifesting the delight they felt by repeated bravos, and by every other means which could convey the distinguished approbation to which they felt Moscheles to be justly entitled. Moscheles' command of the instrument was truly astonishing, whether considered in relation to force, delicacy, or rapidity. As Catalani in vocal art bursts through all the fetters commonly imposed, so Moscheles appears to disdain, because he is thoroughly acquainted with, technical rules. His wrist, his hand, and the joints of his fingers, exhibit a variety of position and a pliability truly wonderful; yet so nicely does he control his touch, that when, from the elevation of his hand, the spectator might expect its descent in thunder, as it were, the ear is never shocked by the slightest harshness; there is, too, a spring and elasticity in his fingers, when applied to quick arpeggio passages, that bring out the most brilliant tone, while in those touching movements that constitute generally what is termed expression, his manner is not less affecting. But the most extraordinary part of Moscheles' playing is perhaps the velocity and certainty with which he passes from one distant interval to another. His thumbs seem to act as intermediate points, from which his fingers are directed almost to the remote parts of the instrument, over which they fly with a rapidity wholly inconceivable; yet the uniformity of touch and tone are so strictly preserved, that an imperfect note is never, and an unfinished note seldom, heard. Every great player has his forte; and in this species of execution Moscheles is unrivalled. We think, too, that in genuine force he has never been equalled. Concerning his expression, Mr. J. Cramer, we are told, publicly paid him the highest compliments; yet we know persons of great judgment who estimate his powers in this branch of art at a lower rate. But we are disposed to think this arises rather from the great superiority of his other claims to preeminence, from a comparison of the one part with the other, than from any positive falling off. In such a man the very grandeur of one faculty is sometimes the cause of the disparagement of another. As a whole, however, Moscheles is universally allowed the supremacy, and it is also as universally admitted, that his talents are accompanied by a most engaging modesty."

His brilliant and elegant improvisation, too, was the theme of general admiration. His compositions up to that time, both his bravura and his concerted pieces, indicated a noble tendency. In London Moscheles had acquired an established position, and it was not until 1823 that he revisited his country. There he appeared in Munich and Vienna, and in the following year, on his way back to London, in Dresden, Leipsic, Berlin, Hamburg, and Paris. In Vienna he had to compete at once with Kalkbrenner. A greater depth, and individuality, and grandeur, was recognized in his music, and his playing, (even in his touch,) than in the smooth and polished manner of his rival, which often leaned to sentimentality. But Moscheles was of too deep and earnest a nature to remain a mere virtuoso; at the very height of his prosperity in that character, he returned, with real partiality, to the interpreting of the lesser difficulties of the works of Mozart and Beethoven. As professor in the Royal Academy of Music in London, he was long employed in the tuition of the most advanced scholars; he also distinguished himself as an associate director of the famous Philharmonic Concerts, and by his series of historical classic *soirées*, in which he performed specimens of the pianoforte works of Beethoven, Mozart, Bach, and other writers, in chronological succession. By this means he created quite a Bach enthusiasm in 1836. To his connection with the Philharmonic Society we owe his symphony and his overture to Schiller's "Maid of Orleans," which was produced there in 1835. At present, Moscheles is professor at the Conservatory in Leipsic, where he has the finest field for the exercise of his sound influence in art.

Among others, the following of Moscheles' works are found in Wessel's Catalogue: "Grand Sextuor, for Piano-forte, Violin, Tenor, Two Horns, and Violoncello," Op. 35; "Variations to a National Austrian Air, with Accompaniment of Two Violins, Tenor, Violoncello, and Contra Bass, ad lib.," Op. 42; "Grand Bondeau Brilliant, with Accompaniment of Two Violins, Tenor, Violoncello, and Contra Bass," Op. 45; "*Concert de Société*, with Accompaniment of small Orchestra, or with Accompaniment of the String Instruments only," dedicated to the Count d'Apony; "Fantaisie and Variations to the favorite Air, '*Au clair de la lune*,' with Accompaniment of Orchestra, or as Quintet," Op. 50. Quintettos: "Grand Variations, with two Violins, Tenor, and Violoncello," Op. 32; "Fantaisie and Variations to the favorite Air, '*Au clair de la lune*,' with two Violins, Tenor, and Violoncello, or with Orchestra," Op. 50. Quatuors: "Fantaisie, Variations, and Finale to a Bohemian Air, for Piano-forte, Violin, Clarinet, and Violoncello Concertante," Op. 46. Trios: "Introduction and Variations in C, Concertante," dedicated to Mr. Rau. For two piano-fortes: "Grand Duet Concertante." Marches and waltzes for piano-fortes: "Three Heroic Marches," Op. 31; "Six Waltzes with Trios," dedicated to the Countess de Wallis; and "*Marche Triomphale*, and two Trios." Rondos, sonatas, &c.: "Brilliant Rondo in A," Op. 30; and "Grand Sonata in E flat," dedicated to the Archduke Rudolph, of Austria; "Grand Caprice and Potpourri, with Violin or Violoncello Concertante," dedicated to J. Berger, Op. 37; "French Rondo Concertante, for Piano-forte and Violin;" "Grand Sonata Concertante in A," dedicated to C. Keller, Op. 44; "Duet Concertante, in B flat, with Violoncello or Bassoon," Op. 34; "Grand Caprice for Piano-forte and Violoncello, or Violin Concertante." Solos: "*Fantaisie Héroique*," dedicated to A. Salieri; "Brilliant Rondo in D," Op. 14; "Three Rondos," Op. 18; "Sonata in D," Op. 22; "Spanish Rondo in G;" "Parody on Rossini's Cavatina '*Di tanti palpiti*';" "Divertissement," Op. 28; "Fantaisie in the Italian Style, with a Grand

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Rondo," No. 2, of the *Musée Musicale;* "Grand Sonata," dedicated to Beethoven, Op. 41; "*Sonate Mélancolique,*" Op. 49; "*Fantaisie,*" Op. 50.

MOSSI, GIOVANNI, a violinist and composer for his instrument, was a pupil of the celebrated Corelli, and flourished at Rome about the year 1720, about which time he published the following works: "*Sonate à V. solo e Cont.,*" Op. 1; "*8 Concerti à 3 e 5 Stromenti,*" Op. 2; "*Concerti à 4 V., A., e B.,*" Op. 3; "*12 Concerti à 3 e 8 V., Vc., e Cont.,*" Op. 4; "*Sonate à V. solo e Vc.,*" Op. 5, Amsterdam.

MOSSO. An Italian participle, which means *moved;* as, *piu mosso*, with more movement, quicker; *meno mosso*, slower.

MOSTO, BERNARDINO. A contrapuntist of the sixteenth century, of whose works there is in the Munich library, and printed, "*Madrigali à 5 Voci,*" Antwerp, 1588.

MOSTO, GIOV. BATTISTA, chapel-master of the Episcopal church in Padua, flourished in the fourteenth century. We can mention of his works "*Madrigali à 5 Voci,*" Venice, 1584.

MOSTRA. (I.) An index, or direct.

MOTELLO, DOMENICO, a learned musician, was living at Naples in the year 1600.

MOTIVO. (I.) The leading subject, or characteristic and predominant passage, of an air.

MOTO, or CON MOTO. (I.) Literally, *with movement.* This phrase indicates a somewhat increased rate of movement: thus *andante con moto* means a little faster than andante, or an andante movement, that must not be allowed to drag.

MOTO CONTRARIO. (I.) An expression indicative of that progression of the different harmonic *parts* of a composition, by which they move in opposite directions.

MOTET, or MOTETTO. (I.) The name formerly given to certain elaborate vocal compositions, consisting of several parts, and the subjects of which were generally sacred. The Latin psalms and hymns of the Romish church are frequently called *motets. Motetus* is used also to signify a *motet.* The term *motet* may be applied to any sacred composition of a certain extent, which does not come under the character of a mass or anthem. It is often used to describe sacred composition when intended for festival or secular occasions.

MOTTA, D. ARTEMIO, a composer of instrumental music, born at Parma, flourished about 1710, and published "*10 Concerti à 2 V., A., Tenore Viola, e B. C.,*" Op. 1, Amsterdam.

MOTTEGIANDO. (I.) Jeeringly, jocosely.

MOTUS. (L.) Movement; as, *motus contrarius*, contrary movement; *motus obliquus*, oblique movement; *motus rectus*, similar movement.

MOUCHE and MOUCHY. Both names belong probably to one musician at Paris, who published "*Trois Sonates pour le Clav.,*" Op. 1, Paris, 1796, and "*Le Flageolet d'Amour, avec Acc. de P. F.,*" Paris, 1798.

MOULET, JOSEPH AGRICOLE, professor of the harp at Paris, was born at Avignon in 1766. He has published much music for his instrument, and several romances.

MOURA, PEDRO ALVARES DE. A canon and composer of the sixteenth century, born at Lisbon. He resided at Coimbra, whence he published "*Livro de Motettes à 4, 5, 6, e 7 Vozes,*" Rome, 1594. His "*Livro de Missas a diversas Vozes,*" manuscript, is yet in the royal musical library at Lisbon.

MOURET. A French dramatic composer. He died near Paris in 1738.

MOUTHPIECE. A little silver or brass appendage, inserted at the end of the tube of a French horn, or trumpet, to receive the pressure of the lips in performance.

MOUTON, JEAN, master and conductor of the choir in the chapel of Francis I., was a pupil of Josquin de Pres. If we were allowed to credit the testimony of his contemporaries, he was one of the most celebrated musicians of the age in which he lived. "But notwithstanding the rapture," says Dr. Burney, "with which his masses have been spoken of, they appear greatly inferior in melody, rhythm, and design, to those of Josquin, De la Rue, and Fevin. His motets, however, if not more nervous and elaborate than those of his contemporaries, are more smooth and polished."

MOUVIUS, CASPAR, sub-rector in the school at Stralsund about the middle of the seventeenth century, was also a composer, and published "*Triumphus Musicus Spiritualis,*" Rostock, 1640; "*Cithara Davidica,*" and "*Hymnodia Sacra.*" Schacht ranks him among the distinguished composers of his time.

MOVEMENT. The name given to any single strain, or to any part of a composition comprehended under the same measure, or time. When an overture, concerto, song, or any other piece changes its time and measure, either from one species to another, as from common time to triple, or *vice versa*, — or in the same species, as from triple time adagio, to triple time allegro, or the contrary, — it is then said to change its *movement;* so that every composition consists of as many *movements* as there are positive changes in the time or measure.

MOVIMENTO. (I.) Time, movement.

MOXLEY, for thirty years organist of the parish church of St. Paul's, Covent Garden, England, and a thoroughly educated musician, and performer of first-rate ability, died at his residence in London, December, 1852.

MOZART, LEOPOLD, the father, was the son of a bookbinder at Augsburg. He studied music at Salzburg, was entered as a chorister in the chapel there in 1743, and in 1762 obtained the situation of second chapel-master. He was living in 1785, in which year he visited his son in Vienna for the last time. This is the latest information that we have of him. Of his works the following deserve to be mentioned: "*Der Violinschule, 2te und vermehrte Auflage,*" Augsburg, 1770; "*Bastien und Bastienne,*" operetta; "*La Cantatrice ed il Poeta, Intermezzo à 2 Personne;*" and "*Musikalische Schlittenfahrt, arrangirt für P. F.,*" Leipsic.

MOZART, JOHANN CHRYSOSTOMUS

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WOLFGANG GOTTLIEB, was born at Salzburg, on the 27th of January, 1756. His father having in an unusual manner influenced the destiny of his son, and both unfolded and modified his genius, we think it necessary, in the first place, to give a short account of his career. Leopold Mozart was the son of a bookbinder at Augsburg; he studied at Salzburg, and, in 1762, was admitted as one of the musicians of the Prince-Archbishop of Salzburg, and was also nominated sub-director of the chapel of that prince. The duties of his station leaving him much leisure, he gave lessons on the violin and in musical composition; he also published an instruction book for the violin, which met with great success. He married Anna Maria Pertl; and it has been remarked by many as a singular circumstance, that this couple, who gave birth to an artist so happily endowed with the genius of harmony, were universally remarked in Salzburg on account of their extreme beauty. Of seven children, the fruits of this union, two only survived, a girl, named Mary Anne, and a son, the subject of our present memoir.

This son had scarcely attained the age of three years when his father began to instruct his sister, then about seven years of age, on the harpsichord. From that period young Mozart began to display his astonishing abilities for music. His greatest delight was to endeavor to find out thirds on the harpsichord, and nothing could equal his pleasure when he discovered that harmonious concord. Arrived at the age of four, he had learned, almost voluntarily, to play several minuets and other pieces of music on the harpsichord. To learn a minuet he required rather more than half an hour, and scarcely double that time for a much longer piece; after which he would perform them with the greatest accuracy, and perfectly in time. And at the age of five years, so rapid was his progress that he already composed some trifling pieces of music, which he performed to his father, who carefully preserved them, to encourage his rising talent. Previous to this period, and ere the little Mozart had discovered any predilection for music, his greatest delight was in the games which usually interest children of that age, and for them he would even sacrifice his meals. He ever displayed proofs of the greatest sensibility and affection, and would frequently ask, perhaps ten times a day, of those around him, "Do you love me very much?" and when in joke they would reply no, tears would immediately escape from his eyes. As soon as he had the slightest notion of music, his love for the gambols of his age entirely vanished; and, for any amusement to please him, it became necessary, in some way, to introduce music with it. A friend of his parents frequently amused himself by playing with this intelligent child; sometimes by conveying toys in procession from one room to the other, whilst he, who had nothing to carry, sang a march or played it on the violin.

During a few months Mozart attached himself, with great avidity, to the ordinary studies of youth, and during that period even sacrificed to them his love for music. Whilst learning arithmetic, the tables, chairs, walls, and even the floors, were scrawled with figures. The energy of his mind enabled him easily to fix his attention on any new object that presented itself. Music, however, soon became again his favorite pursuit; and his taste for it soon gained such an ascendency over him, that he gave himself up, without reserve, to the occupation nature had apparently prescribed for him. His progress never slackened. Mozart, the father, upon returning one day from church with a friend, found his son occupied in writing. "What are you about there, my dear?" he demanded. "I am composing a concerto for the harpsichord; I have almost finished the first part." "Let us see this scrawl." "No, if you please, I have not yet finished it." His father, however, took the paper, and showed it to his friend; it was a perfect scrawl of notes, hardly legible from the blots of ink. The two friends began to laugh heartily at this scribbling; but Mozart, the father, having considered it attentively, "See, my friend," said he, "how exactly it is composed by rule; 'tis a pity we cannot make out something of this piece; but it is too difficult; nobody could play it." "It is a concerto," replied the young Mozart, "and should be well studied before being performed. See, this is the way you should begin." He then commenced playing it; but only succeeded in the performance sufficiently to discover his idea. Indeed, the composition was a multitude of notes placed exactly according to rule, but which presented such amazing difficulties, that the most able musician would have found it impossible to execute them.

When he had attained the age of six years, all Mozart's family, consisting of his father, mother, sister, and himself, removed to Munich. Here the elector heard the two children perform, who received unbounded applause. In the autumn of this year, (1762,) the two young virtuosos were presented at the imperial court. The famous Wagenseil happened to be in Munich. Young Mozart, who already preferred the approbation of a good master to that of any other, begged the emperor to allow Wagenseil to be present at his performance. "Send for him," said the child; "he understands the thing." Francis I. desired Wagenseil might be called, and resigned to him his place at the harpsichord. "Sir," said the young virtuoso, then six years old, "I am going to play one of your concertos; you must turn over the leaves for me."

One day performing again at court, the Emperor Francis I. said in joke to the young performer, "It is not very difficult to play with all the fingers; but to play with one finger, and with the notes hid, would indeed excite admiration." Without the least appearance of surprise at this strange proposal, the child immediately began to play with one finger, and with all the precision and neatness imaginable. He then begged to have a veil, that he might hide the notes of the instrument; and thus he continued to play equally as well as if he had long been accustomed to this style of performance.

Hitherto our young musician had merely performed on the harpsichord; but his great genius outstripped all instruction. He had brought with him from Vienna to Salzburg a small violin, and he was in the habit of amusing himself with this instrument. Wenzl, an able violinist, presented himself one day to Mozart, the father, to ask his opinion of six trios he had just composed. It was agreed that they should be tried, and that Mozart, the father, should play the bass, Wenzl

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the first violin, and Schachtner, trumpeter to the Archbishop of Salzburg, who happened to be with Mozart at that moment, the second; but the young Mozart entreated so earnestly to be permitted to take this last part, that his father, though at first much offended by his importunity, at the intercession of Schachtner, at length consented to let him perform on his little violin, assisted by his friend Schachtner. The father had never before heard his son's performance on this instrument; but his admiration was scarcely exceeded by his astonishment, when Schachtner, laying aside his violin, declared he was entirely useless. The child executed with equal success all the six trios.

Each succeeding day discovered fresh proofs of the talents of this extraordinary child. He could distinguish and point out the slightest variation of sound; and every false, or even harsh tone, not softened by some harmony, was torture to him. Thus during his infancy, and till he had attained the age of ten years, he had an invincible horror at the sound of a trumpet, when not used in concert with other instruments; when any one showed him a trumpet, it made nearly the same impression upon him that a pistol would on other children if turned towards them in joke. His father imagined he might cure this dislike by sounding a trumpet in his presence, and tried the experiment, notwithstanding the entreaties of the young Mozart that he would spare him this torment; but at the first blast he became quite pale, fell on the floor, and convulsions would to all appearance have ensued, had he not immediately ceased to play. Since his first trial on the violin, he frequently made use of that of Schachtner, which he admired much for the softness of its tone. One day Schachtner came to visit Mozart, the father, and found young Wolfgang performing on his own little violin. "What is your violin about?" was the first remark of the child to Schachtner, and he then continued to play some trifling airs. At length, having reflected some moments, he said to Schachtner, "Why did not you leave me your violin tuned to the same pitch as it was the last time I used it? It is half a quarter of a tone lower than this one of mine." They at first laughed at this extreme exactness; but Mozart, the father, who had frequently occasion to observe his son's singular memory for retaining sounds, desired Schachtner's violin might be brought, and to the astonishment of all present, it actually proved to be half a quarter of a tone below that of the child's.

Though this wonderful boy could not fail to observe the astonishment and admiration which his talents excited, he became neither forward nor vain; a man in talent, he ever remained in all other respects the sweetest tempered and most submissive of children. He never appeared the least out of humor with the commands of his parents, of whatever nature they might be. Even when he had practised music nearly the whole day, he would continue to do so without the slightest impatience, if such were his father's wishes. He understood and complied with their most trivial signs, and would not even accept a sugarplum without the previous permission of his parents.

In July, 1763, when Mozart had just attained his seventh year, his whole family left Germany. The fame of the young musician had then spread through Europe. He had already excited the greatest admiration at Munich, and successively at all the electoral courts. In the month of November he arrived in Paris, and was introduced to play the organ at Versailles, in the King's Chapel, and in the presence of the whole court. His success in France, as well as that of his sister, almost amounted to enthusiasm. A portrait of his father, standing between himself and sister, was engraved after a design of Carmontel. It was at Paris that Mozart, then seven years of age, composed and published his two first works. They were extremely good; but, it is universally allowed, were retouched by his father. In 1764 he left Paris for England, where he was received with equal approbation, both at court and in the city. The two children then began to perform concertos, written in dialogue, on separate harpsichords. Some of the most difficult pieces of Bach, Handel, and other masters, were also presented to the young Mozart, who performed them all at first sight with the greatest possible accuracy, and in the strictest time. One day, in the presence of the king, he executed, from a written bass alone, a piece which formed the most enchanting harmony. At another time Christian Bach, music master to the queen, took the little Mozart on his knees, and played a few bars. Mozart then continued the air, and they thus performed an entire sonata with such precision, that those who were present imagined it was played by the same person. (For further interesting particulars of Mozart's performances in England, see the Hon. Daines Barrington's Miscellanies, and the Philosoph. Transac.)

During his residence in England, that is to say, at the age of eight years, he composed six sonatas, which he dedicated to the queen, and printed in London.

He returned to France in 1765, and in passing through that country he performed on the organ at most of the churches and monasteries, and from thence continued his journey into Holland, and at the Hague composed a symphony for a full orchestra, on occasion of the installation of the Prince of Orange. Here the two children had a serious illness, which nearly proved fatal to them both.

The Mozart family then returned to Paris for two months, after which they bent their steps towards their native country. Soon after their return to Munich, the elector proposed to the young Mozart a musical theme to develop. He immediately obeyed, in presence of the elector, and, without the assistance of any instrument, wrote out the music, and afterwards performed it, to the great admiration of the court and all present.

Having returned to Salzburg towards the close of the year 1766, Wolfgang abandoned himself with renewed ardor to the study of composition, Emmanuel Bach, Hasse, and Handel being his guides and models, though he by no means neglected the study of the ancient Italian masters.

In 1768, the children performed at Vienna in presence of the Emperor Joseph II., who ordered young Mozart to compose the music to the opera buffa entitled "*La Finta Semplice*." It was approved both by Hasse and Metastasio, but was never performed. At this time it not unfrequently occurred, that at the houses of the chapel-masters Bono and Hasse, Metastasio, the

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Duke of Braganza, the Prince de Kaunitz, &c., the father would beg that an Italian or any other melody might be given to his son, when Wolfgang would immediately subjoin all the instrumental parts in presence of the whole assembly.

At the consecration of the church belonging to the Orphans' House, he composed the music of the mass, and of a motet, and though then only twelve years of age, conducted this musical solemnity in presence of all the imperial court.

In December, 1769, he went with his father into Italy, having some months previously to his departure been nominated concert master to the Archbishop of Salzburg. It may easily be conceived that our young virtuoso was received in the most flattering manner in a country where music and the arts are so highly cultivated.

He first exhibited his talents at Milan, principally at the house of Count Firmian, governor general. Nor was he permitted to leave Milan till after he had engaged to return and compose the first opera for the carnival of 1771. At Bologna, the celebrated P. Martini and other musical directors were transported with delight and admiration on hearing the boy execute the most difficult fugues on the harpsichord without hesitation, and with the greatest possible precision.

He likewise excited equal admiration at Florence, in which city he became acquainted with Thomas Linley, who was then about his own age. Linley was a pupil of Martini, the celebrated violinist, and performed on that instrument with equal grace and skill. The friendship of these two boys soon became excessive. The day of their separation Linley gave his friend Mozart a copy of verses which he had requested of the celebrated Corinna on that occasion; he accompanied the carriage of Wolfgang to the gate of the town, where they parted, both bathed in tears. He arrived at Rome in the Passion week, and on the Wednesday evening went with his father to the Sistine Chapel to hear the celebrated *Miserere;* a composition of which it had been prohibited either to give or take a copy, on pain of excommunication. Aware of this prohibition, the boy listened so attentively, that on his return home he noted down the whole piece. On Good Friday the same *Miserere* was again executed. Mozart was again present, and, during the performance, held his musical manuscript in his hat, by which means he was enabled to make the necessary corrections. This anecdote created a great sensation in Rome. Soon afterwards, Wolfgang was requested to sing this *Miserere* at a concert, accompanying himself on the harpsichord. The first soprano, (Cristofori,) who had sung it at the chapel, was present, and acknowledged with surprise, that Mozart's copy was both complete and correct. The difficulty of this undertaking was much greater than may be imagined. But we beg to be allowed to digress a little here, for the purpose of introducing some details concerning the Sistine Chapel and this remarkable *Miserere.*

There are generally thirty-two voices employed in this chapel, without any kind of instrument, not even an organ, to sustain them. This establishment had attained its highest degree of perfection towards the commencement of the eighteenth century; since which time, owing to the salaries of its singers having remained nominally the same, and therefore being in fact greatly diminished, whilst the opera has continued to flourish more and more, and the salaries of good theatrical singers have risen to an amount formerly unknown, the Sistine Chapel has gradually lost its best performers.

The *Miserere*, which is sung twice during the Passion week, and produces such an effect on strangers, was composed over two hundred years ago, by Gregorio Allegri, one of the descendants of Antonio Allegri, well known by the name of Correggio. When the *Miserere* begins, the pope and cardinals prostrate themselves on their knees. The Last Judgment by Michael Angelo, painted above the altar of the chapel, is then discovered brilliantly illumined by tapers. As the service advances, these tapers are gradually extinguished. The forms of so many miserable creatures, painted with such terrible energy by Michael Angelo, now become more and more imposing, from being scarcely perceptible by the pale light of the remaining tapers. When the *Miserere* is just about to conclude, the chapel-master, who beats time, insensibly gets slower, the singers diminish the strength of their voices, the harmony vanishes by degrees, and the sinner, confounded before the majesty of his God, and prostrate before his throne, appears to await in silence the voice which is to pronounce his doom. This piece owes its sublimity more to the manner in which it is sung, and the place in which it is executed, than to any individual merit of its own. It was composed with the intention of being sung in a peculiar manner, so as to produce the most sublime effect, and which it would have been impossible to express by precision of notes. The singing is certainly, within the chapel, of the most affecting character. The same melody is repeated to every verse in the psalm; but this music, though precisely the same taken *en masse*, is not so in the detail. Thus it is easily understood, but yet never becomes tedious. It is the custom at the Sistine Chapel to accelerate or retard the time on certain notes, to swell or diminish the voices according to the sense of the words, and even to sing some of the verses quicker than others. The following anecdote will prove the extreme difficulty of young Mozart's undertaking, in singing the *Miserere*. It is related, that the Emperor Leopold I., who was a great amateur in music, and likewise a good composer, sent an ambassador, requesting the pope to allow him to have a copy of the *Miserere* of Allegri, that he might use it in the Imperial Chapel at Vienna. This was accorded. The chapel-master of the Sistine desired that a copy might be taken, which was immediately sent to the emperor, who had at that time the best singers of the age. Notwithstanding all their talents, the *Miserere* of Allegri produced no other effect at the court of Vienna than that of being considered as a most ordinary and dull chant. The emperor and all his court imagined that the chapel-master of the pope, wishing to keep the *Miserere* exclusively in the Sistine Chapel, had eluded the order of his master, and sent him some common and vulgar composition. The emperor immediately sent off a courier to

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the pope, to complain of this want of respect. The pope was so indignant at this disobedience of the chapel-master, that he immediately dismissed him from the situation he held, without even permitting him to vindicate his conduct. The poor man prevailed, however, on one of the cardinals to undertake to plead his cause, and explain, that the peculiar manner of executing this *Miserere* could not be expressed by notes, nor could any one sing it till after repeated lessons from the chapel singers, who possessed the tradition. His holiness, who did not understand music in the least, could hardly comprehend how the same notes could produce a different effect at Vienna and at Rome. He, however, permitted the poor chapel-master to write his own defence, to send to Vienna, and in time he was received again into favor.

It was the remembrance of this well-known anecdote that occasioned such surprise among the Romans, when they heard a child sing this *Miserere* perfectly in the true style, after only two lessons; and nothing indeed is more difficult than to excite the astonishment of the Romans, as all merit diminishes greatly on entering this celebrated town, where all the fine arts, in the highest perfection, are constantly displayed.

It is, perhaps, the great success Mozart met with in singing this *Miserere*, or the effect that it produced on his own mind, that inclined him ever after to a solemn style of music, particularly to that of Handel and of the tender Boccherini.

From Rome the Mozarts continued their journey to Naples, where, performing on the piano one day at the *Conservatorio della Pietà*, the audience suddenly took it into their heads that a ring which he wore on his finger contained a charm; and at length, to pacify their doubts, he was obliged to take off the ring. The effect on this superstitious people may be imagined, when, having parted with the talisman, Mozart's music continued to be equally imposing. Wolfgang gave a grand concert at Count Kaunitz's, ambassador from the emperor, and then returned to Rome. The pope, who had wished much to see him, now created him knight of the golden spur. In repassing through Bologna, he received a still more flattering distinction. After the requisite proofs of his talent, which he afforded to all with unusual promptitude, he was named, by universal consent, a member of the Philharmonic Academy. An anthem for four voices was then given him to compose, according to the idea formed of his talents: as was customary on such occasions, he was shut into a room alone, where he concluded his task in half an hour. His previous engagement now recalled him to Milan; otherwise he would have obtained what was then considered the greatest honor to musicians that could be conferred in Italy, namely, that of composing the first *opera seria* for the theatre at Rome.

On the 26th December, 1770, two months after his arrival at Milan, having at that time not quite accomplished his fifteenth year, he produced his "*Mithridate*," a serious opera, which had a run of twenty representations. To judge of its success, it will be sufficient to state that the manager immediately made a written engagement with him for the composition of the first opera for the year 1773. This opera was called "*Lucio Silla*," which was equally successful with that of "*Mithridate*," and was performed twenty-six times in succession. During the period which elapsed between these two representations, he first quitted Milan, to pass the few last days of the carnival at Venice; and at Verona, which he only passed through, they presented him with a patent, as member of the Philharmonic Society of that town. He also composed, in 1771, at Milan, "*Ascanio in Alba*;" and, in 1772, at Salzburg, "*Il Sogno di Scipione*," for the election of the new Archbishop of Salzburg. Being invited subsequently to Vienna, Munich, and Salzburg, he composed, among other works, "*La Finta Giardiniera*," opera buffa, two grand masses for the chapel of the Elector of Bavaria, and one for the Archduke Ferdinand at Salzburg; and, on the occasion of the Archduke Maximilian remaining for a few days at Salzburg, the cantata "*Il Re Pastore*." This was in 1775. He had now, it may be said, attained the highest perfection of his art, as his fame had spread from one end of Europe to the other; and though only nineteen years of age, he could now make choice of any capital in Europe to establish himself. His father conceiving that Paris would be most suitable for him, in 1777 he commenced his second journey into France, accompanied by his mother. Here he had the misfortune to lose her, which rendered his residence in Paris insupportable; added likewise to the state of vocal music in that capital, which did not suit his taste, and thus obliged him to compose entirely for instruments. Having, therefore, produced a symphony at the Spiritual Concerts, and a few other instrumental pieces, he returned to his father at the commencement of the year 1779.

He next composed the opera of "*Idomeneo*," under the most favorable auspices, having been called to Vienna by the commands of his sovereign, the Archbishop of Salzburg. Whilst there, the Elector of Bavaria requested an opera for the theatre of Munich. Mozart was then five and twenty, and being deeply in love with a young lady to whom he was afterwards united, love and ambition combined to exalt his genius to the highest degree, and he produced this opera of "*Idomeneo*," which he always considered as among his best, and from which he even borrowed many ideas for subsequent composition.

From Munich, Mozart went to Vienna, where he entered the service of the emperor, to whom he remained attached the rest of his life; and, though he was but indifferently treated, persisted in refusing many more advantageous offers which were made to him on the part of other sovereigns, and particularly by the King of Prussia.

The following anecdote will prove the truth of this assertion. In one of his journeys to Berlin, the king, Frederic William II., offered him three thousand crowns per annum if he would remain at his court, and superintend his orchestra. Mozart only replied, "Ought I to quit my good emperor?" notwithstanding, at this period, he had no fixed salary at Vienna. One of his friends reproaching him with the imprudence and folly of not accepting the advantageous proposition of the King of Prussia, "I like to live at Vienna," replied Mozart; "the emperor is fond of me, and I don't value money."

Some vexatious occurrences at court excited him, however, to demand his dismissal of Joseph; but one word from the prince, who really loved his composer, and more particularly his music,

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made him instantly change his mind. He was not sufficiently cunning to take advantage of this favorable opportunity to demand a fixed salary; but the emperor at length decided this himself. Unfortunately, however, he consulted some enemies of Mozart as to what would be right to give him, and they proposed the small sum of eight hundred florins. This was never augmented. He received it as chamber composer, but in that capacity he never did any thing. At one time he was legally asked, in consequence of one of those general orders of government so frequent at Vienna, what pension he received from the court. He wrote back word in a sealed note, "Too much for what I have done; too little for what I might have done."

"*L'Enlevement du Serail*" was performed in 1782. Joseph II. remarked to Mozart, "It is too grand for our ears; there are a prodigious quantity of notes." "That is precisely the thing," replied the young artist. It was during the composition of this opera that he married Constance Weber, a musical amateur of the first merit. He had two children by this marriage.

It was Joseph II. who desired Mozart to set to music the "Marriage of Figaro," a piece then much in vogue at all the theatres. He obeyed, and this opera was performed at Prague the whole of the winter of 1787. Mozart went that winter himself to Prague, and there composed for the Bohemians his opera of "*Don Giovanni*," which met with still more brilliant success than even the "Marriage of Figaro." The first representations of "*Don Giovanni*" were not very well received at Vienna. Its merits were one day discussed at a large assembly, where most of the connoisseurs of the capital were assembled, and amongst others, Haydn; Mozart not being himself present. Every body agreed in considering it a work of great merit, brilliancy, and richness of imagination; but each found something to blame. All had given their opinion, with the exception of Haydn. At length they begged he would do so likewise. "I am not capable of judging in this dispute," he replied with his usual modesty; "all that I know is, that Mozart is certainly the greatest composer now in existence." Mozart acted at all times with the same generosity towards Haydn. A composer of Vienna of some merit, but who could not in any way perceive or appreciate the beauties of Haydn, enjoyed a spiteful pleasure in discovering every trifling incorrectness which crept into the compositions of that great master. He perpetually came to Mozart, with the greatest glee, to display any symphony or quatuor of Haydn, in which, after having put it into score, he had discovered some little negligence of style. Mozart always endeavored to change the subject of conversation; his patience at length being totally exhausted, "Sir," he replied one day in rather an abrupt manner, "if you and I were melted down together, we should not even then make one Haydn." Mozart also dedicated a work of quatuors to Haydn, which may be looked upon as the best he ever produced in this style. He observed that this dedication was due to him, as it was from Haydn he first learned this species of composition.

The death of this great genius took place on the 5th of December, 1792, when he had not attained his thirty-sixth year. Indefatigable to the last, he produced in the concluding few months of his life, his three *chefs-d'œuvre*, "*Die Zauberflöte*," or "Magic Flute," "*Clemenza di Tito*," and a "*Requiem*," which he had scarcely time to finish.

It was during the composition of the first of these operas that he began to be subject to fainting fits. He was particularly partial to his opera of "The Magic Flute," though he was not very fond of some particular morceaux in it, which had been the most admired by the public. The state of debility in which he was, precluded the possibility of his leading the orchestra more than the nine or ten first representations. When he was no longer able to attend the theatre, he would place his watch by his side, and appeared to follow the orchestra in idea: "There is the first act over," he would say; "now they are singing such or such an air," &c.; and then a fit of melancholy would seize him, and he fancied that he should not long enjoy life.

A singular incident accelerated the effect of this fatal presentiment, and as this incident was the occasion of his composing his famous "*Requiem*," one of his *chefs-d'œuvre*, we shall enter into minute details concerning it.

One day when Mozart was plunged into a profound revery, he heard a carriage stop at his door. A stranger was announced, who begged to speak to him; a middle-aged man, well dressed, and of a noble and imposing appearance, was then shown in. "I am commissioned, sir," said he, addressing Mozart, "by a person of rank, to call on you." "Who is that person?" interrupted Mozart. "He does not choose to be known," replied the stranger. "Very well; what does he wish?" "He has just lost a friend who was very dear to him, and whose memory he must eternally cherish; and intending to celebrate her death by a solemn service every year, wishes you to compose a *Requiem* for the occasion." Mozart was much struck at the grave manner and tone of voice in which this address was pronounced, and with the mystery which appeared to envelop this adventure. He promised to compose the *Requiem*. The unknown continued: "Exert all your genius in this work; you will labor for a connoisseur in music." "So much the better." "How long will you require to do it?" "A month." "Very well; I will return in a month. How much will you charge for the work?" "A hundred ducats." The unknown counted them immediately on the table, and disappeared.

Mozart remained plunged for some moments in profound reflection; then suddenly demanded a pen, ink, and paper, and, notwithstanding the remonstrances of his wife, began to write. This rage for composing continued several days; he wrote almost the whole day and night, with increasing ardor as he advanced; but his health, already feeble, could not long support this enthusiasm, and one morning he fell senseless on the floor, which obliged him for a time to suspend his labors. Two or three days after, his wife endeavoring to divert his attention from the melancholy ideas which possessed it, he replied quickly, "I am persuaded that I am composing this *Requiem* for myself; it will do for my funeral service." Nothing could dispel this idea from his mind.

As he continued his work, he felt his strength diminishing from day to day, whilst his score advanced slowly. The month he had requested having expired, the stranger one day suddenly

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reappeared. "I have found it impossible," said Mozart, "to keep my word." "It is of no consequence," replied the stranger. "How much more time do you require?" "A month. The work has become more interesting than I imagined, and I have extended it to a much greater length than I had at first intended." "In that case it is right to augment the price; here are fifty ducats more." "Sir," said Mozart, more astonished than ever, "who are you, then?" "That has nothing to do with the subject; I shall return within the month." Mozart immediately called one of his servants, and desired him to follow this extraordinary man, and find out who he was; but the awkward servant returned, saying he could not trace his steps.

Poor Mozart now took it into his head that the unknown was not a being of this world, and that he had been sent to warn him of his approaching end. He applied with greater diligence than ever to his *Requiem*, which he looked upon as the most lasting monument of his genius. During this labor, he frequently fell into alarming fainting fits. At length the work was finished before the month was quite expired. The unknown returned at the stated time, and claimed the *Requiem*. *Mozart was no more!*

The day of his death he desired the *Requiem* might be brought to him. "Was I not right," he said, "when I assured you I was composing this *Requiem* for myself?" and tears escaped from his eyes. It was his last farewell to his art: his widow preserved the score.

"*Idomeneo*" and "*Don Giovanni*" were his favorite operas. He did not like to speak of his own works, and if he did, it was in as few words as possible. With regard to "*Don Giovanni*," he said one day, "That opera was not composed for the public of Vienna; it suited better the audience at Prague; but to say the truth, I composed it solely for myself and friends."

When an idea struck him, nothing could divert him from his occupation. He would compose in the midst of his friends, and passed whole nights in the study of his art. Sometimes he only just finished a piece in time for its execution; this occurred in the case of his overture to "*Don Giovanni*," which he composed the night preceding the first representation, and after the last general rehearsal of the opera had taken place. Some people have imagined they have perceived in this overture the passages where Mozart was overcome by sleep, and those where he suddenly awoke.

Mozart judged his own works with severity. One day, when performing one of the most admired airs of the "*Enlevement du Serail*," "That is good in a room," he observed; "but for the theatre it is too insignificant. When composing it I felt much delight in it, and thought nothing too long."

No musician ever embraced the art so extensively. He excelled in all styles, from the symphony to the dance; from operas to the most simple ballads. As a virtuoso, Mozart was one of the first pianists in Europe. He played with the most rapid execution, and his left hand was particularly correct and excellent.

But his most brilliant and solid glory is founded upon his talents as a composer. His compositions are principally admired for the amazing fertility of the ideas, the clear and happy designs, and systems followed up with much dexterity, but in which the most profound science is never destructive of grace; his works are also remarkable for a new and ingenious arrangement of the orchestra and wind instruments. Lastly, he had an extraordinary talent for introducing into his accompaniments the richness of symphony combined with unrivalled expression, energy, and fancy.

A genius so brilliant could not fail to excite the most lively enthusiasm. Numbers of servile imitators endeavored to follow his footsteps; but, as is generally the case, the beauties of the model degenerated into errors in their hands. They have only succeeded in patching up heavy and common designs with endless trouble and pedantic affectation. They have, it is true, like Mozart, loaded their full pieces with the whole mass of instruments, but they have been unable to produce any great effect; and the vocal parts, equally dull and insignificant, are lost in the noise of the orchestra. They have forgotten that two things are essentially requisite to form a good composer — innate genius, and a style, resulting from well-directed study. Gifted with every natural talent, Mozart and Gluck studied the best Italian masters in the very bosom of that country, and on the Italian language which inspired them they composed their principal *chefs-d'œuvre*.

Mozart has been accused of interesting himself in his own music alone, and of being acquainted with no other compositions. There is a little exaggeration in this reproach. His whole life was thoroughly occupied either in composing or travelling, so that he had little time to attend to the compositions of others; but he approved with the greatest candor every thing that was really good; he was the enemy only of mediocrity in talent. He did justice to the most simple music, as long as there were some traits of originality or genius in it.

Extreme disinterestedness united with benevolence, was the principal trait in the character of this great man; he gave without discrimination, and expended his money without any prudence.

Music sellers, managers, and other avaricious people, greatly abused his known disinterestedness. For this reason few of his compositions for the piano were of the slightest profit to himself. He wrote them generally out of good nature for his friends, who expressed a wish to possess some piece from his hand for their own particular use; in such cases, he was obliged to conform to the degree of talent which each person possessed, which accounts for the many compositions for the harpsichord that appear so little worthy of him. Artaria, a music seller at Vienna, and some others in his line, found means to procure copies of these pieces, and published them without the permission of the author, and without offering any remuneration.

One day the manager of a theatre whose affairs were in a very desperate state, presented himself to Mozart, stating his embarrassments, and adding, "You are the only man in the world who can relieve me from my difficulties." "I?" replied Mozart; "how so?" "By composing for me an opera entirely adapted to the taste of those who frequent my theatre; it may to a certain degree, be a work both to please connoisseurs and to your own glory; but above all, remember

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it is to please a class of people who do not understand fine music. I will take care to let you have the poem directly, and that the scenery shall be beautiful; in a word, let it be entirely conformable to the present taste." Mozart, softened by the entreaties of the poor man, promised to undertake the matter. "How much do you ask for this?" replied the manager. "Why, you have nothing to give," said Mozart; "listen, however; we can arrange it in the way that your mind may be at ease, and that I may not entirely lose the fruits of my time and trouble. I will give the score to you alone; you may pay me what you choose, but on this express condition, that you upon no account let any one have a copy; if the opera gets about, I will sell it to some other manager." The director, charmed with the generosity of Mozart, exhausted himself in promises. Mozart immediately set about the music, and composed it exactly in the style directed. The opera came out, the theatre was filled, and its beauties were extolled throughout Germany; some weeks after, it appeared at five or six different theatres, but without any one having received their copies with the cognizance of the distressed manager. Mozart was very prompt in acquiring new habits. The health of his wife was very precarious; he was passionately fond of her; and in a long illness she had, he always advanced to meet those who came to see her, with his finger to his lips, as a sign they should not make a noise. His wife got well, but long after he always met his friends when they came to see him with his finger to his mouth, and speaking in a whisper.

During her illness he would sometimes ride out very early alone, but always, before going, left a small note for his wife by her bedside, in the form of a prescription from a physician. The following is a copy of one of them: "Good day, my dear love; I hope you have slept well, and that nothing has disturbed you; be careful you do not take cold, and that you do not hurt yourself in stooping; do not vex yourself with the servants; avoid all uneasiness till my return; take great care of yourself; I shall be home at nine o'clock."

Constance Weber was an excellent companion for Mozart, and frequently gave him very prudent advice. Mozart's income was considerable; but owing to his love of pleasure, and the embarrassment of his domestic affairs, he left his family but the glory of his name, and the protection of the public of Vienna. After his death the inhabitants of Vienna testified their gratitude for the pleasures he had afforded them by their kindness to his family.

In the latter years of Mozart's life, his health, which had always been delicate, rapidly declined. Like all people of strong imagination, he was ever anticipating future evil, and the idea that he should live but a short time continually haunted his mind; at those periods, he would labor with such energy, rapidity, and force of attention, that he frequently became totally indifferent to all that did not concern his art. Every body perceived he was ruining his health by this excessive study. His wife and friends did all they could to draw off his attention; and for their gratification he would frequently accompany them in their walks and visits, and would quietly allow himself to be conducted any where by them; but his mind was always wandering. He seldom overcame this habitual and silent melancholy, but when the idea of his approaching dissolution awakened him to new terrors. His wife, distracted with fear at his singular habits, endeavored to draw around him all those friends in whose society he most delighted, and took care they should arrive about the time when, after many hours of labor, he naturally required recreation and repose. These visits pleased him, but never made him desist from pursuing his studies; they talked, they endeavored to engage him in conversation, but all to no purpose; and if they actually addressed him, he would make some reply totally unconnected with the subject, or else answering in monosyllables, and would immediately continue to write.

Mozart labored under a weak state of health during his whole life; he was thin and pale, and though the shape of his face was singular, his physiognomy had no striking character in it but that of extreme irritability. His countenance varied every instant, but indicated nothing further than the pain or pleasure of the moment. He had a habit which is generally supposed to denote stupidity; namely, perpetual motion of the body, and was continually either twirling his hands or striking his feet upon the ground. There was no other peculiarity in his habits, further than his passionate fondness for billiards. He had a billiard table at his own house, on which he played every day, sometimes even alone. His hands were so decidedly formed for the harpsichord, that he was extremely unskilful at any thing else. At dinner his wife almost always carved his food; and if he happened to be obliged to do so himself, he performed it with the greatest difficulty and awkwardness.

This same man, who, as an artist, had attained the highest degree of excellence from his earliest youth, ever remained a child in all the other relations of life. He had no self-command; order in his domestic affairs, a right employment of his money, temperance, or a reasonable choice in his pleasures, were not amongst the virtues he practised; indeed, he was ever led astray by the pleasures of the moment. His mind was constantly absorbed in a mass of ideas which rendered him totally incapable of reflection on what we call serious subjects, so that, during his whole life, he was in want of a guide to direct him in the passing business of the day. His father was fully sensible of his weakness, which made him request his wife to accompany their son in his journey to Paris in 1777, his own engagements at Salzburg precluding the possibility of his absence from that town. With all these eccentricities, Mozart became a being of a superior order, directly he placed himself before the piano. His soul then rose above all the weaknesses of his nature, and his whole attention seemed rapt in the sole object for which he was born, *the harmony of sounds*. The fullest orchestra did not prevent his observing the slightest false note, and he would point out with the most astonishing precision the exact instrument on which the error had been committed. Mozart, when he went to Berlin, did not arrive there till late in the evening. He had scarcely stepped from the carriage, when he asked the waiter of the inn what opera was to be performed that night. "*L'Enlevement du Serail*," was the answer. "That

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is delightful," he hastily replied, and immediately was on his road to the theatre. He placed himself at the entrance of the pit, to hear without being seen; but he soon found himself close to the orchestra, at one moment praising the performance of particular airs, and at another exclaiming against the manner in which certain parts were performed. The director had allowed himself slightly to vary one of the airs: when they came to it, Mozart, unable any longer to contain himself, in a loud voice corrected the orchestra, and told them the manner in which they should play the movement. All eyes were fixed on the man in a greatcoat who occasioned such confusion. Some persons immediately recognized Mozart, and in a minute the musicians and actors learned that he was amongst the spectators. Several of the performers, amongst others a very good singer, were so much struck with this information, that they refused to appear on the stage. The director complained to Mozart of the dilemma in which he found himself placed: the great composer instantly repaired behind the scenes, and succeeded, by the praises he bestowed on the general performance, in making them continue the opera.

Music was, in fine, the great occupation of Mozart's life, and at the same time his most pleasing recreation. From his earliest infancy, persuasion was never necessary to place him at the piano. On the contrary, it required care to prevent him from over-fatiguing himself and injuring his health. He had always a marked predilection for performing at night. When he placed himself at the harpsichord at nine o'clock, he never quitted it till midnight; and indeed, at times, he was almost obliged to be forced from the instrument, or he would have continued preluding and trifling away the whole night. In the usual routine of life, he was the mildest of human beings, but the least noise during music would cause in him the most violent indignation. He was far above that affected and misplaced modesty which requires so many professors of the art to be continually solicited before they will gratify the audience. Frequently some of the great lords of Vienna reproached him for performing indifferently to all who requested him. An amateur of that city, hearing that Mozart was to pass through on one of his expeditions, engaged him to pass an evening at his house, and, on his accepting the invitation, assembled a numerous society, that they might have the satisfaction of hearing his wonderful performance. Mozart arrived, said little, and soon placed himself at the piano. Thinking that he was surrounded by connoisseurs, he commenced, in slow time, to execute some music replete with the softest harmony, wishing to prepare his auditors for the development of the piece he intended to perform. The society found this very dull. Soon his air became more lively; this they thought rather pretty. He now changed the character of the music into a studied, solemn, elevated, and striking style of harmony, and at the same time far more difficult; some ladies in the assembly began to think it decidedly tiresome, and whispered to each other a few satirical words; soon half the company began to talk. The master of the house was on thorns, and at length Mozart discovered the impression his music made on the audience. He, however, did not quit his first idea, but developed it with all the impetuosity of which he was capable. Still no attention was paid. He then began to remonstrate with his audience in rather an abrupt manner, though still continuing to play: fortunately his rebukes were in Italian; therefore few people understood him. Silence, however, was again in a degree restored. When his anger was a little appeased, he could not help laughing himself at his own impetuosity: he then tried a more popular style, and concluded by playing a well-known air, upon which he extemporized variations, and enraptured the whole assembly. Mozart soon after this left the room, having previously invited the master of the house and a few other select connoisseurs to join him at the inn, where he kept them to supper; and upon their begging him again to perform, he immediately complied, becoming once more so rapt in his subject that he forgot himself till midnight.

The following anecdote is also related of Mozart. An old tuner having put some strings to Mozart's harpsichord. "My good friend," said Mozart, "how much do I owe you? I leave this place to-morrow." The poor man, regarding him rather as a god than a human being, replied, totally disconcerted, humbled, and stammering, "Imperial majesty . . . . Monsieur le Maitre de Chapelle de sa majesté impériale . . . . I cannot . . . . It is true I have frequently been here . . . . Well, give me a crown." "A crown!" said Mozart; "a good fellow like yourself deserves more than a crown," and he gave him several ducats. The good man retired, repeating still, with a very low bow, "Ah! imperial majesty!"

It is well known that the Baron Van Swieten, a great friend of Haydn's, said "that if Mozart had lived, he would have plucked from Haydn the sceptre of instrumental music." In the opera buffa, however, he wanted gayety, and in this respect he was inferior to Galuppi, Guglielmi, and Sarti.

Porpora, Durante, Leo, and Alexander Scarlatti were amongst his most favorite composers; but he esteemed Handel more than any of them. He knew by heart most of the works of this great master. "Of all of us," he would say, "Handel understands best how to produce a grand effect; when he chooses it, he can strike like a thunderbolt." Of Jomelli he said, "That artist has some points in which he shines, and will ever shine; but he should not have left those points to endeavor to compose in the ancient church style." He did not admire Vincenzo Martini, whose "*Cosa rara*" was then meeting with great applause. "There are a few pretty things," he would say, "in it, but twenty years hence no one will listen to them."

With regard to Mozart's opera of "*Figaro*," the first reflection that occurs is, that the musician, governed by his natural sensibility, has changed into real passion the trifling incidents which, in Beaumarchais, amused the amiable inhabitants of the castle of Aquas Frescas. It is, however, a *chef-d'œuvre* of tenderness and melancholy, and absolutely exempt from all importunate mixture of majesty and tragedy: no piece in the world can be compared to the "*Nozze de Figaro*."

As to the opera of "*Idomeneo*," it may be safely affirmed to be unrivalled, as well amongst his own operas as amongst those of the finest composers. For the "*Flauto Magico*," it should be seen, to form a correct idea of its beauties. It ap-

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pears to be the sportive effort of a tender imagination, and does honor to Mozart's great talents.

The all-romantic imagination of Mozart appears at its zenith in "*Don Juan*," this faithful delineation of so many interesting situations, and all of which are wonderfully portrayed by the rich talents of the composer. He has triumphed most completely in the discordant grandeur of the music, in the terrible reply of the statue; it conveys to the ear a horror equal to that of Shakspeare's most terrific passages. The fear of Leporello, when he decides not to speak to the commander, is displayed in a truly comic style — a circumstance unusual in Mozart's music. When "*Don Juan*" first appeared at Rome it did not fully succeed; the music perhaps was too difficult for the orchestra.

The piece of "*Cosi fan tutte*" would have flourished better in the hands of Cimarosa. Mozart never succeeded when the triflings of love were to be depicted, that passion having been with him, throughout his life, either a blessing or misfortune. He succeeded therefore best in those characters where tenderness was to be developed, and not at all in such parts as the humorous old naval captain. It must be owned that, in the course of this piece, he has frequently taken shelter in his sublime harmony, as, for instance, in the trio "*Tutte fan cosi.*"

MUFFATT, GEORG, was an eminent organist, composer, and fuguist, and one of the great harmonists of Germany at the latter end of the seventeenth century. After having been for some time organist of the cathedral church of Strasburg, he went to Vienna, Rome, and Paris. At the latter place he continued six years, during which time he made himself, in a particular manner, acquainted with Lulli's style of composition. In 1690, he published his "*Apparatus Musico-Organisticus*," a work consisting of twelve *toccate*, which he performed at Augsburg on the day that the consort of the Emperor Leopold was crowned empress, and his son Joseph King of the Romans.

MUFFATT, GOTTLIEB, son of the preceding, was organist to the court of the Emperor Charles VI. He was a pupil of Joseph Fux. He published "*Componimenti Musicali per il Cembalo;*" besides which there are still in manuscript, "6 *Klavier-Partien und* 8 *Partien Toccaten und Fugen.*"

MÜHLE, NICOLAUS, by birth a Silesian, was born about the year 1750. He was in early life engaged in the orchestras of the theatres at Dantzic and Konigsberg. By long perseverance in practice he at length made himself so well qualified for the situation of *chef d'orchestre*, to which he was appointed, that no mistake in time or false note ever escaped him. His compositions certainly evince talent, but frequently also haste and negligence. We can mention the following of them: "*Die Wilddiebe*," operetta; "*Das Opfer der Treue*," interlude; "*Mit dem Glockenschlag Zwölf*," operetta; "*Die Singschule*," operetta, 1792; "*Der Eremit von Formentera*," operetta, 1793.

MÜHLMANN lived in 1600, at which time he published "*Musica Antimelancholica*," Leipsic. This was perhaps the same musician who died in 1613 at Leipsic, as professor of divinity and archdeacon of the church of St. Nicholas.

MÜHLING, AUG., born in 1780 at Raguhne, received his musical education in St. Thomas's school at Leipsic under Hiller and A. E. Müller. He distinguished himself under the former as an excellent soprano singer, as also afterwards by his talents in composition, both for the voice and orchestra; at the same time he was an able pianist and violinist. In the latter capacity he appeared at the concerts in Leipsic, where he gave great satisfaction. In 1809, he was invested with the offices of professor of vocal music and director of the *Gymnasium* and *Töchterschule* at Nordhausen, where he was at the same time organist. The following of his compositions have been published: "*Sechs Lieder mit Begl. des P. F., 1tes W.*," Leipsic. "*Sammlung zwey und dreystimmiger Gesänge für weibliche Stimmen mit willkührl. Begleitung des Klaviers*," Nordhausen, 1812. He also composed overtures, symphonies, and an oratorio called "*Die Leidensfeier Jesu.*"

MÜLLER, ANDREAS, city musician at Frankfort on the Maine, in 1600, was born in Hammelburg. He published "*Teutsche Balleten und Canzonetten zu singen und auf Instrumenten zu brauchen, mit* 4 *Stimmen*," Frankfort, 1600. "*Teutsche weltliche Canzonetten zu singen und auf Instrumenten zu brauchen, mit* 4 *bis* 8 *Stimmen*," Frankfort, 1603. "*Neuwe Canzonetten mit* 3 *Stimmen, hiebevor von den Italis componirt, und mit Teutscher Sprach unterlegt*," Frankfort, 1608.

MÜLLER, AUGUST EBERHARD, singer in St. Thomas's school, and chapel-master of both the principal churches of Leipsic, was celebrated as a composer, organist, pianist, and flutist. He was born at Northeim, in Hanover, in 1767, where his father, Mathias Müller, was then organist; but the latter subsequently went to Rinteln in the same capacity, by which means his son was separated from his birthplace at the most tender age. At Rinteln he received his first instruction in music, and made such considerable progress, that by the age of eight he had appeared in public in several towns. In 1785 he left school for the University of Leipsic, and proposed to study the law, but went in the following year to Gottingen. Here he was admitted a member of some amateur concerts, and also played his first public concerto on the flute. Having failed in obtaining the place of organist at the university, which had been always occupied by a student, he was compelled to leave that town very soon, for want of support, and returned to his parents. He did not, however, stay very long with them, for, in order to hear and learn all within his power, he undertook several short musical journeys. In Brunswick he was so fortunate as to find protection from a relation, and remained there for several years. At last, in 1789, he went to Magdeburg, where he not only obtained the permanent situation of organist in the Church of St. Ulrica, but also was married. His talents were here so well appreciated, that, in 1792, the direction of the grand city concerts was offered to him, and also that of a private concert, whose members were chiefly noblemen. Both these offices he filled to the utmost satisfaction of the proprietors. He was

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not, however, so completely engaged as to be unable to undertake short tours from time to time; the most productive of which to him, in point of improvement, was that which he made to Berlin in 1792, where he remained a whole winter, and not only formed an acquaintance with Marpurg, Fasch, Reichardt, and other celebrated men, but by his able, expressive, and sweet style of performance on the piano-forte, his uncommon abilities on the flute, and his powerful and harmonious performance on the organ, he created a universal sensation. At the same time appeared, partly in Berlin, partly in Offenbach, his first compositions for the piano-forte, after which he continued to publish several other works.

This unexpected and brilliant *dénouement*, as composer and virtuoso on various instruments, probably gave occasion to Müller's being invited to the situation of organist of St. Nicholas's Church at Leipsic. It was in this town that his various talents seemed to find full scope, as the grand concerts gained unanimously in the public opinion by his appearance and that of his wife; his execution of Mozart's piano-forte concertos, and also his excellent performance on the flute, were greatly admired. Nor was the public ungrateful towards him for his exertions; for when chapel-master Hiller wanted official help, in 1800, on account of his advanced age, Müller was unanimously appointed his substitute. How happy this choice proved may be ascertained by the uncommonly flourishing state of church music in Leipsic in 1802. Müller indeed not only preserved the good arrangements which his predecessors had made, but added many others to them. He was no less active at the same time as a composer, notwithstanding his numerous occupations, which is proved by the following catalogue of his works:—

Rudimental: "*Anleitung zum genauen und richtigen Vortrage der Mozart'schen Klavierkonzerte in Absicht richtiger Applikatur*," Lepisic, 1797; "*Ueber die Flöte und Flötenspiel;*" "*Klavier oder Fortepianoschule, oder Anweisung zur richtigen Spielart*," Jena, 1805; "*Kleines Elementarbuch für Klavierspieler*," Leipsic; "*Instruktive Uebungstücke (Pièces instructives) für das P. F. für die ersten Anfänger, 1tes, 2tes u. 3tes Supplement zum Elementarbuch*," Leipsic; and "*Tabellen für Flöten mit 1 und mit 4 Klappen*," Leipsic. Vocal: "11 *Grosse Kirchen-Kantaten*," manuscript; "1 *Gelegenheitskantate, bloss mit 8 Blasinstrumenten begleitet*," manuscript; "*Mehrere Motetten*," manuscript; "6 *Deutsche Lieder mit Klav.*," Hamburg, 1796; "6 *Dergl. 2te Sammlung*," Leipsic; "*Venus und Amor oder die Reitze der Liebe, in 2 Liedern mit Klav.*," Leipsic; "*Trinklied mit Klav. oder auch blas-Inst.*," Leipsic; and "*Der Sachsen Freude, als Friedrich August die Königswürde annahm*," Leipsic. Organ and piano-forte: "*Concerto pour le Clav.*," Op. 1, Berlin, 1793; "*Trois Sonates pour le Clav.*," Op. 3, Offenbach, 1793; "*Caprice pour le Clav.*," Op. 4, Offenbach, 1793; "*Trois Sonates pour le Clav.*," Op. 5, Offenbach, 1794; "3 *Dergl.*," Op. 7, Leipsic, 1795; "*Andante avec 9 Variat. pour le Clav.*," Op. 8, Leipsic, 1795; "*Huit Var. pour le Clav. sur 'Freut euch des Lebens,'*" Op. 9, Hamburg, 1796; "*Trois Sonates pour le Clav.*," Op. 14, Leipsic; "*Marche de Buonaparte, avec Var. pour le Clav.*," Op. 15, Leipsic, 1798; "*Trois Sonates pour le Clav.*," Op. 16; "*Grande Sonate pour le Clav. avec V. et Vc.*," Op. 17, Leipsic, 1798; "*Trois Sonatines progressives pour le Clav.*," Op. 18, Leipsic, 1798; "*Six Var. pour le Clav.*," Op. 12, Leipsic, 1798; "*Sammlung von Orgelstücken, enthaltend 12 leichte und 6 schwere Sätze, 1ster Heft*," Leipsic, 1797; and "*Conc. pour le Clav. in Es.*," Op. 21, Leipsic, 1800. Flute: "*Deux Concertos pour la Flûte*," Ops. 6 and 7, Berlin, 1795; "*Concert. pour la Flûte*," Op. 10, Offenbach; "*Trois Duos pour 2 Flûtes*," Op. 11, Hamburg; "3 *Dergl.*," Op. 13, Leipsic, 1797; "*Grand Concert. pour la Flûte, Op. 16, in D*," Leipsic, 1798; "*Journal pour la Flûte, conten. plus. Pièces d'une difficulté progress. Cah. 1, 2, 3, 4*," Hamburg, 1799; "*Concert. pour la Flûte, in E min.*," Op. 19, Leipsic; "*Concert. pour la Flûte, in D dur.*," Op. 20, Leipsic; "*Ein Flötenkonzert im strengen Styl, noch in Mst.;*" and "*Thème fav. de Mozart varié pour Flûte, avec Flûte ou Violon*," Leipsic.

He has also published, for various instruments, "*Grand Sonate pour P. F.*," Op. 26, Leipsic. This sonata has had the peculiar fate of being in many places copied with Mozart's name, and is still considered by many as belonging to that author. "*Grand Conc. pour Fl., Oe. 27, in C*," Leipsic; "*Trois Duos Conc. pour 2 Fl., Oe. 28*," Leipsic; "*Six Grands Caprices pour P. F., Oe. 29, Liv. 1 et 2*," Leipsic; "*Grand Conc. pour Fl., Oe. 30, in G*," Leipsic; "*Trois Grands Caprices pour P. F., Oe. 31*," Leipsic; "*Thème de Mozart, 'Ein Mädchen oder Weibchen,' varié pour P. F., Oe. 32*," Leipsic; "*Walzer in 12 Durtönen, vorzüglich für den Unterricht, mit Applikatur 33 W.*," Leipsic; "*Trois Grands Caprices pour P. F., Oe. 34, Liv. 4*," Leipsic; "*Fantasia p. P. F. per servire d'Introduzione à un Tema di Mozart, con Variaz.*," Op. 35, Leipsic. After having, in 1807 and 1809, had the honor of giving lessons on the piano-forte to the hereditary Princess of Saxe-Weimar, for which especial purpose he wrote in the same year his great capriccios for the piano-forte, printed at Leipsic, he was appointed chapel-master to that court, under the most honorable and advantageous conditions. This situation he held in 1810.

MÜLLER, MAD., wife of the preceding, and the great ornament of the Leipsic concerts, was distinguished as a very able pianist.

MÜLLER, CARL. *Chef-d'orchestre* at the German theatre in Amsterdam. A friend of Gerber's knew Müller in that city in 1804, when he was yet a young man, but an able violinist. He had then only written the solo parts to two concertos for the violin, and two works of variations.

MÜLLER, CARL W., court musician to the Duke of Brunswick, published, "*Ariette de l'Op. Les nouv. Arcad. avec 12 Var. p. le Clav.*," No. 1, Brunswick; "*Andante avec Var. p. le Clav.*" Berlin, 1795; "*Ariette avec 10 Var. p. le Clav., du Cosa rara*," Op. 6, Berlin, 1800: "10 *Var. pour le Clav. sur Nun beut die Flur.*," &c., 1800; "9 *Var. pour le Clav. sur Schon eilet früh der Ackersmann*," 1802; "3 *Sonates faciles pour P. F.*," Op. 7, Leipsic; "3 *Polonoises pour P. F.*," Op. 18, Leipsic; and "3 *Sonates faciles pour P. F.*," Op. 19, Leipsic.

MÜLLER, CH. P., published "*Lieder auf alle Sonn. und Festage des Herrn, zum Gottesdienst in der Römish-Katholischen Kirche für die Orgel und 2 Singstimmen*," i. e., Songs for the Service of all the Sundays and Holydays of the Lord in the Roman Catholic Church, for the Organ and two Voices, Landshut, 1793.

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MÜLLER, F. A. Probably a Berlin musician. Of his works were published, between 1796 and 1800, "*Brunnenlied mit 2 Melodien*," "*3 Sonatine p. il P. F. o Arpa, acc. da 2 Corni e V.*," "*3 Sonatines pour la Harpe ou P. F.*," and "*Sonate et Rondo en Caprice pour le Clav.*," 1800.

MÜLLER, HEINRICH, doctor and professor of theology, also pastor and superintendent at Rostock, was born at Lubec in 1631. He held from 1653 his different clerical situations at Rostock, where he died in 1675. He published "*Geistliche Seelen-Musik*," 1659 and 1668, in which he introduces several observations respecting church singing.

MÜLLER, JOHANN, composer and organist to the Elector of Saxony, and born at Dresden, was a pupil of Perandi. He flourished about the year 1640, and died towards 1670. The following works are ascribed to him: "*Neue Teutsche Motetten mit 5 und 8 Stimmen componirt*," Darmstadt, 1611, and "*Jubileum Sionis*," Jena, 1649.

MÜLLER, JOHANN, of Ferndorf, probably a singer, published "*Kurze und leichte Anweisung zum Singen der Choralmelodien*," &c., i. e., A short and easy Introduction to the singing of Choral Melodies, written for his Pupils, Frankfort, 1793.

MÜLLER, JOHANN CHRISTIAN, a musician, resident at Leipsic, was born at Langen-Sohland, near Bautzen. He belonged to the academies at Bautzen, Zittau, and Lauban, at which latter place he did much good, in the capacity of prefect to the choristers. He went afterwards, in 1778, to Leipsic, and was appointed violinist to the concert and theatre there, through the interest of chapel-master Hiller. He died at Leipsic in 1796, in the flower of his age. Besides his "Self-Instruction Book for the Harmonica," he published "*Schiller's Ode an die Freude in Musik*," Leipsic, 1786, and "*Wildungen's Jägerlieder*," Leipsic, 1790.

MÜLLER, JOHANN CONRAD. Professor of the piano-forte at Frankfort on the Maine, about the year 1800. He published "*12 Walzer fürs Klav.*," Offenbach, 1800, and "*Gesänge am Klav. nebst einem Anhange von 8 Walzern*," Neustrelitz, 1802.

MÜLLER, JOHANN DANIEL, concert master at Frankfort, published "*Vollständiges Hessen-hanauisches Choralbuch*," Frankfort, 1754.

MÜLLER, JOHANN IMMANUEL, singer, organist, and composer at Kersleben, near Erfurt, was born in 1774, at Schloss-Vippach, near Erfurt. He received from his father his first instructions on the violin, and began his studies on the piano about the same time, under the schoolmaster of his native village. Soon afterwards his godfather, the curate of the village, undertook his further instruction, and brought him so forward on the organ, when only in his ninth year, that he was heard with pleasure in one of the neighboring churches. Upon this his father sent him, in 1785, to Erfurt, where he was received in the choir, and at the same time enjoyed the instruction of chapel-master Weimar: he next continued to study the piano and organ under the directions of Kluge, and also studied thorough bass and composition under Kittel. In 1795 he obtained the situation of organist in the Regler church at Erfurt, but was afterwards invited by the community at Kersleben to his first-mentioned situation, in the enjoyment of which he still continued in 1799. The following of his compositions have become known: "*Sinfonie in Es, d 16*," in manuscript, and "*4 Deutsche Missen*," also in manuscript.

MÜLLER, JOHANN MICHEL, was organist to the gymnasium at Hanau. Of his works we can mention "*12 Sonate à Hautbois concert. 2 Hautbois ou Violons, Taille, Fagot et B. C.*," Amsterdam, 1730; "*Neuaufgesetztes Vollständiges Psalm und Choralbuch*," &c., i. e., New, complete, and newly arranged Psalm and Choral Book, in which are set to Music, with new Melodies, not only the one hundred and fifty Psalms of David, but also two sets of Evangelical Church Hymns, and other Sacred Music.

MÜLLER, JOHANN NICOL, was, in 1758, actuarius at Wurenbach. Adlung mentions the following of his compositions: "*Harmonische Kirchenlust aus 12 Arien, 12 Präludien, und 12 Leichten Fugen vor die Orgel und Clavier.*," Nuremberg.

MÜLLER, JOSEPH, a copyist in the imperial royal library at Vienna, in 1796, was, at that time, considered among the best artists on the harmonica.

MÜLLER, WENZEL, was, in 1791, *chef d'orchestre* at the theatre Marinelli, in Leopoldstadt, at Vienna. He was commonly called, at Vienna, the *people's composer*, on account of his talent for introducing in his operas, in a clever and easy manner, the themes of national melodies and dances. This is not to be ascribed to poverty of imagination, but to his paying homage to the taste of the public, and to his attending to the burlesque and low comic words which he is obliged to set to music. Samples of this style, peculiarly his own, are found in his "*Sonntagskinde*," and in the "*Feste der Braminen*." That it is not only the inhabitants of Vienna who find pleasure in this species of lively potpourri and dancing music, is evinced by the numerous audiences which were attracted to all the theatres in Germany, where Müller's operettas were performed; so that, with justice, he may be ranked with Von Dittersdorf, at the head of the most popular German composers of his age. Perhaps it is also to be ascribed to the familiar style of his compositions, that, in little more than six years, he was able to compose the music to twenty-nine operettas, all written for Marinelli's theatre. They have been printed in various forms, throughout the whole of Germany.

MÜLLER. The four brothers, celebrated for their admirable string quartet playing; said to be the most perfect ever known. They are the sons of Heinrich Friedrich Müller, court musician to the Duke of Brunswick, and composer of many excellent songs. He died at Brunswick, at an advanced age, in 1818. All four brothers were most thoroughly educated in music, and each has become a brilliant virtuoso. CARL FRIEDRICH, the eldest, was born at Brunswick, on the 11th of November, 1797. In the quartet with his brothers he takes the first violin. The tenor is admirably held by the second brother, THEODOR HEINRICH GUSTAV, who was born on the 3d of December, 1800. The violoncello is played, and in a masterly manner, by the third brother, AUGUST THEODOR, born August 27, 1803; and the second violin by the youngest, FRANZ FER-

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DINAND GEORG, born July 29, 1809. The quartet of the brothers Müller is famous throughout Europe; they have given the musical world a new conception of this class of instrumental performances, so that all other quartet playing, when compared to theirs, seems but an incomplete attempt.

MÜNCHAUSEN, BARON ADOLPH VON, chamberlain at the court of Prince Henry of Prussia about the year 1793, was a very accomplished musical amateur. He not only excelled on the piano and harmonica, but also published the following works of his composition, which do credit to his talents: "*Trois Sinfon. pour l'Orchest.*," Op. 1; "*Deux Sonat. à quatre Mains p. le Clav.*," Op. 2, Paris, 1793; "*Sonat. à quatre Mains pour le Clav.*," Op. 2, 1793; "*Une Sonat. à quatre Mains pour le Clav.*," Op. 3, 1793; "*Dix Airs, avec Acc. de Clav.*," Op. 4, Berlin, 1793; "*Deux Sinfon. déd. à S. M. le Roi de Prusse*," Op. 5, 1790; "*Trois Duos pour V. et A.*," Op. 8, Berlin, 1797; and "*Sinfon. Périod.*," Mentz, 1800.

MUNDANE MUSIC. The music of the spheres.

MUNDY, JOHN, was organist, first of Eton College, and afterwards of the free chapel of Windsor, in the reign of Queen Elizabeth. In the year 1586, at the same time with Bull, he was admitted to the degree of bachelor of music at Oxford, and, about forty years afterwards, to that of doctor. He died in 1630. Mundy was an able performer on the organ and virginal, as is manifested by several of his compositions for those instruments, preserved in Queen Elizabeth's virginal book; and among the rest, by a fantasia, by which he endeavors to convey an idea of fair weather, lightning, thunder, calm weather, and a fair day. In this attempt he has failed; it was not for want of hand, as the passages are such as seem to imply great command of the instrument. He composed several madrigals for five voices, which were printed in the "Triumphs of Oriana." He was likewise author of a work, published in 1594, entitled "Songs and Psalmes, composed into three, four, and five Parts, for the use and delight of all such as either love or learne Musicke." "Some of these," says Dr. Burney, "are considerably above mediocrity in harmony and design. Indeed, I think I can discover more air in some of his movements than is to be found in those of any of his contemporary musicians of the second class."

MUNDY, WILLIAM, was a composer of several church services and anthems, the words of which are to be seen in Clifford's "Collection of Divine Services and Anthems, usually sung in Cathedrals." He was the son of John Mundy, though a composer so early as the year 1591. According to Wood, he was not a graduate of either of the universities. His name appeared to several of the anthems in Barnard's collection; but it has been placed by mistake to one, as Dr. Alrich has taken the pains to detect, "O God, the Maker of all things," which is, in fact, the composition of King Henry VIII.

MÜNTZBERGER, J., a violoncellist, resident at Paris, has made himself known by the following published works: "*Premier Concerto à Vc. Princip.*," &c., Paris, 1800; "*Trois Sonat. pour Vc. et B.*," Op. 2; "*Trois Duos pour deux Vc.*," Op. 5; "*3 Dergl.*," Op. 6, 1802; "*Second Concert. pour Vc.*," Op. 34, 1803; "*Gr. Trio p. Vc., Violon, et B. und Gr. Sonate p. le Vc. et B.*," Op. 38, Paris, 1804.

MUSÆUS, according to Plato and Diodorus Siculus, was an Athenian, the son of Orpheus, and chief of the Eleusinian mysteries, instituted in Greece in honor of Ceres; or, according to others, he was only the disciple of Orpheus; but from the great resemblance which there was between his character and talents and those of his master, by giving a stronger outline to the figure, he was called his son, as those were styled the children of Apollo who cultivated the arts of which he was the titular god. Musæus is allowed to have been one of the first poets who versified the oracles. He is placed in the Arundelian marbles, epoch fifteen, one thousand four hundred and twenty-six years before Christ, at which time his hymns are there said to have been received in the celebration of the Eleusinian mysteries.

MUSARS. The name given to certain itinerant musicians who performed on the *musette*, and were formerly very numerous in most countries in Europe.

MUSARD, FRANÇOIS HENRI, a celebrated composer of dance music, has been styled the French Strauss and Lanner. He lives at Paris, where he has a large orchestra of his own, with which he gives "promenade concerts," being the predecessor of Jullien in that kind of business. He also receives incredibly large sums for playing at balls.

MUS. BAC. (L.) The abbreviation of *bachelor in music.* (See that term.) At Oxford, the applicant for this degree must compose a piece for voices in five parts at least, with instrumental accompaniments for a small band. The professor's fee for examining the composition is one guinea; and to insure that the composition is really the production of the candidate for the bachelor's degree, a certificate, signed by three or more persons of repute, is required, that the candidate has studied both the theory and practice of music for a period of at least seven years. At Cambridge, for the doctor's degree, the composition must be for eight voices, or in eight parts, with accompaniment for an orchestra.

MUSCHIETTI. A sopranist at the grand Italian opera in Berlin, in the years 1792 and 1793. Having rendered himself suspected of French revolutionary intentions, he suddenly received his dismissal, so that he was obliged to leave Berlin in 1793; but he received from the royal clemency his salary up to the end of his engagement.

MUS. DOC. (L.) The abbreviation of *doctor in music.*

MUSE. (L. *musa.*) The name originally given to the muzzle or tube of the bagpipe.

MUSETTE. The name of an air generally written in common time, and the character of which is always soft and sweet. From the style of this air, dances were formerly invented of a similar cast, and which were also called *musettes.* *Musette* was also the name formerly given to a

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small kind of bagpipe much used in most countries of Europe, the performers on which were called musars. See MUSARS.

MUSIC. One of the seven liberal arts. A science which teaches the properties, dependences, and relations of melodious sounds; or the art of producing harmony and melody by the due combination and arrangement of those sounds. This science, when employed in searching the principles of this combination and succession, and the causes of the pleasure we receive from them, becomes very profound, and demands much patience, sagacity, and depth of thinking. It is generally supposed that the word *music* is derived from *musa*, because it is believed that the invention of this art is to be attributed to the Muses; but Diodorus derives it from an Egyptian name, intimating that music was first established as a science in Egypt, after the deluge, and that the first idea of musical sound was received from that produced by the reeds growing on the banks of the Nile, by the wind blowing into them. Others again imagine that the first ideas of music were received from the warbling of birds. However this may really have been, it appears at least equally rational to attribute its origin to mankind, since musical intonation, in the infancy of language, must often have been the natural result of passionate feeling; and since, also, we find, that wherever there is speech, there is song. Of all arts, music is the most natural to man; and it is fair to infer that each nation, even at an early period of its history, must have possessed it to a certain extent, differing only from that of other lands, according to climate and other circumstances. Man is an instrument of music; his every thought is expressed by tones. Fear, anger, joy, desire, have each a peculiar tone, understood by all human beings, and comprehended by the brute. Man exercises this power in the various avocations of life; he uses it to heighten a certain feeling of excitement, or to allay the fury of his antagonist. Before the introduction of letters music was; indeed, it came forth from chaos with the spirit of God, and moved upon the face of the waters; the very motion of the earth, while it was "without form and void," was musical; and as darkness rested upon it, the voice of Jehovah broke the awful stillness, and made the earth musical with created light. All nature then, as now and forever, was full of music. There is music in the hum of the industrious bee, as it wantons from flower to flower — music so sweet and harmonious, that it seems, as it were, the lullaby to the thousand meaner insects whose couches are made among the roses over which the bee rules with unbounded sway. There is music in the grove — strains of sweetest melody from a thousand tuneful throats. There is music in the breeze at eventide, as it passes, Æolian-like, over the face of the earth — in the loud roar of the storm, as it swells up and mingles with the louder notes of the sky breathed forth in thunder — in the ocean's moan — fearful music. It comes upon the soul like a ripple of evil on the lake of mind, stirring up fear which, while it frights and appalls, subdues and conquers. The music of the mighty deep is the mysterious workings of Deity; like the harp touched by fairy fingers, we listen and gaze on the mighty instrument, breathing its wild melody, while no visible hand calls it forth.

There is music in the gentle stream, as it meanders, murmuring, along through wood and wild. There is music in the mountain torrent, as it rushes down the steep; harsh and unharmonious as it is, there are inducements to linger near and revel in its sounds, and as they die away, and melt, as it were, in the distance, leave a delicious feeling on the soul, which accompanies the recollection to render it even more pleasing. There is music in the air! myriads of unseen minstrels tune their varied instruments, and fill all space with heavenly sounds. Romance, in its wildest dreams, never conceived any thing half so mysterious as this — the reality surpasses the imagery. The tongue cannot express the music of the air — man is lost in the bare contemplation of it. Who can write the language of Deity? who paint his glory? who criticize his poetry? Earth his music-stand! the elements and their creatures his instruments!

The word *music* was not always confined to the very limited signification which it now possesses. It originally embraced the entire circle of sciences, as well as elegant arts, comprehending every thing which was poetically considered to emanate from the influence of the Nine Muses, and ranging from the language and accomplishments of Parnassus, through all the varieties and departments of Hellenic learning. The ancient writers on this science differ greatly as to its object and extent. In general, they gave it a much wider latitude than it has since obtained. Under the name of music the ancients comprehended the melodious union of voices and instruments, as we do, and they also included the dance, the arts of gesture, poetry, and all sciences. Hermes defines music to be the general knowledge of order; which was also the doctrine of Plato, who taught that every thing in the universe was music.

Music, however, properly so called, only concerns the due regulation and proportion of sounds; and is divided into two parts — the theoretical and the practical. Theoretical music comprehends the knowledge of harmony and modulation; and the laws of that successive arrangement of sounds by which air, or melody, is produced. Practical music is the art of bringing this knowledge, and those laws, into operation, by actually disposing of the sounds, both in combination and succession, so as to produce the desired effect; and this is the art of composition; but practical music may, in fact, be said to extend still farther, and to include, not only the production of melodious and harmonious composition, but also its performance; and to such a facility in execution, and nicety of expression, has this department of practical music arrived at the present day, that its professors, speaking in the aggregate, hold a respectable rank in the general list of artists, and are highly, as well as deservedly, esteemed by all lovers and patrons of musical taste and ingenuity. At the present day we usually speak of music with reference to its mechanical character, in which sense it consists of melody, or the proper succession of single sounds, and harmony, or the proper combination of simultaneous sounds.

The first instruments of music were of the

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stringed order, undoubtedly, and such are spoken of before the deluge. About 550 years after the deluge, or 1800 before Christ, both vocal and instrumental music are spoken of as things in common use. It is not denied that the earlier attempts at song were so limited in design and so feeble in imagination as to excuse the application in our time of the term *barbarous* to the music of the days of Moses and Miriam, and even to the sounds which accompanied the inspired language of the poet king. Music was then in its infancy. The rude instruments which Tubal Cain invented, and which in after ages were improved, but still left rude, were circumscribed in their compass, and harsh in their tones, although reason teaches that they must have been what is technically termed *true* in their mechanical formation. According to the compass of these rough productions, the multitude restrained their compositions. Instruments were considered necessary to give effect to song; but as these auxiliaries could not express all the sounds of which the voice was capable, it was thought requisite that the voice should be made subservient to the instruments. The more extensive compass of the voice excited admiration, and stimulated the desire for imitation. Thus the voice was the means of improving the mechanical expression of sound; and as instrumental mechanism progressed, the human voice became liberated from the restrictions which former ignorance had imposed upon it, and a freer course was afforded to its capabilities in obedience to the eccentricities of the imagination.

Every nation has always had, as it now has, its own peculiar and distinctive style of expressing emotion through the agency of the voice. Barbarous as the first developments of musical ability may have been, they nevertheless expressed the peculiar and characteristic feeling of the people who employed them. With one nation the style was melancholy, with another pensive, with another light, and with a fourth lively. Some delighted to denote their ideas in the junction of lengthened and monotonous sounds, expressive of grief; others in short changing accents of carelessness or indifference; and others in the deep, measured sounds of martial melody. These distinctions still exist in so marked a degree among different people as to entitle them to the appellation of national musical characteristics.

The first traces of music are to be found in Egypt, where musical instruments capable of much variety and expression existed at a time when other nations were in an uncivilized state. A positive proof of this is drawn from the figure of an instrument represented on an obelisk, erected by Sesostris, at Heliopolis. This instrument, by means of its neck, was capable, with only two strings, if tuned fourths, of furnishing that series of sounds called by the ancients a heptachord; and if tuned fifths, of producing an octave. Now, as Moses was skilled in all the learning of the Egyptians, it is probable that the Israelites, who interwove music in all their religious ceremonies, borrowed much from that people. Transferring mere sound from the mind to paper, without the assistance of any intermediate articulation, is a wonder only equalled by the act of writing words. The master mind which first conceived the possibility of recording his thoughts on and in a few parallel lines, by means of dots and scratches, was one who will have as great fame as Cadmus.

The following paragraphs are from an address by S. Jennison, Jr., which appeared in Dwight's "Journal of Music," vol. i. for 1852: —

"He who investigates the history of music cannot fail to be struck with the fact that it is, or at least has hitherto been, an eminently progressive art, and that its greatest developments have been of comparatively very recent date. That which we now denominate music is the result of the successive labors of several generations. Every period of ten years introduces some forms or tunes of melody peculiar to itself, and which generally grow out of date before that period expires. Sufficient, however, has been to each generation, and to each people, its own music, however rude the same may be deemed by us. Every individual becomes conscious, from time to time, of progress made in the capacity to appreciate music. Do we not, perhaps, each remember a time when the various means which science employs to give a zest to the combinations of harmony, when suspensions, syncopations, and unresolved dissonances were an abomination, were what the Italians were wont to call *scelerata* — *accursed* — to the, as yet, uncultivated ear?

"As the individual, so the world has passed through many rude, unfashioned days; and the history of music, while it abounds with examples of wholly or partially barbarous practices and modes of composition and execution, in which men have at some time found satisfaction and taken delight, is not deficient in anecdotes corroborating the suggestions of each one's experience, that, to the untrained ear, the sweetest harmony, whose touches now (to reverse the exquisite words of Lorenzo) become soft stillness and the night, may be intolerable jargon. The terror and affright with which the fierce Algerine recoiled, when he beheld pointed at him the awful bell of a huge bass horn in the hands of the French musician whom he was on the point of running through with his lance, may serve to symbolize, though somewhat extravagantly, the shudder and dislike (and it is a curious psychological fact) which the Arab is said to have experienced upon listening to the rich and copious harmonies of one of the French regimental bands which accompanied Napoleon's expedition into Egypt.

"Until five hundred years ago, no compositions for four parts had ever appeared. Counterpoint did not exist. The makers of melody, the *trouvères*, or finders, were a distinct class from the harmonists. The barbarism of successive fifths was of frequent occurrence.

"In another century, counterpoint having arisen, harmony has made surprising progress. In that period was invented the canon, the first form of the round and fugue; and rests were first introduced, particularly in the tenor, which was so called from its *holding*, or sustaining, the melody; female or soprano voice being then wholly unknown.

"The invention of printing music with movable types did not occur until the beginning of the succeeding, the sixteenth century. In this period arose those celebrated discussions and controversies concerning the fundamental principles of

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music. Disputes ran high about the diatonic division of the scale, and the mathematical relations of sounds were widely explored. 'Every mathematician,' says M. Fétis, 'thought himself born to be a musician.' The happy result of all this was the discovery, by Zarlino, of *temperament*, the proper method of tuning the clavichord. Towards the close of that century, music was written to be sung by as many even as nine choirs at once. In the mean time, melody was lost sight of. No attention was paid to the sense of words; every thing was written in fugue; and the absurdity and pedantry which prevailed in the scholastic disputations were scarcely less conspicuous in the composer's counterpoint.

"Between 1550 and 1600, instruments were first introduced into the church to play the part sung by the voice. Just before the close of that century, in 1594, occurred that memorable event which infused into music a new life, when was brought upon the stage the precursor of the long line of musical drama, 'The Death of Eurydice!'

"About this period, too, creeps in the 'audacious innovation,' as it was esteemed, 'of the use of the *sensible note*,' so called. Monteverde dares to place together the fourth, fifth, and seventh; a collocation which leads the mind to the ensuing chord, and which at once gave rise to genuine and regular modulation. The distinction between the major and minor modes was then also marked out.

"Arriving at the commencement of the seventeenth century, we find music beginning to acquire more lightness and buoyancy, and new combinations and varieties of measure produced. Then it was that the Neapolitan school became celebrated under Leo, Durante, Porpora, Scarlatti, by whom and their successors were originated nearly all the ordinary forms of music, airs with variations, rondeaux, the aria with chorus, scenas, trios, quartets, and finales. It was not until this so late period that thorough or continued bass, signifying a bass running *throughout* the music, began to be used, becoming the peculiar labor of the organist's left hand. At this period, we should not omit to mention, were produced those difficult organ compositions which, even now, challenge the skill of the most expert performers on that instrument. Down to this period, the gamut, notwithstanding Monteverde's discovery, was still limited to six notes. No writer treated of the gamut of seven notes until one Lambert, in 1680.

"At the close of the seventeenth and beginning of the eighteenth centuries, oratorios had begun to acquire importance; and about the same time, Gasparini, the predecessor of Scarlatti, Cordicelli, and Clementi, first formed the principles of fingering the harpsichord.

"Towards the middle of the last century, the trio and quartet have received great improvement, and the symphony takes its origin: at first composed for four violin parts, viola, and bass; afterwards extended to admit the wind instruments, and now brought to the highest perfection by the successive labors of Martini, Haydn, Mozart, and Beethoven, who are thought by some to have occupied the ground so completely as to render it not merely hazardous, but presumptuous, for any to attempt to follow them into this, their peculiar territory; a criticism, however, of which, vast as their works are, another fifty years may, perhaps, have developed the mistake.

"Only a hundred years have elapsed, since, in France, a hitherto unregarded country, the Italian composers, Leo and Durante, found admirers. The struggle of their successor, Lulli, with the old French composer Rameau, which ended in the Italian being compelled to quit the field, was followed by the entire reform of the grand opera by Gluck; the history of whose yet more violent struggles for superiority with Piccini, forms one of the most curious chapters in the annals of the art.

"In speaking of music we are constantly reminded that we can say but little of American music, for hitherto we have had no music. It shall not ever be so, however! I cannot and will not believe but that, from beneath this thrift, this utilitarianism, this cunning, there will yet force its way to the light this flower, — Art, in all its varieties; that Germany, and France, and Italy, all resplendent as *she* is, shall not be forever monopolists of all that is glorious and divine, and America be repellent forever: I cannot bring myself to believe that a land so fruitful of statesmen, orators, and men of science, and no longer deficient in historian, poet, painter, and sculptor, shall be forever destitute of the great musician. Only he will not derive his inspiration and nurture from the unmeaning publications of which our day and our country are so prolific; with which the love of pecuniary profit, or the desire to gratify a fleeting fashion, have inundated us.

"America can already boast of her manufacturers of instruments, if not of her instrumental performers; and if within the past fifty years no fundamentally new modes of producing sound have been discovered, there have appeared such multitudes of new combinations of the old, in a variety of instruments, for which names must be obtained, that the inventors have been put to all imaginable shifts to find suitable appellatives.

"What numberless compounds of classic words that could be pressed into the service of music! With Melodeon, Harmonica, and Seraphina, all are familiar. But how shall one venture to enumerate *Harmonium*, *Orchestrion*, *Celestina*, *Baruchordon*, *Euphon*, *Plectro-euphon*, and *Polyplectron*, *Ædophone*, *Concertina*, *Glycibaritono*, *Eumelia*, *Æol-harmonica*, *Eoline*, and *Eolodion*; *Aerophone*, *Terpodion*, *Kalipthongon*, and the like, which by no means complete the list of those produced within, or nearly within, the half century?

"What may be the final result of the tendency to combine the properties of various instruments, a tendency more familiarly illustrated in the 'attachments,' so called, to the piano-forte, æolian, dolce campana, &c., we cannot pretend to foresee. Questionable as the success of these experiments may still be deemed, it is probable that, after the prejudices which usually attend upon the introduction of novelties are laid aside, large additions to the resources of harmony may be eventually acknowledged."

MUSIC, AERIAL. Music supposed to be produced by aerial beings, or by the power of enchantment.

MUSIC MASTER. A musician who teaches the principles of the harmonic science, or the art of musical performance.

MUSIC ROOM. A room appropriated to, and

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reserved for, the rehearsal and performance of music.

MUSICA MENSURABILIS. (L.) Measured music. Music in *parts* of dissimilar motion.

MUSICAL CONVENTIONS. These annual gatherings of choristers and music teachers, of late so common in New England and other parts of the United States, originated in New Hampshire. In 1829, the idea of holding musical conventions was suggested to the members of the New Hampshire Central Musical Society, at Goffstown, and the first was appointed to be holden at Concord in September. It was a two days meeting, and was conducted by Henry Eaton Moore. In 1830 a similar meeting was held at Pembroke, closing with a concert; and in 1831 the third musical convention was held at Goffstown. These were all under the lead of Mr. Moore. Soon after a three days' convention was called and holden at Haverhill. In 1836 a convention was holden in Boston, by the Boston Academy of Music, under the direction of Messrs. Lowell Mason and George James Webb. The first class afforded such encouragement as to lead to the appointment of another the following year, which was attended by a much larger number of teachers. This class gave increasing proof of the utility of the plan, and led to the appointment of a third. The attendance at the third class was so much increased, that a fourth was appointed, and the thing began to assume the appearance of an annual festival, which was looked for with increasing interest. After a few years the interest thus awakened gave rise to other conventions, held at the same time, and in the same city, under other auspices. The *original* class, however, suffering neither in numbers nor interest on account of the other conventions, annually increased, and the fourteenth annual meeting of the regular American Convention and Teachers' Class, held by Messrs. Mason and Webb, at Boston, in October, 1849, was more numerously attended than any of its predecessors, more than one thousand persons being in attendance.

In August, 1847, the first *convention of composers and teachers* was held at Leipsic. It had its rise in the mind of Franz Brendel, editor of a musical paper there, who tried to bring about a meeting of music teachers, for discussion and action with respect to various abuses of the day. Through his exertions a committee was formed, and an invitation was extended, not only to teachers, but to composers, organists, and strong friends of the cause. In consequence of this call, about one hundred and twenty persons, either professors in music seminaries, music directors, organists, members of orchestras, teachers of singing, piano, &c., or amateurs of high standing, came together, among whom were Moscheles, Fr. Schneider, and many others of the first rank in their country and the world. Thus originated teachers' conventions.

MUSICAL DICTIONARY. A book containing explanations of musical terms, and words relating to music, arranged in alphabetical order.

MUSICA FICTA, or MUSICA COLORATA. (L.) The name given by Francinus and other musical writers to the first deviations from the old ecclesiastical modes; which were so rigidly confined to the diatonic scale as to admit of no other semitones than those from E to F, A to B flat, and B natural to C. These three semitones continued to be so scrupulously adhered to, that it was not till the beginning of the eighteenth century that *musica ficta*, or music in the *transposed keys*, as they are still frequently called, received a general adoption.

MUSICAL GLASSES. Drinking glasses so tuned in regard to each other, that a wet finger being passed round their brims, they produce the notes of the diatonic scale, and are capable of yielding the successive sounds of regular tunes or melodies. See articles GLASSES, MUSICAL; and FRANKLIN, BENJAMIN.

MUSICAL SCIENCE. Musical knowledge; an acquaintance with the laws of harmonical relations.

MUSICAL SOUNDS. It is a curious fact in the history of sound, that the loudest noises always perish on the spot where they are produced, whereas musical notes will be heard at a great distance. Thus, if we approach within a mile or two of a town or village in which a fair is held, we may hear very faintly the clamor of the multitude, but more distinctly the drums and other musical instruments which are played for their amusement. If a Cremona violin, a real Amati, be played by the side of a common fiddle, the latter will sound much the louder of the two; but the sweet, brilliant tone of the Amati will be heard at a distance the other cannot reach. Dr. Young, on the authority of Derham, states that at Gibraltar the human voice may be heard at the distance of ten miles. It is a well-known fact that the human voice can be heard at a greater distance than that of any other animal. Thus, when the cottager in the woods, or in the open plain, wishes to call her husband, who is working at a distance, she does not shout, but pitches her voice to a musical key, and by that means reaches the ear. The roar of the largest lion could not penetrate so far. "This property of music in the human voice," says the author, "is strikingly shown in the cathedrals abroad. Here the mass is performed entirely by musical sounds, and becomes audible to every devotee, however placed in the remotest part of the church; whereas, if the sound had been read, it would not have travelled beyond the precincts of the choir." Those orators who are heard in large assemblies most distinctly, and at the greatest distance, are those who, by moulding the voice, can render it more musical. Loud speakers are seldom heard to advantage.

Burke's voice is said to have been a lofty cry, which tended as much as the formality of his discourse, in the House of Commons, to send the members to their dinner. Chatham's lowest whisper was distinctly heard. His middle tones were sweet, rich, and beautifully varied, says a writer describing the orator: "when he raised his voice to a high pitch, the house was filled and the effect was awful, except when he wished to cheer or animate — and then he had spirit-stirring notes, which were perfectly irresistible." The terrible, however, was his peculiar power. Then the house sank before him: still he was

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dignified, and wonderful as was his eloquence, it was attended with this important effect, that it possessed every one with the conviction that there was something in him that was finer than his words; that the man was greater than the orator.

MUSICAL FESTIVALS. Within a few years, or since 1816, *musical festivals* have spread over the world. In the year 1786 a great musical jubilee was celebrated in London, in commemoration of the illustrious Handel. The number of instrumental performers who assisted on the occasion was greater than had ever been known on a similar occasion, the whole number of performers being *six hundred and seven*, viz.: —

106	Violins,	18	Double Basses,
28	Violas,	12	Trumpets,
26	Oboes,	12	Horns,
6	Flutes,	6	Trombones,
28	Violoncellos,	4	Drums,
28	Bassoons,	68	Cantos, } Chorus.
1	Double Bassoon,	60	Altos, } Chorus.
2	Serpents,	100	Tenors, } Chorus.
		102	Basses. } Chorus.
	Total,	607	

The grandeur and sublimity of the music, it is said, was never before equalled in Great Britain. The example of England was early followed, first by Switzerland, next by Germany in 1804, and again, after an interval of six years, on a larger scale, in 1810. The wars of Napoleon put an end to them on the continent until the year 1816; at which time in Hamburg the custom was revived, rapidly becoming general throughout Germany, where the festivals were held often under the auspices of the celebrated academies, as the St. Thomas School, the seminary of Bach. One of these great gatherings was held at the Hague in 1834, in 1836 at Amsterdam. The first in Italy took place at Bergamo in 1835; in France at Strasburg in 1836; in Russia in the same year at Riga. Those of England have been perhaps most conspicuous, where the cities of York, Birmingham, Manchester, Worcester, &c., have frequently witnessed immense concourses of the lovers of thousand-voiced harmony. The Germans of New York, Philadelphia, and Baltimore, do not suffer to die in this country, and in our day, the recollection of the *réunions* of the "*Liederkränze*," "*Liederbunde*," and other "*Musikalische Gesellschafte*" of the fatherland.

MUSICIAN. One who understands the science of music, or who sings, or performs some instrument, according to the rules of art. There are three kinds of musicians: the *speculative musician*, or musical *author*, strictly so called, who contemplates, and writes on the laws of sound and harmony; the *practical theorist*, or composer, who produces music written agreeably to those laws; and the *performer*, who, with his voice, or instrument, executes the music when written. Distinct as are these provinces, they are, sometimes, all embraced by the same individual, and with a success which evinces the affinity between speculative knowledge, practical invention, and vocal or manual execution.

MUSIC OF THE SPHERES. That harmony supposed by the ancients to result from the orderly motion of the heavenly bodies.

MUSIGNY, MADAME DE, a pupil of the celebrated Krumpholz on the harp, lived about the year 1788, at Paris, and published there, "6 *Romances d'Estelle, avec Acc. de Harpe ou Piano*," Paris.

MUSSINI, NICOLO, a tenor singer, violinist, guitarist, and vocal and instrumental composer, was born in Italy. He was in England about the year 1792, after which he proceeded to Hanover, and finally, we believe, settled at Berlin, where he was appointed tenor singer at the Grand Opera. His wife was also a good singer.

MUSURGUS. (L.) The Greeks called every musician, whether singer, player, or composer, musurgos.

MUTATION. A term in the ancient Greek music, the definitions of which, as given by Bacchius, Aristides, Quintilian, and Martianus, are somewhat obscure; but from which, however, we may collect, that the mutations of the Greeks were reducible to five principal kinds: First, a mutation, in the genus; as when the air passed from the diatonic to the chromatic, or to the enharmonic, and reciprocally. Secondly, in the *system*; as when the modulation united two disjoint tetrachords, or separated two conjoint. Thirdly, in the *mode*; as in passing from the Dorian to the Phrygian, or to the Lydian, &c., and reciprocally. Fourthly, in the *rhythmus*; as in passing from quick to slow, or from one measure to another. Fifthly, and lastly, in the *melopœia*; as in breaking from a solemn, serious, or magnificent strain, into a lively, gay, and animating air.

MUTE. A little utensil made of brass, box, or ivory, and so formed that it can be fixed in an erect position on the bridge of a violin, the tone of which it so deadens, or softens, that it can scarcely be heard in an adjoining room. *Mutes*, in language, are opposed to vocal or vowel sounds. They have no vocal tone, and their office is merely to act as stops or joints in the structure of language; similar to the tongue in flute playing, marking and dividing the notes. They consist of the following letters: C, F, H, R, Q, P, S, T, Th, and Sh, and the double mute X. The Scotch have another mute, *ch*, executed by forcing the breath through a narrow chink, formed by the root of the tongue and the back part of the palate.

MYLIUS, ANDREAS, a celebrated singer at Schwerin, flourished there in the beginning of the sixteenth century. His brother Nicol Mylius, died in 1653 at Meissen.

MYLIUS, WOLFGANG MICHAEL, chapelmaster to the Duke of Saxe-Gotha, owed his musical attainments to the rudimental instruction of Christoph Bernhardi. About the year 1700, he was invited to the situation of singer at Richberg. He died in 1712, or 1713, at Gotha, and left, for those times, a very good musical school book, entitled "*Rudimenta Musices*;" the date of it is 1685.

MYSLIWECZEK, JOSEPH. See MISLIWECZEK.

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NACAIRE. A kind of brazen drum formerly much used in France and Italy. It is called, by the Italians, *nacara* and *nacarre*, to imply the castanets, or hollow shells, sometimes used in accompanying dances.

NACHDRUCK. (G.) Emphasis, accent.

NACHSPIEL. (G.) A postlude, or piece played after some other.

NACHTENHOEFER, GASPARD FRIEDRICH, born at Halle in 1624, was graduated doctor at Leipsic in 1647, and was afterwards subcensor at Coburg, where he died in 1686. He was the author and composer of many German Protestant canticles.

NÄCHSTVERWANDTE TÖNE. (G.) Nearest relative keys.

NADERMAN, F. J. A celebrated harpist, and composer for his instrument, born at Paris in the year 1779. He has published many sonatas, duos, concertos, and capricci for the harp. Amongst these we can name "*Fantaisie*," Op. 52, Paris; "*Fantaisie*," Op. 55, Paris; "*Fantaisie*," Op. 58, Paris; "Duets for Harp and Piano," Op. 41, Paris; "Trio for Harp, Horn, and Violoncello, or Violin, or Tenor, or as a Duet for Pianoforte and Harp;" "Three Duets for Harp and Piano," Op. 51; and "Trio for Three Harps, or Two Harps and Piano," Op. 57.

NADERMAN, HENRI, brother to the preceding, was also a performer on the harp. He published at Paris, in the year 1807, the air "*Il est trop tard*," with variations for the harp.

NAGEL, JOHANN. Clerk at the cathedral, and fourth master at the gymnasium at Halle. Born in 1759. He entered on the above offices in 1783, and in 1790 edited, at Halle, a periodical work entitled "*Musikalische Monatschrift. Erstes Quartal*," Halle, 1790. One page of the single sheet forming this periodical contained easy and familiar instructions for playing the piano-forte, and the remaining three pages were filled up with light and pleasant tunes for that instrument. The instructions were from his own pen; but having been afflicted, during the publication, with a severe and tedious illness, (which at length terminated in his death in 1791,) the publisher so altered the plan of the work, that, instead of giving the instructions, as before, in single sheets, he printed them separate, with the author's name, under the title of "*Kurze Anweisung zum Klavierspielen, für Lehrer und Lernende*," Halle, 1791.

NÄGELI, HANS GEORG, a composer and music publisher at Zurich, was by birth a Swiss. He opened, in 1792, a music warehouse and musical library in the above town, but the war that soon followed ruined his business; which, however, he recommenced about the year 1800, when he began to publish, in parts, a choice collection of the music of Sebastian Bach, Handel, Frescobaldi, and other classical masters. In 1803 he also embarked in the periodical publication of another work, under the title of "*Repertoire des Clavécinistes*," which contained the choicest productions of science for the harpsichord, chiefly in the Clementi school. Of this publication three numbers, consisting of from ten to twelve folio sheets each, appeared the same year. He first gave Clementi's solos, and then commenced on those by his successors, Cramer, Dussek, Steibelt, Beethoven, Asioli, Haack, Reicha, Weisse, and others. "Whether," says Gerber, "Nageli be the man from whom the public may expect such a selection, in these two important and difficult branches of the science, as will completely answer the purpose, is a question best to be decided by an article of his in the fifth year of the Leipsic 'Musical Gazette,' where he inserted (pp. 225 and 265) a profound critique, headed 'Essay to form Rules for musical Reviewers.'" Notwithstanding the decided predilection he therein evinces for the solemn and elaborate, his popular muse, or happy talent for ballad composition, is otherwise well known. Indeed, who can doubt it that recollects his "Life let us cherish," so much sung, played, and danced all over Germany. How happy must such a composer feel, could he enjoy, through the remainder of his life, but a thousandth part of the harmless pleasure he has diffused by this one song amongst his fellow-creatures! Of his compositions we can name "Life let us cherish," a convivial song, with accompaniments of harp and harpsichord, Zurich, 1794; "Songs, with Accompaniments on the Piano-forte, First Collection," Zurich, 1795; "Second Collection," Zurich, 1795; "Third Collection," Zurich, 1799; "*Teutonia*," consisting of roundelays and choruses, in six numbers folio, Zurich, 1808, arranged for the piano-forte, and the vocal parts printed separately. "In the composition of these lively and pleasing roundelays," continues Gerber, "science, taste, and fancy are so joined to familiar harmony, as to prove the most charitable boon that could be bestowed on suffering Germany. O that there were but in every town three or four amateurs of both sexes sufficiently clever to execute them correctly! How many a happy hour, how many a delightful evening, would thus be passed! and from how many a gloomy thought would the singers relieve both themselves and surrounding friends!" "Twelve Toccatas for the Harpsichord," Zurich, 1807. Nägeli's songs have been translated, and made widely popular in France, Italy, England, Sweden, and Denmark, indeed wherever European culture has penetrated. Many of them have been introduced, by Mr. Lowell Mason, into the school song books in New England. Nägeli founded a great singing school in Zurich, which spread the blessing of a richer musical culture throughout Switzerland. After this he wrote several vocal schools for all sorts of choirs, and in 1812, an elementary work on singing on the Pestalozzian system. He was one of the principal founders of the Swiss musical league or union, which set the first example on the conti-

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nent of great musical festivals. He died at Zurich on the 26th of December, 1836.

NAINVÍLLE. A French singer of eminence at the Comic Opera in Paris, between the years 1768 and 1790.

NAKED. A term significantly applied, by modern theorists, to *fourths*, *fifths*, and other chords, when unaccompanied.

NAKOKUS. The name of an instrument much used by the Egyptians in their Coptic churches, and in their religious processions, and consisting of two brass plates suspended by strings, and struck together, by way of beating time.

NALDI, SEBASTIANO, a celebrated Italian buffo singer, performed during many seasons at the King's Theatre, in the early part of the eighteenth century. He was considered the best *buffo caricato* that ever appeared in London. His most celebrated character was the Fanatico in the opera of "*Il Fanatico per la Musica.*" He quitted England for Paris about the year 1819; shortly after which he met with his death in that metropolis, by the bursting in his chamber of a portable steam apparatus for cooking.

NALDI, MLLE., daughter to the preceding, was an excellent singer, and was engaged, in the seasons of 1822 and 1823, at the Italian opera at Paris.

NALDINO, SANTI, a Roman monk, was a singer in the Pontifical Chapel there, about the year 1617. He published many motets. His death took place in 1666.

NANINI, GIOVANNI MARIA, a fellow-student, under Rinaldo del Mell, with Palestrina, was a native of Vallevano, and, in 1577, was appointed a tenor singer in the Pontifical Chapel, where many of his compositions were preserved. He afterwards became chapel-master of the Church of St. Maria Maggiore, in which office he probably succeeded Palestrina. There are extant some fine madrigals of his composition, and two manuscript treatises of music; the one entitled "*Centocinquanta Sette Contrapunti e Canoni à 2, 3, 4, 5, 6, 7, 8, 11 voci sopra del Canto Fermo intitolato la Base di Costanzo Festa;*" and the other, "*Trattato di Contrapunto con la Regola per far Contrapunto.*" This latter treatise is the joint work of G. M. Nanini and his younger brother, Bernardino. He died in 1607.

NANINI, BERNARDINO, a younger brother of the preceding, was distinguished as a surprising genius, and as having improved the practice of music by the introduction of a new and original style. There is, however, nothing extant of his composition, except a work, printed at Rome in 1620, entitled "*Salmi à 4 voci per le Domeniche, Solennità della Madonna et Apostoli con doi Magnificat, uno à 4 e l' altro à 8 voci.*"

NANNINI, LIVIA, called LA POLACCHINA. A very celebrated singer about the year 1700, in the service of the court of Mantua.

NANNO. An ancient Greek flutist and poet, especially known by the poem that Mimnermus wrote in his honor, B. C. 600.

NANTERNI, ORATIO, was born at Milan, where he held for many years, towards the close of the sixteenth century, the office of leader of the band at the Church of St. Celso. Picinelli, in his "*Ateneo dei Litterati Milanesi,*" says, "Milan may be proud of having produced, amongst its curiosities and objects of admiration in music, Oratio Nanterni. His compositions are characterized by great depth of science. His music was said to be meat and drink to those who heard it, (*pasceva gli uditore.*) He played, also, with infinite sweetness, so that there was not one who did not join in his praise." Moringa, in his "*Nobiltà di Milano,*" 1595, also calls him a delicate and intelligent musician, and highly spoken of. He published several of his works. Some particular specimens occur in "*Bergameno Parnassus Musicus Ferdinand.* 1, 2, 3, 4, *e* 5 *voc.,*" Venice, 1615.

NAPOLEON, ARTHUR, is a native of Oporto, in which city he was born on the 6th of September, 1844. He is the second of a family of six children, and in 1851 lost a younger sister, who was almost his equal in musical talent. At the age of three years he evinced a strong passion for music. His father taught him his notes, the treble and bass clefs; and he rapidly imbibed the rudiments of the art. Before he had reached the age of five years he had appeared in public at the Philharmonic Society of Oporto. At the age of six years his father took him to Lisbon, where he played before the court; soon after which he was made an honorary member of the Philharmonic Societies of Lisbon and Oporto. In 1852 he was taken to Paris, where he played before the court, and was honored with the notice of their imperial majesties; and the little Arthur's success is recorded in the most eulogistic terms, by Hector Berlioz, in the "*Journal des Débats.*" Arthur Napoleon is of a slight, slender frame; but he has a fine, intelligent countenance. His taste and facility in musical composition are highly promising of future excellence. At his piano he is a maestro — away from it, a playful, happy child. He possesses great animal spirits, but can easily be brought to concentrate his ideas on any given subject. He will amuse himself for hours, when left alone, in composing imaginary operas, with chairs and sofa pillows for his company, and himself the conductor and orchestra. He does not study, he only plays at music. It has been said, by a French critic, that "he must have brought from heaven the secrets of musical science, for he has not lived long enough to learn them." In truth, no teaching could give the taste, feeling, and expression which he imparts to Thalberg, Prudent, Herz, and a crowd of other composers, who may come under the magic touch of his little fingers. His execution is natural and artistic. The instrument obeys him. He passes over the most difficult passages gracefully, and he interprets the great masters not only with unerring precision, but with wonderful richness of tone, charm of expression, and warmth of sentiment.

NARDINI, PIETRO, first violinist to the Grand Duke of Tuscany, at Florence, was born at Leghorn in 1725. He was considered as the best pupil of the great Tartini, with whom he long resided at Padua. In 1762 he was engaged, together with several other distinguished musicians, in the service of the Duke of Wurtemburg, and the following year rendered himself very conspicuous among his colleagues by his

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superior performance at the birthday concert of the duke, his master. In 1767 the duke's chapel establishment was considerably reduced, when Nardini returned to Leghorn; and it is from this period he composed most of his works. In 1769 he went to Padua, to revisit Tartini, whom he attended in his last illness with affection truly filial. On his return to Leghorn, the generous offers of the Grand Duke of Tuscany determined him to quit that town and enter the duke's service. Shortly after this, the emperor, Joseph II., was travelling in Italy, and Nardini had the honor of several times performing before him; when the king testified his satisfaction by presenting the musician with a richly-enamelled gold snuff box. In 1783 the President Dupaty was in Italy, and in the twenty-ninth letter of his published tour he thus speaks of the talents of Nardini: "*Ce violon est une voix ou en a une. Il a touché les fibres de mon oreille qui n'avaient jamais frémi. Avec quelle ténuité Nardini divise l'air! avec quelle adresse il exprime le son de toutes les cordes de son instrument! avec quel art, en un mot, il travaille et épure le son!*"

Nardini especially shone in the performance of adagios; and it is said that, on hearing him without seeing the performer, the magic of his bow was such that it sounded to the hearer rather like a human voice than a violin. The style of his sonatas is ably sustained, the ideas are clear, the motive well treated, and the expression natural, though of a serious cast, as was the character of the composer. (See the "Essay on Musical Taste," by J. B. Rangoni, Leghorn, 1790.) Nardini died at Florence in 1796; according to others, in 1793. Among his works we can mention "Six Concertos for the Violin," Op. 1., Amsterdam; "Six Solos for the Violin," Op. 2; "Six Trios for the Flute," London; "Six Solos for the Violin," London; "Six Quatuors for the Violin," Florence, 1782; and "Six Duos."

NARES, JAMES, doctor of music in England, was the brother of Sir James Nares, knight, one of the justices of the court of common pleas. For some time he was organist of the cathedral church of York, where he composed several services and anthems. From hence, on the death of Travers, in 1758, he was promoted to the situation of organist and composer to the Chapel Royal, and succeeded Bernard Gates as the master of the children there. The latter of these situations he resigned about two years previously to his death. The compositions of Dr. Nares were not numerous, and were principally for the church. Two of his anthems, "Behold how good and joyful," and "O Lord my God," are inserted in the second volume of Stevens's "Sacred Music." Dr. Nares was a studious and sound musician, and his writings show him to have been endowed with a very considerable share both of genius and learning in his profession. He died in 1783. As organist of the Chapel Royal, he was succeeded by Dr. Arnold, and as master of the children, by Dr. Ayrton.

NARYSCHKIN, SEMEN KIRILOWICZ, master of the hunting to the Emperor of Russia from the year 1751, first conceived the idea of the hunting music in Russia, which he put in execution with the assistance of Maresch.

NASAL TONE. That tone which is produced when the voice issues, in too great a degree, from the cavities of the nose. In singing, this tone, or *twang*, must be avoided, as the voice is deteriorated by passing through the nostrils.

NASARD, or NASUTUS. A wind instrument formerly in use, so called on account of its thick, reedy, or *nasal* tone. The French apply this term to an antiquated organ stop, which was tuned a twelfth above the diapasons.

NASCIMBENI, STEFFANO, leader of the church at St. Barbara, at Mantua, flourished at the beginning of the seventeenth century. Of his printed works we can mention "*Concerti Ecclesiastici* 12 *voc.*," Venice, 1610; and "*Motetti* 5 *et* 6 *voc.*," Venice, 1616.

NASCO, GIOVANNI, an Italian composer of the sixteenth century, published "*Lamentationes Jeremiæ*," and a "*Passion*," and "*Benedictus à* 4 *voci*," Venice, 1565. There are still "*Canzoni e Madrigali à* 6 *voci*," Venice, 1562, of his composition, extant in the library at Munich.

NASELLI, DOM. DIEGO, a pupil of Perez, composed several operas for the theatres in Italy; not wishing, however, as he belonged to the noble house of Arragon, to be considered the composer of these works, he assumed the name of Egedio Lasnel, which is the anagram of his right name. Of these operas we can only mention "*Attilio Regolo*," given at Palermo in 1748, and "*Demetrio*," represented at Naples, in 1749.

NASI, violinist, and composer for his instrument, flourished about the year 1770, as leader at the theatre Di Fiorentine at Naples. Dr. Burney heard him the same year play some beautiful trios of his own composition.

NASOLINI, SEBASTIANO, a native of Venice, was born about the year 1767. In 1790 he was in London, and brought out the operas of "*Andromaca*," "*La Morte di Cleopatra*," "*Merope*," and "*Mitridate*." The following year he went to Vienna, and produced at the theatre there his "*Teseo*." It would seem that his works met with more encouragement in Germany than in England, and several of his songs became popular at Vienna. He, nevertheless, made but a short stay in that city; for in the *Indice de Spettac. Teatr.* of Milan for the same year, he is mentioned as again composing for the theatres at Trieste and Padua. About the year 1800, being engaged to write for the carnival of Venice, instead of attending to composition, he gave himself up so entirely to debauchery, that he became its victim, and died before the completion of his engagement. Of his works we can further enumerate "*La Nitetti*," op. ser., Trieste, 1788; "*Semiramide*," Padua, 1791; "*L'Ercole al Termodonte, ossia Ippolita Regina delle Amazoni*," Trieste, 1791; "*Eugenia*," Dresden, 1794; "*Il Trionfo di Clelia*," Venice; "*Il Torto Imaginario*," op. buffa, Venice, 1800; and "*L'Incantesimo senza magia*," op. buffa, Venice, 1800.

NATHAN, ISAAC, was born at Canterbury in the year 1792, and being intended by his parents for the Hebrew church, was, at the age of thirteen, placed at Cambridge, under the care of Mr. Lyon, the Hebrew teacher to the university, where he made considerable progress in that

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language, as also in the German and Chaldean. It was only as a relaxation from his severer studies that he was permitted to learn the violin — a circumstance which led to an early display of his innate love for music, and eventually brought about an entire change in the views of his parents. His frankness of disposition and sweetness of voice made him a favorite with his masters and schoolfellows; and so encouraged was he by the praises he received, and the pleasure he felt in the cultivation of his taste for the science, that crotchets and quavers usurped their dominion over his then more legitimate pursuits, and lost in the pleasing mazes of harmony, all his pocket money was laid out in the purchase of music paper, on which he felt anxious to try his talent at composition. Ignorant of the theory, his effusions of fancy were unintelligible to all but himself; and it was not a little singular to see him playing from a group of notes, without any guide as to time, &c., but such as his own ingenuity had furnished him with.

On his return home, his passion for music was so apparent that his relations determined on articling him to Dominico Corri, whose name inspired him with such awe, that his natural diffidence for a short time operated against his pursuits. His timidity, however, wore off, and the embarrassments of Corri, which kept him sometimes long without a lesson, acted as an additional stimulus to his own exertions. In the attic of his father's house was an old harpsichord, considered as useless; and this the young student made the seat of his indefatigable efforts. At this instrument did he regularly place himself by four o'clock in the morning, and so intent was he on application that no inducement would tempt him from it, his provisions often remaining untouched the whole day. Eight months after his apprenticeship commenced with Corri, he composed his first song, called "Infant Love," which was quickly followed by "O, come, Maria," and "The Illiterate Boy." His next production was "The Sorrows of Absence;" from which a trifling dispute arose between him and his master, that, more than any other circumstance, tended to confirm him in his pursuits. Corri had pointed out a passage in the last-named song which he considered a breach of theory, and was so severe on his pupil, that young Nathan was roused to a pitch of confidence which made him contend for the accuracy of the passage objected to; a little argument followed, and the pupil having brought to the recollection of his master certain allowances granted to genius which he had overlooked, he came off victorious — a triumph which has often been mentioned by Nathan as having mainly contributed to the success of his future exertions.

From time to time he produced compositions which would have done credit to more established authors; and as "music is the food of love," it is not very singular that he should at an early age have felt a passion so general in its attack on mortals. He married a young lady of highly respectable connections, and whose literary talent has sent into the world works of no inconsiderable merit.

Possessing the natural feeling for music which we have described, it was not extraordinary that his compositions should keep pace in beauty with the subjects for which he wrote; and the poetry of Lord Byron presenting a field best calculated for the display of his genius, his acquaintance with his lordship's works brought with it the commencement of his acknowledged merit as a musician. His first selection from Lord Byron was those beautiful lines from the "Bride of Abydos," beginning "This rose to calm my brother's cares," which in a few hours was composed and placed in the hands of the engraver. He has since published, from the same poem, "Think not thou'rt what thou appearest," "Ah, were I severed from thy side," and "Bound where thou wilt, my barb." His song from the Giaour, "Yes, love indeed is light from heaven," is one of his happiest efforts; and the "Fair Haide," "My life, I love you," with a variety of other selections from his lordship's poetry, are works of merit. Shortly after his composition of "Night wanes" appeared, Nathan was introduced to Lord Byron, and ever after experienced proofs of his condescending kindness. To dwell on the merit of the Hebrew melodies is unnecessary, as their excellence has been so universally acknowledged.

A circumstance connected with the composition of these melodies deserves mention. Nathan was so totally absorbed in the poetry which relates to the raising of Samuel by the witch of Endor, that, in setting it to music at the house of Mr. Basil Montague, (the chancellor counsellor,) the son of this gentleman, on wishing Nathan good night, said, "I really think it better to depart, Nathan; for you look so wild, that I should soon imagine you Samuel himself." That the subject had entirely chained his mind to a corresponding feeling, appeared the next morning, when Nathan was seized with an alarming aberration of memory, which continued several hours. The subject forms a glee, and must be heard to be properly appreciated. His first theatrical composition was for Kean, "Scarce had the purple gleam of day," which met with enthusiastic applause.

Had Nathan been as great in worldly as in musical science, he must have enjoyed an early and abundant harvest; this, however, was not the case; for naturally benevolent, the treachery of others involved him in embarrassments from which he found it difficult to extricate himself. He was at length compelled to be absent from London, and during a temporary sojournment in the west of England and Wales, made every exertion, though unsuccessfully, to retrieve the losses he had sustained. On his return to London, however, his creditors beset him, and hinting that he ought to make his *voice* available to their demands, he, solely to convince them of his integrity, consented to make a public trial; at the same time, with a feeling which redounded to his honor, offering to secure them a claim on the fruits of his industry should he be successful. He appeared at Covent Garden as Henry Bertram, in "Guy Mannering," and, in the unaccompanied duet, elicited enthusiastic applause; but when accompanied by the band, his want of sufficient power totally deprived him of the advantage which his acknowledged science would otherwise have given him, and a failure was the consequence. Though nothing would be more illiberal and ignorant than to require professors of music to abide a similar trial of their *vocal* capabilities, yet, as this circumstance has been

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sometimes unjustly urged against the vocal talent of Nathan, we subjoin part of a private letter (with which we have been favored) from that gentleman to a friend, in which he adverts to his appearance. "Of all risings and fallings in life," says Nathan, "the falling of the pocket is the most annoying, owing to certain little accompaniments in the form of angry creditors, who set a man thinking. Of two evils, according to custom, I chose the least, not considering 'durance vile,' under the best auspices, as a bed of roses, more particularly when upwards of two hundred miles from those whose tender age and necessities required my exertions; and as desperate cases require desperate remedies, I deemed it prudent to purchase my liberty, by convincing those who had claims on my personal property, that I really did not possess a stentorian power of lungs sufficient to fill Covent Garden Theatre. As a proof that vanity had no hand in the business, I sent Mr. Harris a critique from Canterbury, (*where I had* tried the character proposed for me,) not the most flattering to my *feeble voice*.

"For the Adonis-like state of my appearance I cannot, in honest truth, say much; but I query, with a plaster on his breast, and an unhealed blister on his back, whether even the *Apollo Belvidere* (to whom, I beg it to be understood, I bear not the slightest resemblance) would have looked so attractive as in a whole skin. Dressed and patched for the occasion by my much esteemed medical friend, Mr. Hare, of Argyle Street, I dared my fate, and while I strutted 'my hour on the stage,'—pardon me for most profanely altering the text of Skakspeare,—'the curs snarled at me as I walked along.' Let me disclaim any allusion to those whose condemnation proceeded from an honest expression of opinion; ignorant as they were of the disadvantages under which I labored, I could but anticipate their sentence. I allude only to such who, to serve party or private purposes, came with a premeditated design to crush me."

The popular music in "Sweethearts and Wives," by Nathan, though composed at a few hours' notice, powerfully exhibits the versatility of his talent: "Billy Lackaday's Lament," "Why are you wandering," "The Secret," and "I'll not be a maiden forsaken," are productions that must establish his talent as a theatrical composer; indeed, the latter song is so original, and the connection of the poetry and music so intimate, that it would alone be sufficient to stamp his reputation. In his orchestral arrangements he is equally happy, and his accompaniments possess a richness of harmony that reach beyond the ear of the auditor.

As a singing master, Nathan had few superiors; for, while his voice afforded an example of science in a high degree of cultivation, his "Essay on the History and Theory of Music, and on the Qualities, Capabilities, and Management of the Human Voice," evinces a research and comprehensive knowledge of that subject. The work here alluded to is dedicated to the king, and is valuable to the musical student.

NATIONAL MUSIC. The Russians and Danes are rich in the possession of an original and most touching national music; Scotland, Ireland, and Wales are alike favored with the most exquisite native melodies, probably, in the world. France, though more barren in the wealth of sweet sounds, has a few fine old airs that redeem her from the charge of utter sterility. Austria, Bohemia, and Switzerland, each claim a thousand beautiful and characteristic mountain songs. Italy is the very palace of music; Germany its temple. Spain resounds with wild and martial strains; and the thick groves of Portugal, with native music of a softer and sadder kind. All the nations of Europe, probably those of all the world, possess some kind of national music, and are blessed by Heaven with some measure of perception as to the loveliness of harmonious sounds.

It is a generally received opinion, that most countries have a music of their own, the character of which may be called national. Probably this is true as it regards the music of instruments, but not with that which emanates from the voice. The strains of the Irish and Welsh may be referred to the harp; the dance tunes of Spain, to the guitar; the mountain airs of the Swiss, to the hunting horn; and the music of the Turks, to the rhythmical clangor of the ancient Greeks. The primitive tones of the human voice are much the same in all countries, and Scotland, perhaps, is the only district in the world that retains an artless melody. The Scotch, not having mingled with the musicians of the continent, have preserved the ancient character of their music more entire than any other country: the pathetic effect of it may be ascribed to the use of the minor key, the only key known to the Greeks and Romans, from whom these primitive airs have no doubt descended. On the introduction of accompaniment, the voice surrendered its predilection for the minor key; and the major, so natural to the joyous instruments, disputed its ascendency. Melody, however, has been much improved by the alternate use of these keys, and none more so than that of the Scotch.

It has been often said that we have no national music. We cannot deny the assertion. While we have severed ourselves from all foreign authority in government, and it is our well considered and established policy to reject all foreign alliances, should we not be ever aiming to obtain a distinct nationality? Should we not, whenever we can, decline being tributaries to a foreign power? Music is one of the most distinguishing badges of nationality. But we must confess that we have no national music. It is, then, a consideration of great importance that the growth of a national music, if we are ever to have it, is undoubtedly to be fostered and promoted chiefly by amateurs. Their first step in the accomplishment of this great work should be the diffusion of musical taste among the people; and this is to be done not by exhibiting to them brilliant models of performances. The great performers on instruments, and the great singers who have visited us from Europe, have done little or nothing for the formation of a popular taste. They may have raised the standard of criticism among the more wealthy and educated classes; but even if it be confessed that they have improved the general taste, they have done nothing towards establishing a distinctive national music in our country; nay, rather have put back this great object by filling our ears and our imaginations with the beautiful productions of a modern school.

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The only way in which there is the least hope of inspiring a true taste for music amongst us, is to instruct the people to make performers of our poorest children. To use the striking figure of a writer upon this subject, we might as well hope to raise fruit by tearing a branch from the tree and fixing it in the ground, as to create a popular taste for music by importing artists to give concerts or perform operas; the good seed must be planted before the tree can grow; the people must grow up musical, and time and practice are requisite for the work. It is said that we are naturally an unmusical people. This we do not believe. The mass of the people are only unmusical because they want instruction. We are convinced that beneath the noisy, dusty, rattling shell of Yankee life, with all its hurry and all its money getting, there is a sense of art, which will one day be displayed with a keenness and insatiable desire, that will rival the energies of the gifted nations in the south of Europe. A people so intensely charmed by eloquence, so passionate in their longing for speeches and orations, as we have already showed ourselves to be, cannot be insensible to the power of music, when it shall once have penetrated to the soul.

NATURAL. A word of various significations, sometimes applied to those airs and modulations of harmony which move by smooth and easy transitions, digressing but little, or gradually, from the original key; sometimes to the two keys, C major and A minor, because they do not require either sharp or flat in the formation of their proper intervals. This word is also used to signify that music, or those musical sounds, produced by natural organs, as the human voice or the throats of birds, in contradistinction to artificial music, or that performed on instruments. *Natural* is likewise the name of a certain character used to contradict some sharp or flat previously expressed or understood; to restore a note made flat or sharp to its primitive sound, thus: —

The *natural*, although a very ancient character, was not used by Morley, Simpson, or Playford. They always employed the *flat* to take away the *sharp*, and the *sharp* to take away the *flat*, in the same manner as we now use the *natural*. Hence are found, in old music, the sharp before B, and the flat before F; not, as now, to represent B sharp and F flat, but merely to take away a preceding flat or sharp. The natural, although evidently an *accidental* character, and a more general expression for the two others, the sharp and the flat, is sometimes placed *essentially* at the beginning of a strain, when a former part of the same movement has had a sharp or flat in its signature. According to its power, therefore, of raising or lowering any note of the scale, the *natural* must be always considered as representing a sharp or a flat. In Handel's song of "Pious Orgies," (Judas Maccabæus, No. 1,) the natural is frequently employed, and, in one particular measure, sharpens the *treble* and flattens the *bass*.

NATURAL HARMONY. The harmony of the *triad*, or common chord. An expression used in contradistinction to discordant commixture. See ARTIFICIAL HARMONY.

NATURAL KEY. That key which has neither a flat nor a sharp for its signature, is said to be the *natural key*, as the key of C.

NATURAL MODULATION. Such modulations as proceed from the principal key of a composition into only the relative keys, are termed *natural*.

NAUMANN, JOHANN GOTTLIEB, master of the Electoral Chapel at Dresden, and one of the first composers in Germany, was born in 1741, in a small village near Dresden, of very poor parents, and was carried to Italy by a Swedish virtuoso, who discovered and wished to encourage his talents for music. He had to struggle a long time with bad fortune, but his ardor was never relaxed. After seven years' study, during which he formed himself under the great Tartini at Padua, under Martini at Bologna, and in the Neapolitan school, he returned to Germany, when the King of Prussia appointed him master of one of his chapels. He afterwards made two journeys to Italy, where he composed several operas, which had the most distinguished success in all the theatres of that country. The different courts of the north endeavored to attract him by the most brilliant and flattering offers; but he always preferred a residence in his own country, where he spent every summer in his native village, on the banks of the Elbe. For some time before his death he had devoted himself almost exclusively to sacred music, and he has left some very valuable compositions of that kind in the archives of the chapel at Dresden. In the year 1801 he died of apoplexy, with which he was struck while walking in the electoral park.

We cannot refrain from adding to the foregoing account of the celebrated Naumann, the following article, extracted from Gerber: "Naumann did not get quite so readily to Italy as has been usually said; on the contrary, he had previously to undergo at Hamburg, where he arrived in 1757, many trials of his patience, through the conduct of his master, Von Weestrom, a Swedish amateur, who had become very tyrannical and parsimonious towards him. Indeed, little time was left him for studying the science of music, and, except now and then playing on the tenor, he was obliged to submit to the meanest and most painful offices. In this condition he spent ten weeks at Hamburg; during a part of which Weestrom had a severe and dangerous illness, and also, it is believed, sustained a considerable reduction in his finances. Nevertheless, they set out in the spring of 1758 on their journey to Italy; no small part of which the poor and patient Naumann had to perform on foot, through rain and snow, indifferently clothed, and with very meagre diet. At Venice, and afterwards at Padua, to which latter town his master went to pursue his studies under Tartini, Naumann had even to earn his daily subsistence by writing music; and he declares that he had copied, in six or seven months, besides an immense number of minor pieces, upwards of seventy *concerti*, all of which Von Weestrom sold for his own benefit. He was indeed reduced so low as even to be obliged to cook for his master. What still, however, most grieved the unfortunate youth was,

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that he now had not a moment to spare for practising his favorite science, much less was there a chance of his obtaining regular instruction from a professor. One day, however, having to carry, as usual, the violins of Messrs. Eyselt, Hunt, and his master, to Tartini's, he mustered up courage to petition the professor to be allowed the favor of now and then staying at the door of the room, when his master or one of his countrymen were receiving instruction, so that he might just catch a little information at a distance. Tartini, who was of the kindest disposition, pleased with the humility of the request, immediately offered to receive him as a regular pupil. Accordingly he now enjoyed the benefit of attending, twice a week, a gratuitous course of instruction from this great master; at one lesson accompanying Eyselt, and at another Hunt. He had, moreover, the good fortune of passing, about this time, from the service of his despotic master to that of Hunt, who was of a very opposite character. Having thus spent three years and two months at Padua, and having acquired, besides a great proficiency on the violin, no ordinary skill on the harpsichord, he was introduced to Mr. Pitscher, who was travelling through Italy at the expense of Prince Henry, and who, failing in his design of obtaining instruction from Tartini, applied to take lessons of Naumann, then considered his best pupil, and also made him the offer of accompanying him, free of expense, on his tour through Italy. This was too delightful a proposal not to be accepted by Naumann with alacrity. Tartini himself, indeed, unwilling as he was to part with his favorite, deemed his removal almost indispensable to his becoming great in his profession. Accordingly he left Padua with Mr. Pitscher in 1761, proceeded to Rome, and thence, in a few weeks, to Naples; the charms of which city, together with the delightful climate, and, above all, the splendid theatres, detained them six months. It seems that Naumann there devoted himself exclusively to theatrical composition, and tried his strength in that style on several detached pieces of Metastasio's poetry, which he meant for the stage. At length they quitted Naples, spent the Easter holidays at Rome, and then proceeded to Bologna, where, on presenting Tartini's letters of recommendation, Naumann was immediately admitted by the celebrated Padre Martini to his academy, on the footing of an old acquaintance, and failed not to dip freely in the treasures which he discovered in this master's library. Meanwhile the time allowed to Pitscher for his residence in Italy had expired; but, as war still continued to rage throughout Saxony, Naumann thought best to let Pitscher return alone to Germany, remaining himself at Venice until a more auspicious period. In that city he soon got a sufficient number of pupils to supersede all cares about his immediate wants; and, indeed, before two months had elapsed, his greatest wish, up to that period, was accomplished by his being engaged to compose an opera buffa for the Theatre of St. Samuel. Though no longer than a month was allowed him to finish this opera, it still met with universal applause, and for at least twenty nights never failed to attract an overflowing audience to both pit and boxes. On account of the shortness of the intervening time, he undertook for the next carnival only part of an opera, which, however, was not less successful; the act which he composed being universally preferred to the remainder, set by two other masters." (The titles of those two pieces are not known to Gerber.)

"Having now resided eighteen months at Venice, and, in all, seven years in Italy, the treaty of Hubertsburg at length restored peace and tranquillity to his native country. His insuperable longing for home then increasing every day, a thought occurred to him of sending his parents the score of one of his operas, as a specimen of his abilities, and requesting them to get the work shown to persons about the court. To effect this, his mother went to Dresden, and was so fortunate as to be enabled to place the manuscript in the hands of the dowager electress, Marie Antoinette. This princess, who was an excellent musician, immediately looked into the score, in the presence of Naumann's mother, and dismissed her with the remark, that she must be allowed to doubt whether the music she saw was really the composition of the young man, but that she would inquire into the subject. She then wrote to several of the professors of Italy, and receiving answers from them unanimously filled with eulogiums on the talent of young Naumann, she gave him a nomination in her chapel, accompanying it with a sufficient pecuniary remittance for his journey to Dresden. Naumann did not lose a day in quitting Italy, and arrived at Dresden in 1765. He then directly wrote a mass, and performed it himself before the electress mother; upon which he was immediately raised to the rank of composer of sacred music to the elector, with an appointment of two hundred and twenty dollars, and his leave for a second journey to Italy to fulfil his remaining engagements there; and was not only accompanied by the diploma of composer to the elector, but also the two young students, Schuster and Seydelmann, were consigned to his superintendence while abroad. He now again visited the greatest part of Italy with his companions, making the longest stay at Naples. Being then engaged to compose the opera of '*Achille in Sciro*,' for Palermo, an opportunity was afforded him of seeing Sicily. From thence they proceeded, by the way of Naples, Rome, &c., to Venice, where, being occupied with the opera of '*Alessandro*' for the theatre, he unexpectedly received the commands of his court to return to Dresden, for the purpose of setting to music the opera of '*La Clemenza di Tito*,' for the elector's nuptials. This was the only opera which he composed for the grand theatre there. In 1772 he undertook a third journey to Italy, at his own expense. He then composed there, in eighteen months, the operas '*Solimanno*,' '*Le Nozze disturbate*,' and '*L'Isola disabitata*,' for Venice, and the '*Armida*,' for Padua, with such success that more of his works were bespoken from all parts of Italy. Soon after his return to Saxony, the situation of chapel-master of Berlin was offered him by Frederic the Great, on favorable terms; but Naumann remained faithful to his sovereign, although at a much inferior salary. This sacrifice at the shrine of patriotism, perhaps, contributed to his being, shortly afterwards, appointed chapel-master by his own court, with a salary of one thousand two hundred dollars per annum. It was in the course of his third journey to Italy that Naumann wrote the opera of '*Amphion*,' for the celebration of the birthday of the King of Swe-

den. This piece had the greatest success, and was the occasion of his being invited afterwards to Stockholm, where, in 1780, the new theatre was opened with his opera of '*Cora*,' when he himself presided at the orchestra. After this performance the King of Sweden testified his satisfaction in the most gracious terms, and presented the composer with a medal, worth fifty ducats, together with his portrait and that of the queen. These favors were exclusive of the pecuniary remuneration which had been agreed on for his labor. In the following year he composed, for the same theatre, the opera of '*Gustavus Vasa*,' which was also successful. In 1785 he was charged with the composition of a new Danish opera, '*Orpheus*,' for the theatre at Copenhagen. How honorably he acquitted himself of this commission, Professor Cramer has given the musical public an opportunity of judging, by arranging and publishing that opera for the piano-forte, with a German translation. This piece had such success at Copenhagen, that the Danish court offered him the place of royal chapel-master, upon very flattering conditions, and with a brilliant salary. These tokens of esteem and admiration from the Kings of Sweden and Denmark, though great, were, however, of no consideration with Naumann, when compared with the many instances of royal regard he experienced from William II. That prince was indeed ranked amongst the consummate judges of music; and it is difficult to say whether his predilection for Naumann's chaste and exquisite muse did not as much honor his own taste as it redounded to the composer's glory. In 1789 Naumann wrote, at Berlin, the first act of his '*Médée*,' the composition of which fell to him by lot. This was to have been performed at the carnival, but was not ready in time. Having, in 1793, composed the second act, he went again to Berlin, at the king's request, on purpose to bring this opera out on his majesty's birthday, when he received a royal gratuity of two thousand dollars. It was then that the king also committed to him the perfecting of the rising talents of Himmel and Miss Schmalz; and it is well known how well he acquitted himself of this task. Having declined many invitations and orders from Paris, he, in 1795, reintroduced his two pupils to the King of Prussia; and on that occasion they performed before his majesty at Potsdam, besides other works of their master, the oratorio of '*Davidde in Terebinto*,' written in 1794 for Dresden. So highly was the monarch pleased both with the composition and the skill of the two pupils, that he presented Naumann with a snuff-box richly set with brilliants, and decorated with the royal cipher. In the spring of 1797, he again received a most gracious royal invitation to go to Berlin, and hear his pupils sing at the nuptial *fêtes*; one thousand dollars for travelling expenses, and a snuff-box, carried by the late King Frederic II., were adjoined to this request, to render it the more acceptable. It was then," continues Gerber, "that I, too, had the pleasure of witnessing the triumph enjoyed by Naumann, when his pupil Himmel made his first appearance before the courts of Berlin and Cassel, presiding at the piano-forte in his '*Semiramide*,' in his grand cantata, and in his two cantatas, 'The Hessian Sons' and 'The Prussian Daughters,' and when Miss Schmalz contributed so much, by her exquisite singing, to give additional force to the above masterpieces. I was present, also, when Fasch's excellent Conservatorio held an extraordinary sitting in honor of Naumann, to entertain him with the one hundred and eleventh psalm in Latin, for four voices, which he had sent them the year before, to which were added some divinely beautiful lines from Fasch's celebrated '*Miserere*' for sixteen voices.

"Many a festive scene had Naumann now embellished at Berlin with his talents; nor was he less zealous in his devotions to the science at Dresden, though his career was there more private and regular. At length the Dresden public, too, appeared determined to honor this skilful artist in a distinguished manner; and his composition of Klopstock's 'Lord's Prayer,' then just finished, afforded them an excellent opportunity. According to an account from Dresden of this masterpiece, (in the first year of the Leipsic '*Musical Gazette*,' p. 883,) a single hour, favored by the Muses, was sufficient for Naumann to mature the plan of it. To finish it, however, took him, with the utmost industry, no less than a year and a quarter. The score from which he himself led at the performance was the third revision. Baron Racknitz caused an orchestra to be erected for the purpose in the new town church, where eighty singers and one hundred instrumentalists performed the 'Lord's Prayer' and the one hundred and third psalm, on the 21st of June in the afternoon, and a second time on the 21st of October in the evening, the church then being illuminated with great effect, and the audience a crowded one. The Psalmist's text was wrapped in soft solos, whilst the prayer, on the contrary, was given in full choruses. On this occasion there was published a poem of twelve pages octavo, entitled 'On Naumann's Oratorio, performed on the 21st of June, 1799, in the Church of the New Town, for the Benefit of the Sufferers by the Floods, and on the 21st of October for the Benefit of the City Infirmary,' Dresden, 1799, in which the poet expresses his feelings on hearing this masterpiece. The first performance produced one thousand dollars, after all charges were deducted. Finally, his last opera, '*Aci e Galatea*,' was performed at Dresden in 1801, with unqualified applause. Already, while he was composing it, there was a report that with this piece he intended to take leave of the theatre. Alas! this was too true! inasmuch as, shortly after this composition, he took leave of society altogether: however, with the exception of some defect in his hearing, he found himself yet tolerably well. With what cheerfulness he must then have contemplated his past life! How he must have blessed his ultimate fate, on the retrospect of the first four hopeless and sorrowful years of his journeyings in Germany and Italy! He now not only felt himself respected as a professional man, but beloved in his own circle as a husband and father. Indeed, it ought to have been mentioned before, that during his residence at Copenhagen, in the year 1792, he married the daughter of the late Danish Admiral Grodbshilling, a lady who, at first sight, inspired all beholders with esteem and affection. He likewise built himself at Blasewitz, his native village, a pleasant country house, where he could devote himself undisturbed to the Muses.

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"He was just about, it is said, to buy many young trees for this his *Tusculanum*, and, with that object in view, was strolling quite by himself, on the 21st of October, towards evening, through some extensive grounds, when he was seized in a retired spot with an apoplectic fit. Stunned and speechless, he was just able to crawl a few paces sidewise; but there he remained lying, benumbed and senseless, in very raw night air; those who passed by, taking him to be some person overcome with liquor, and his wife's messengers having searched the town for him in vain. At length he was found in the morning, in that situation, by some huntsmen; they took him immediately to the nearest house, where all possible means were used to save him, but without success; he continued senseless until four o'clock in the morning of the 23d of October, when he expired. After his funeral, the grand chamberlain, Von Rachnitz, caused his death to be commemorated in the Stessian Hall, by the performance of several of his compositions by the electoral band, in full mourning, led by the chapel-master, Schuster. On that occasion Naumann's name, in conspicuous characters, surmounted by a lyre within a wreath of laurels, appeared over the orchestra. His pupil Miss Schmalz embellished the whole by the execution of her solos. Subsequently, also, the concert of amateurs paid a tribute to his memory, in 1802, by an epicedium, prepared for the occasion, to which a young artist and pupil of the deceased, named Berner, from Berlin, composed the music. The music director, Tag, of Hohenstein, also had a dirge, with accompaniment on the piano, printed in honor of the deceased.

"Thus died Naumann, in his sixtieth year; prematurely indeed for his family, and no less so for the science of music, but, as regarded himself, in unalloyed prosperity, without having missed any of the comforts of life, and without feeling the approach of his dissolution; in one word, surprised by death in the very lap of felicity. In writing this dictionary," concludes Gerber, "my task has not very often been cheered by being able to finish, as I do here, the biography of an eminent professor with a result adequate to his merits and devotion to the pleasure and happiness of his fellow-creatures! A very transient retrospect of our departed musical favorites will but too well corroborate this melancholy remark. What a splendid career Handel ran through for about fifteen years! but how was his horizon overcast towards the close of his life! and the great Hesse, was he more fortunate, wandering in his old age about Vienna and through Italy? Graun, gentle Graun, perhaps, breathed his last more placidly on his well-earned laurels; but whoever recollects, from the life of Fasch, how the gentlemen of the Royal Prussian Chapel were obliged, during the seven years' war, to subsist many years without salary, will find his situation in his latter days to have been any thing but enviable. The extreme poverty and distress amidst which Dittersdorf and Piccini also awaited their dissolution, are but too notorious. Such a melancholy fate could not indeed befall the frugal Sebastian Bach, who never aspired at a splendid fortune; but then fate visited him, in his old age, with blindness. Jomelli died, by all accounts, of a broken heart at the ingratitude of the public. Similar disheartening feelings seem also to have driven the unfortunate but able George Benda to a seclusion from all human intercourse; and to say all in all, what was the far-renowned Mozart's fate?"

We now subjoin a catalogue of the principal works of this eminent composer. For the church: "*La Passione di Giesu Cristo*," oratorio, words by Metastasio, Padua; "*Isacco figura del Redentore*," of Metastasio, Padua and Dresden; "*Giuseppe riconosciuto*," of Metastasio, Padua and Dresden; "*Zeit und Ewigkeit*," Padua and Mecklenburg-Schwerin; "*Santa Elena*," of Metastasio, Padua and Dresden; "Joseph recognized by his Brethren," of Metastasio, Paris; "*Unsere Brüder*," Paris and Mecklenburg-Schwerin; "*Il Figlio Prodigo*," Paris and Dresden; a second composition of the "*Passione di Giesu Cristo*," Dresden; "*Te Deum*," Dresden; "2d Psalm," manuscript; "96th Psalm," printed; "103d Psalm," printed, "111th Psalm," in Latin, for four voices; "*Davidde in Terebinto*," oratorio, Dresden, 1794; "*Canto de Pellegrini dell' Istesso*," oratorio; "*Aggiustatos per Arpa o Cembalo*," 1798; "Klopstock's Lord's Prayer," 1799; "*Messa Solenne*," op. posthume, Vienna, 1804; "*Offertorium Solenne, Lauda Sion Salvatorem, in Circumcis. Domini*," op. posthume, Vienna, 1804; "3d Psalm, for 4 voc.," Vienna, 1804; "Twenty-seven Masses," written since the year 1766, chiefly for the Royal Chapel at Dresden: these are all in manuscript: "*Betulia Liberata*," oratorio, manuscript; "*La Morte d'Abelle*," oratorio, manuscript; "The 95th Psalm, with a *Sanctus*, &c., in double chorus," and "The 149th Psalm;" these two last were composed for the Brethren at Herrnhut. For the theatre, the following operas: "*Achille in Sciro*," Palermo, 1768; "*La Clemenza di Tito*," Dresden; "*Le Nozze disturbate*," comic op., Venice; "*Isola disabitata*," Venice, 1773; "*Il Solimano*," Venice; "*Ipermnestra*," Venice; "*Il Villano geloso*," comic opera, Dresden; "*L'Ipocondriaco*," comic opera, Dresden; "*Elisa*," opera ser.-com., Dresden; "*Osiride*," op. ser.; "*Tutto per Amore*," op. ser.-com. Dresden; "*Amphion*," Stockholm; "*Cora*," "*Gustavus Vasa*," "*La Reggia d'Imenco*," Dresden; "*Orfeo*," Copenhagen; "*Médée*," Berlin, 1788; "*Protesilao*," 1793; "*L'Andromeda*," "*La Dama Soldato*," opera buffa, Dresden, 1791; in this opera is the song of "*Vino vecchio*," so well known in London; "*Amore giustificato*," opera buffa, Dresden, 1792; "*Aci e Galatea, ossia i Ciclopi amandi*," Dresden, 1801. For the chamber; vocal: "*Ecco quel fiero istante*," a canzonet, for soprano and violin, 1778; "Freemasons' Songs," Leipsic, 1778; "Airs from Robert and Calliste," written for Mme. Helmuth; "A Collection of thirty-six German, French, and Italian Songs, with Accompaniment for the Piano-forte;" "*Die Lehrstunde*," of Klopstock, 1786; "Six Italian Ariettes, with Accompaniment for the Piano-forte," 1790; "Six French Ariettes," 1790; "Ode on May, the Words by Clodius," Berlin; "Elegy, by Hartmann, '*An die Völker, von Wiesinger*,'" Dresden, 1794; "*Blumenstrauss für Lina*," Leipsic, 1794; "12 *von Elisens geistlichen Liedern beym Klavier*;" "*Six Airs, avec Accompagnement du Piano-forte par M. le Comte de Hartig*;" "*Die Ideale von Schiller*," Dresden, 1796; "*Airs François pour Piano-forte et Guitare*,"

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Hamburg, 1797; "25 *neue Lieder verschiedenen Inhalts von der Frau von Reck,*" Dresden, 1799; and "*Cantatina an die Tonkunst.*" Instrumental: "Six Quatuors for Piano-forte, Flute, Violin, and Bass," Op. 1, Berlin; "Six Trios for the Harpsichord and Violin," Op. 2, Berlin; "Two Symphonies for a full Orchestra, from the Operas of Cora and Elisa," Op. 3; "Six Sonatas for the Harmonica or Piano-forte," 1786; "Ditto, Second Part," Dresden, 1792; "Overture to *Médée*, for the Piano-forte and Violin;" "Concerto for the Harpsichord, in B," Darmstadt, 1794; "Three Sonatas for the Harpsichord, with Violin and Bass," Paris; "*Six Duos faciles pour 2 V., à l'usage de Commençants,*" Leipsic.

NAUSS, JOHANN X. Organist at Augsburg about the middle of the eighteenth century. He published, in 1751, a work on thorough-bass; he also published two volumes of preludes, fugues, airs, and pastorals, under the title of "*Die spielende Muse,*" and afterwards five volumes of short pieces for the harpsichord. The whole were printed at Augsburg.

NAUZE, LOUIS DE LA, member of the Academy of Inscriptions and Belles-lettres, inserted in the thirteenth volume of the memoirs of that society a dissertation on the songs of Ancient Greece.

NAVARA, FRANCESCO, of Rome, flourished towards the end of the seventeenth century. In 1696, he brought out at Venice, the opera "*Basilio Re d'Oriente.*"

NAVARRA, VINCENZO, a priest at Palermo, in Sicily, was born there in 1666. He published, in 1702, a work entitled "*Brevis et accurata totius Musicæ Notitia.*" He also wrote a book called "*Le Tavole della legge numerica ed armonica, nelle quali si disvelano gli arcani più reconditi del numero e della musica.*" This work was about to be published when the author's house was consumed by fire, in 1710.

NAVARRO, FRANCESCO, a monk at Alvaro, in Old Castile, about the year 1620, wrote a work entitled "*Manuale ad usum chori juxta ritum fratrum minorum,*" and another called "*De orat. et por. canon.*"

NAVOIGILLE, GUILLAUME, a French musician, was, in the year 1798, first violin at the Pantomime Nationale at Paris. He published some quartets for the violin, and also wrote the music of the following pieces for his own theatre: "*La Naissance de la Pantomime,*" Paris, 1798, and "*L'Héroine Suisse, ou Amour et Courage,*" Paris, 1798. There was also a musician of this name at Paris, probably a son of the preceding.

NAZZARI, a pupil of Carmanati, and violinist at Venice in 1770, was then considered as one of the first solo players in Italy.

NEANDER, ALEXIUS, director of the music at the Church of St. Kilian, at Wurtzburg, in the year 1600, published "*Motetti à 4, 5, 6–24 voci,*" first, second, and third parts, Frankfort on the Maine, 1605–1606.

NEANES. One of the eight barbarous terms used by the modern Greeks in their ecclesiastical music. The intonations of the eight church modes are sung to this and the other seven words.

NEAPOLITAN SIXTH. A chord of the sixth, in which both the third and sixth are minor. This chord is situated on the fourth of the ascending scale; thus in the key of A minor, the *Neapolitan Sixth* will be

NEATE, CHARLES, was born in London in the year 1784. His early indications of a capacity and taste for music were noticed by some friends of his family, who strongly advised his being brought up to the musical profession. He was under great obligations to these friends, but particularly to William Sharp, for directing his musical studies, and superintending his steady practice on the piano-forte, until the period when he formed a very intimate acquaintance with John Field, who had then just begun to distinguish himself as a piano-forte performer. Neate received the benefit of his friend's instructions, and had also the advantage of hearing his incomparable performances, until Field's departure for St. Petersburg. Neate and his friend Field, being both great admirers of the violoncello, were kindly instructed on that instrument by their mutual friend, W. Sharp. His first public performance was at the oratorios under the Ashleys, who had invited him the previous season to hear Dussek, and also granted him the privilege of turning over the leaves for him. The great performances of this celebrated master animated Neate, then a boy, with an increased zeal for his art, and with the ambition of occupying a similar post of honor before the public, when Dussek should quit England. Just at that period Neate was indeed selected to supply the vacancy, and continued to fill that department for several successive years. He was one of the first members of the Philharmonic Concerts, and was chosen a director for the second season; to which situation he was reëlected, year after year, with the exception of the two years that he was on the continent. Being a very ardent admirer of Beethoven's music, he had fully determined to become personally acquainted with that great artist, should circumstances ever afford him an opportunity of so doing; accordingly, as soon as the peace was proclaimed, he gave up a very considerable connection, in order to visit Vienna. So gratified was he with the reception he met with in that capital, that he was induced to remain eight months: during the whole of which time he enjoyed Beethoven's friendship and professional advice. He also passed five months at Munich, when he studied composition under Winter. He also took a few lessons in composition of Woelfl, who strongly counselled him to publish, and selected from among his manuscripts a sonata, which he desired should be inscribed to him; accordingly Neate published his Op. 1 in the year 1808. He did not then continue to publish, as he felt that the time devoted to keeping up his practice on the piano-forte, added to those hours he was engaged in teaching, and his occasional violoncello playing, left him far too little leisure to admit of a hope that he would arrive at that eminence, as a composer, which

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would satisfy his ambition; he therefore made up his mind to be no composer, rather than one under such unfavorable circumstances. But on hearing it insinuated that the reason assigned for his not continuing to publish was, that he did not compose his Op. 1, he was again induced to take up his pen and intrude himself upon the public as an author, which, but for these unfounded suspicions, he would certainly not have contemplated. He published his Op. 2 in the year 1822, and has since that time continued to compose and publish.

NEBEL, or NEBEL NASSOR. (H.) The name given by the ancient Jews to their ten-stringed harp; as that of which David speaks in the Psalms. This instrument was used when Jehoshaphat obtained his great victory over the Moabites. It perhaps obtained its name from its resemblance to a bottle or flagon; it is first mentioned in the Psalms of David, and the invention of it is ascribed to the Phœnicians. It was called a ten-stringed instrument. Josephus says that it had twelve sounds, (or strings,) and was struck or played upon by the fingers. Hesychius says it was "a harsh-sounding instrument;" but others highly commend it. Bochart says, "Not know the *nabla?* then thou knowest nothing that is good." Ovid says that in playing it was turned about with both the hands — a circumstance which will be fully explained by the following short account of the *modern psaltery*. It is in the form of a triangle, truncated at top, strung with thirteen wire chords set to unison or octave, and mounted in two bridges on the two sides. It is struck, not with the fingers, as of old, but with a plectrum, or little iron rod, and sometimes with a crooked stick.

NEBENGEDANKEN. (G. pl.) Accessory and subordinate ideas.

NECELLINI, DOM. MARCO, chapel-master to the Duke of Parma about the year 1670, was in high repute as a composer.

NEEFE, CHRISTIAN GOTTLOB, chapel-master and court organist to the Elector of Cologne, at Bonn, was born in 1748 at a village in Saxony. He first studied the law at Leipsic, and at the same time received instructions in music from chapel-master Hiller, under whom he made such progress, that he at length decided on following the musical profession, for which an opportunity presented itself, by some of his compositions for the German comic opera at Leipsic being performed and so much applauded, that the situation of conductor of the orchestra at one of the theatres of that town was soon after offered to him. After holding this place several years, he accepted the offices of court organist at Bonn, and conductor of the orchestra at the Theatre Grossman in that town. In 1785, the old Elector of Bonn, who had always paid the theatrical company out of his privy purse, died; in consequence of which Neefe lost his salary, and was obliged to supply by other means this diminution of income. He therefore quitted the theatre altogether, and commenced business as private teacher of music; in which occupation he soon met with a wide scope amongst the first families at Bonn. He now appeared for some years to be tolerably well off, when the new elector again established a court theatre, at which Neefe regained his former situation of conductor, and his wife hers, as an actress. This obliged him to give up teaching, and again devote all his time and exertions to the theatre. Meanwhile the French war broke out. The enemy approached nearer every day, the theatre was shut up, and his salary lost a second time. About this time he took his eldest daughter to Amsterdam, as a singer in Hunnius's company, there being no prospect left for her at Bonn; and he himself wished to have accepted a temporary engagement with that company as leader, could he have obtained the necessary leave from the elector. However, he was obliged by the court to remain at Bonn, to see it occupied by the French, who first appointed him a magistrate, and afterwards, on his request, actuary, in which capacity he, at least, received coin instead of paper money. Yet this resource, too, lasted but a little while, for himself, administration and all, were cashiered at a moment's notice. The disbanding of Hunnius's company, about this time, compelled his daughter to quit Amsterdam and engage with Bessau, of the Dessau court theatre, who, having lost the leader of his band in 1796, gladly accepted the offer of Neefe's services in this situation. He accordingly set off with his family for Leipsic, where he obtained a regular discharge from the elector, who happened at the time to be there, and proceeded to join the company at Dessau. There he had just begun to look for the enjoyment of better times, having been appointed in 1797, besides *chef d'orchestre* at the theatre, conductor in the prince's chapel at the court, when a cough of a few days' duration suddenly put an end to his life in 1798. Of his works we can mention "Musical Intelligence from Munster and from Bonn," (in the thirty-eighth number of the Berlin Musical Gazette.) This article, as well as that in Cramer's Magazine, may serve the contributors to periodical publications as models in musical criticism. "Thirteen Variations of *Das Frühstück schmeckt viel besser, &c.*, (Breakfast tastes better, &c.,) for the Harpsichord," Bonn, 1793; "Six Variations of the March in the *Zauberflöte*, for the Harpsichord," Bonn, 1793; "*Fantasia per il Cembalo*," Bonn, 1798; "Allegories and Visions of Herder harmonized," Leipsic, 1798. This was his last composition. Amongst the operas which he arranged for the harpsichord, there are, besides several of Mozart's, the "Two Anthonys," and "*Klementin*."

NECK. That part of a violin, guitar, &c., extending from the head to the body, and on which the finger-board is fixed.

NEGINOTH. A word fixed at the head of certain of the psalms, and supposed to announce the particular tune to which they were to be sung. Answering to the modern *giving out*. See that expression. Neginoth was also the name given to ancient stringed instruments.

NEGRI, GIUSEPPE, musician in ordinary to the Elector of Cologne, at the beginning of the seventeenth century, was born at Verona. He published "*Madrigali e Arie*," Venice, 1622.

NEGRI, MARCO ANTONIO, a composer, born at Verona, also flourished about the begin-

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ning of the seventeenth century, and published "*Salmi à 7 voci*," Venice, 1613.

NEGRI, MARIA CATARINA. An Italian singer, born at Bologna. She sang at the opera in London, under the direction of Handel.

NEGRI, DOM. FRANCESCO, an ecclesiastic and pupil of Antonio Lotti at Venice, about the year 1740, was eminent in his time as a performer on the harpsichord and violin. At his death he left several motets, cantatas, and instrumental pieces of his composition.

NEHILOTH. Ancient wind instruments.

NEHRLICH, JOHANN PETER THEODOR, professor of the harpsichord at Moscow, in 1798, was born at Erfurt in 1770. Endowed with a flexible tenor, he manifested, at a very early age, an extraordinary genius for music, on account of which he was, as he went to the grammar school in the above town, at the same time placed under the direction of the music director Weimar. That gentleman soon advanced him so far in singing, that already, at the age of eleven, he handed him over to Chapel-master Bach at Hamburg, as a treble singer. It was there that he formed himself, in the strictest sense of the word, on the harpsichord; for, after an interval of twenty years, his manner, even in his own compositions, still partook remarkably of the Bach school. However, both he and his master were but too soon disappointed by the loss of his treble voice, when he was obliged to return to Erfurt. He then took pains, by a social intercourse with the two eminent organists, Kittel and Haesler, to extend the solid information he had already acquired, whilst at the same time he began to feel the necessity of a more competent knowledge of several instruments. His great love for the science suggested to him, indeed, the shortest, but at the same time the roughest and most laborious way of acquiring this additional knowledge, namely, to article himself for five years to the town musician of Gottingen. It truly required all the enthusiasm with which Nehrlich was inspired, to persevere in the science under such depressing circumstances. Yet he not only persevered, but also availed himself of every leisure moment to study and practise in his garret the most abstruse rules of counterpoint. "As an admirable proof of this," says Gerber, "I have now before me a printed Gottingen concert bill of the 26th of January, 1793, which mentions a concerto for the harpsichord of Nehrlich's composing, to be executed by himself; and in a note of Dr. Forkel's he says, among other things very much to the purpose, and in Nehrlich's praise, 'Here the composer has not only developed the whole range of his ideas, out of the theme chosen for each division, without the least falling off either of melody or modulation, but like a true musical desperado he even overleaps these boundaries, by retaining the same theme through all the three divisions of his concerto, still modifying it, with peculiar scientific dexterity, and in a most interesting manner — a feat of skill which probably many esteemed composers would find it difficult to imitate;' the more so, as it appears that, on this occasion, the theme was not selected by himself, but given him, at his particular request, by Dr. Forkel. If this attempt should savor a little of school pedantry, let it be remembered, it is by a professor who has to reproach himself with such subtilties only in his youth; though, if such a one possess genius, the public need not fear any thing that is dull from him." After Nehrlich had faithfully served his apprenticeship at Gottingen, he got, by Haesler's recommendation, the situation of music master in a gentleman's family at Dorpat, in Esthonia: here, being comfortably settled, he followed his scientific pursuits with great spirit, writing, chiefly for practice, a number of variations on Russian and French songs, some of which he occasionally sent for revisal to his friend Haesler, who was then at St. Petersburg. Thence arose the circumstance of one set of these pieces being most unexpectedly returned to him in print. It was his "*Airs Russes var. pour le Clav.*," Op. 1, which had been published by Gerstenberg, at St. Petersburg, according to the directions of Haesler. In this way his friend certainly afforded him an agreeable surprise, though, had it been in his power, he would have made the work undergo many alterations and improvements previous to publication. This first essay was, however, well received; so much so, indeed, that the publisher desired the author to send him more pieces of a similar kind, which he accordingly did. Some years after this, Nehrlich yielded to Haesler's request, and joined him at Moscow, in which city he soon got a sufficiency of teaching in the first families. Of his even then greatly accumulated stock of manuscripts, only the following were in print in 1798: "*Airs Russes*," Op. 1, Petersburg, 1795; "*Airs Russes avec Vars. pour le Clav.*," Op. 2; "*Fantaisie et Chanson Russe avec Var. pour le Clav.*," Op. 3, Moscow; "*Six Leçons pour le Clav.*," Op. 4, Moscow; "Twenty-four short Preludes in all sharp and flat Keys," Op. 5, 1798; "*Fantaisie et Chanson Russe avec Var.*," Op. 6, St. Petersburg, 1802; and "Twenty-five Spiritual Odes and Hymns from Gellert, with Accompaniments for Piano-forte," Op. 7, Leipsic; "Variations to the Air '*Die Katze lasst das Mausen nicht;*'" "Variations to the Air 'God save the King.'"

NEIDHARDT, JOHANN GEORG, was born at Bernstadt, in Silesia, and resided, in 1706, at Jena, as a student of divinity. It was at that period that he first made himself known as an author of music. He subsequently became chapel-master at Konigsberg. His principal works are entitled, "The best and easiest Temperature of the Monochord," Jena, 1706; "*Sectio Canonis Armonici*," Konigsberg, 1724; and "The seven Penitential Psalms."

NEILSON, LAURENCE CORNELIUS, was born in London, and at the age of seven accompanied his father and mother to the West Indies, where he buried the former, who was born at Copenhagen, and with the latter returned to his native land, after the family had suffered severe losses in a turtle fishery concern. His musical career began in 1785. Valentine Nicolai (whose piano-forte music previously, and at that day, was much esteemed) was the only master he ever studied under; after which he attended professional schools and private families in Nottingham and Derby, and was organist for two years

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at Dudley, in Worcestershire. That situation not answering his wishes, he left at the earnest entreaty of friends, and returned to Nottingham. During his residence there he weekly visited Derby, and, for twelve years, the celebrated seminary conducted by the Misses Parker, at Ashbourne; when, on the death of Samuel Bower, (a worthy man and eminent musician,) organist of Chesterfield, he succeeded to his engagements in that town and neighborhood; but, through the interested motives of Mr. Bower's daughter, was deprived of the organ, although her father had made her a liberal settlement, accompanied by a command, "that she should have nothing to do with the organ or teaching, as it would be an object of consideration to his successor." He dying in 1808, Neilson gave up the former place, and, though greatly disappointed, continued at Chesterfield. One of Neilson's sons was a pupil at the Royal Academy of Music, Hanover Square, being one of the ten elected on the commencement of that establishment; which, from the assistance of most able masters, together with the excellent order and regularity with which it was attended and conducted, gave reason for a favorable anticipation of its results. The following publications are by L. C. Neilson: "Three Sonatas for the Piano-forte," dedicated to Miss Emes, (Preston.) "A Sonata for the Piano-forte," dedicated to Mrs. Smith, (Preston.) "Twelve Divertimentos for the Piano-forte," (Preston.) "Three Original Duets, Flutes," (Preston.) "Three Sets, twelve each, from favorite Airs, ditto," (Preston.) "Six Numbers Flutist's Journal," (Preston.) Song, "When fortune reigns," sung by Mrs. Harrison, (Preston.) "Several single Pieces and Songs," (Preston.) "A Set of Marches, Waltzes, and Dances, for the Harp or Piano-forte," dedicated to Mrs. Musters, (Clementi.) "Twelve Duets for Flutes," arranged from several airs, (Clementi.) "A Book of Psalms and Hymns," selected, composed, and dedicated to the Reverend G. Bosley, (Goulding.) "Single Pieces and Songs," (Goulding.) Song, "What has art with love to do?" sung by Mrs. Iliff, (Relffe.) "O, give thanks," part of the 107th psalm, composed as a duet and also as a trio, for voices; marches, rondos, songs, and glees, out of print, (Preston.)

NEKEB, or CHALIL, which has been considered to be pipes by most translators, is supposed to have been the flute and hautboy.

NEL. (I.) In the.

NELVI, GIUSEPPE MARIA, of Bologna, published in 1723, conjointly with Caroli, the music of the drama "*Amor nato tra l' ombre*," also, the following year, the opera of "*L' Odio Redivivo.*"

NENNA, POMPONIO, an Italian contrapuntist at the beginning of the seventeenth century, rendered himself celebrated by his madrigals. Padre Martini, in the second volume of his history, cites the works of Nenna, of whose madrigals for five voices, eight books were published between the years 1609 and 1631.

NERI, or NEGRI, MASSIMILIANO, flourished as organist and composer to the Church of St. Mark, at Venice, about the year 1671. He published, in that city, "*Sonate e Canzoni à 4 Stromenti da Chiesa e da Camera con alcune correnti*," Op. 1. His second opera consisted of sonatas for from three to twelve voices.

NERI, SAN FILIPPO DI, an ecclesiastic, founder of the order of the Oratory at Rome, was born at Florence in 1515, and died at Rome in 1595. In his chapel he first introduced a more artificial kind of music than the plain *canto fermo*, or choral, which had been customary in the mass. This was called, after the chapel and order of its founder, *oratorium*; and so San Filippo Neri has been commonly, though improperly, considered the inventor of that form of sacred musical drama called oratario.

NERUDA, JOHANN GEORG. Chamber musician and violinist in the chapel at Dresden, where he was employed more than thirty years. He was an excellent performer and a good composer. Of his numerous compositions there have only been printed "Six Trios for the Violin," 1763.

NERUDA, JOHANN CHRYSOSTOMUS, brother to the preceding, was born in Bohemia, in 1705. He was an excellent violinist, and first resided in Prague, but afterwards retired to a monastery, where he died in 1763.

NERVIUS, LEONARDUS, a Capuchin monk and composer, flourished in the beginning of the seventeenth century, and published at Antwerp "Ten Masses for 4, 5, 6, and 7 voices," 1610, and "*Cantiones Sacræ*," for eight voices, 1623.

NESER, JOHANN. Born at Wiesbach, in Germany, 1570. He published in 1619 a work for the music schools of his country, entitled "*Hymni Sacri.*"

NETE. The name given by the ancient Greeks to the fourth, or most acute chord, of each of the three tetrachords which followed the first two, or the deepest two.

NETE DIEZEUGMENON. In the ancient music, the final or highest sound of the fourth tetrachord, and the first or gravest of the 5th.

NETE HYPERBOLAEON. The last sound of the *hyperbolaeon*, or highest tetrachord, and of the great system, or diagram, of the Greeks.

NETE SYNEMMENON. The name by which the ancients distinguished the fourth or most acute sound of the third tetrachord, when conjoint with the second.

NETH, JOHANN MARTIN, organist in Holstein, was born there in 1683. He was pupil of a celebrated organist named Kosenbusch, to whose situation he afterwards succeeded. He died in 1736.

NETOIDES. The name given by the ancients to the sounds forming the higher portion of their scale, or system.

NEUBAUER, FRANZ CHRISTIAN, concert master to the Princess of Schaumburg, at Bückeburg. Some fragments of the short and unsettled life of this professor are all that can be met with. He was a Bohemian, and low born, but had the good fortune, early in life, to fall into the hands of a worthy master of a grammar school, who discovered his talents, and knew how to cultivate them; so much so, that, when he left the seminary for Prague, he possessed, besides his particular skill in music, a tolerable faculty of expressing himself in the Latin tongue. He got from thence to Vienna, where he assiduously strove to perfect himself as a composer, by means of his acquaintance with Haydn, Mozart, and Wranitzky. When still a youth, he entered the lists as a composer, and did so with such ease

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and facility, that he would frequently sit down at his desk in the public parlor of the inn where he happened to lodge, and write away, amidst the deafening noise of a numerous company. When not quite thirty, he entered, in 1790, into the Prince of Weilburg's service, as chapel-master; but when that chapel was broken up, on account of the French revolutionary war, he emigrated to Minden, in Prussia, where he staid till he got acquainted with the Princess of Schaumburg, who not only gave him a gracious reception at Bückeburg, but also granted him leave to perform his compositions in the chapel there. Bach, who was then still at the head of the chapel, soon perceived how greatly superior the lively youth was to himself in the management of instrumental composition, although his frequent violation of the rules of the science did not escape the old professor's observation. Of course, the old man, seeing himself thrown into the background, with all his good nature, could not refrain from some confidential censure of Neubauer's composition. Neubauer soon heard of this, and as all his fortune depended on his maintaining his credit with the public as a composer, his feelings were naturally much hurt at Bach's criticism. His giving vent, however, to his feelings in violent invectives, and by challenging the old man to a duel about a question of crotchets and quavers, only shows his low education.

On Bach's death, Neubauer got in full possession of his place, and was appointed by the princess conductor of her concerts. He then married a young lady of Bückeburg: but he had scarcely enjoyed this happiness six months, when he, too, was carried off to the grave. His death took place in 1795. Most probably he accelerated it by the intemperate use of strong liquors; for as he was wont, when in the neighborhood of the Rhine, to excite his imagination with the juice of the grape, the want of it afterwards compelled him to have recourse, for that purpose, to brandy. Neubauer was interred by the side of his rival. It is impossible to deny genius, fire, and invention to his works. But as to the opinion maintained by some, that his greatest forte lay in his symphonies, they whose ears have been regaled with Hadyn's sublime masterpieces, will hardly subscribe this eulogium, since Neubauer's symphonies, compared to Haydn's, appear more to be written in the quartetto and divertimento style, and may be called rather pretty than beautiful. In vain we seek in them that matchless, sublime, unabating effect which captivates the hearer in Haydn. Neubauer's style of symphony rather partakes of the trifling and the playful. Probably he succeeded better in quartets, and other sonata-like compositions. Those of his works which are held in the greatest estimation are, "*La Bataille*," his principal symphony; the great effect of which, however, must be attributed to every thing rather than the correctness of its composition. His "Cantata on the Taking of Mayence," to which, notwithstanding his incompetent knowledge of the language, he wrote German words, and that in so superior a manner, that no poet could venture to alter any of them. His "Harmony for Wind Instruments only, accompanied by a Violin and a Bass," in which all the intricacies of wind instruments, calculated for the utmost effect, are intended to be concentrated in one piece. His remaining works consist of symphonies for orchestra, violin quartets, duos and trios for violins and flutes, concertos for violin and for flute, sonatas, songs, cantatas, &c.

NEUBAUER, JOHANN. Of this composer, residing at Vienna, the following manuscript works are mentioned in Traeg's Catalogue, Vienna, 1799: "*Concerto à 2 Clar. Principali con Acc.*," "*Il Notturno à Fl. Trav., Fl. d' Amore, 2 Viole, 2 Cor., e Vc.*," and "*Duetto à Corno e Viola.*"

NEUKOMM, SIGISMUND, born at Salzburg, in 1778, commenced his musical education when six years of age. His first master was an excellent organist in Salzburg, named Weissaner, who, having to attend to several churches, soon employed his pupil as an occasional substitute. At the age of fifteen, Neukomm was nominated organist to the University of Salzburg, where he also studied the sciences, &c., his education being carefully attended to by his father, who was a writing master in the university. His mother being related to the wife of Michael Haydn, this professor, with a kindness characteristic of his disposition, offered to give Neukomm lessons in composition without accepting any remuneration from his pupil beyond his occasional assistance in the performance of his duties as court organist. At the age of eighteen he was engaged at the court theatre as chorus master of the opera; and it was only during his fulfilment of this occupation that he took the resolution to devote himself exclusively to music. In 1798 he quitted Salzburg, and went to Vienna, where the celebrated Joseph Haydn received him as a pupil, on the recommendation of his brother Michael. He profited by this inestimable good fortune during seven years, always endeavoring in some degree to merit the kindness of his master, who treated him like a son. In 1805, he undertook a journey to St. Petersburg, where he was soon engaged as chapel-master and conductor of the orchestra at the German theatre. A serious illness, however, obliged him to leave Russia.

In 1807 he became a member of the Academy of Music at Stockholm, and, in 1808, of the Philharmonic Society at St. Petersburg. During his residence in the latter city and in Moscow, he brought out many works of his own composition with great acceptance; but it was not until 1808 that he was induced, by the advice of the connoisseurs, and especially of his master, Joseph Haydn, to publish any thing. In 1809 he went to Paris, where he became intimate with men like Cherubini, Grétry, and Cuvier, and lived entirely devoted to the arts and sciences. His patroness and motherly friend, the Princess of Lorraine-Vaudemont, had introduced him to Prince Talleyrand, who soon after not only gave him an apartment in his hotel and a place at his table, but treated him, in all respects, as a member of his own family. In 1814 he accompanied this prince to the congress at Vienna, where, at the funeral ceremonies in memory of Louis XVI., his vocal requiem was performed by a choir of three hundred singers, in the St. Stephen's Church, before all the emperors and kings. In 1815 he was named Chevalier of the Legion of Honor, and ennobled by Louis XVIII., and, after the congress was over, returned with Talleyrand to Paris.

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In 1816 he accompanied the Duke of Luxembourg, who went out as envoy extraordinary to Rio Janeiro. There he was warmly received by the directing minister, Count da Barca, and presented to the king, who settled on him a rich pension, which Neukomm, on the breaking out of the revolution in 1821, voluntarily renounced, and followed the king to Lisbon, where he was made knight of several orders. In October of the same year he returned to Paris, and resumed his residence with Prince Talleyrand. In 1826 he spent eight months in travelling through Italy, and again returned to Paris. In 1827 he made a tour through Belgium and Holland, and, in 1829, through England and Scotland, where he was most warmly received by Sir Walter Scott and other distinguished men. Returning to Paris, he accompanied Prince Talleyrand, in 1830, on his embassy to England; and there he, for the most part, since remained, finding an agreeable and honorable sphere of action. He usually spent the unemployed autumn and winter months in visiting his friends upon the continent. In 1832 he went to Berlin, where one of his oratorios, "The Law of the Old Covenant," and several others of his compositions, were performed; from there he visited his friends in Leipsic and Dresden, and returned to London. In 1833–4 he made a second journey to Italy. The winter of 1834–5 he passed in Southern France, and made an excursion from Toulon to Algiers, to Bona, (the ancient Hippona where St. Augustine resided as bishop,) and to Bugia, on the north-west coast of Africa, whence he returned, by way of Paris, to London. In the year 1836 he had resolved to visit America, and pass about a year here. He had already taken a berth in a Liverpool packet, when an attack of fever compelled him to renounce the project. In Manchester, where he lived in an amiable and very friendly family, he soon recovered his full health and strength. His active nature would not rest; he made a journey to the southern part of Germany, and then to Frankfort on the Maine, where he remained several weeks. Then he travelled through Darmstadt, Heidelberg, Manheim, Carlsruhe, &c., to Paris, to his old friend Talleyrand. In 1847 he was again in England. In spite of so much travelling and various experience of life, Neukomm composed an incredible number of works. Since his twenty-fifth year he has kept a thematic catalogue of his works, which contains the titles and themes, or first notes, of five hundred and twenty-four vocal compositions, (among which are sixty-seven psalms in various languages,) and two hundred and nineteen instrumental works; in all, seven hundred and forty-three works; and yet he composed many others which, in his travels, he forgot to set down. He is chiefly known, in this country, by his popular dramatic oratorio of "David," and by some of the songs which he has composed to words by Barry Cornwall.

NEUMÆ. A term applied, by the old musicians, to *divisions* upon a single vowel at the end of a psalm or anthem, as a recapitulation of the whole melody. Sir Henry Spelman, however, says that the name *neumæ* was synonymous with the noun *note*, and that it simply implies an aggregation of as many sounds as may be conveniently uttered in one single respiration.

NEUMARCK, GEORGES, secretary of the archives, librarian, &c., at Weimar, was born at Muhlhausen in 1621. He was a member of the *Fruchtbringenden Gesellschaft*, (Productive Society.) He published a didactic work on composition, and also composed some songs. He is likewise said to have written the psalm, "*Wer nur den lieber Gott*," &c. He died at Weimar in 1681.

NEUSCHL, or NEYSCHEL, JOHANN, court musician to the Emperor Maximilian II., was a celebrated performer on the trumpet, so much so that the emperor ordered Albert Durer, the painter, to introduce his portrait in the picture he was about to paint of a triumphal entry of the emperor.

NEUSZ, HEINRICH GEORG, born at Elbin Gerorda in 1654, was an ecclesiastic. It was not till the fiftieth year of his age that he began to study music, and then only with a design of ornamenting the simple psalmody used in divine service with occasional discords and chromatic intervals. He first took lessons in composition from the singer Bokemeyer, at Wolfenbuttel; and what is remarkable, he received these instructions only by means of a correspondence carried on between himself and his master. Having made some progress, he arranged many psalms for four voices, and sent them to Bokemeyer for correction. On their being returned, he introduced them in his church, when they proved so effective as to render the singing of his congregation much more attractive than that of the surrounding churches. He next hazarded, in 1712, the composition of a piece of music on the marriage of a nobleman, in which he sang himself. This was also successful. He wrote, also, the following works: "Of the Use and Abuse of Music," 1691; "*Musica Parabolica*," a tract; and "A Treatise on Music." The two latter were left in manuscript at his death.

NEVEU, JOSEPH, BARON DE. A pupil and friend of N. Piccini, who died, as is well known, in indigent circumstances, and on whose grave, at Passy, Neveu caused a monument of black marble to be erected in 1800. Professional musician, as the French dictionary calls him, he was none, but what Ginguené terms *un amateur instruit*. This mistake is the more excusable, as there was, about the same time, (1788,) another Neveu, pianist to the Count d'Artois, at Paris, who is most likely the author of the works published in that name. Whether this be the same Neveu who was appointed, in 1792, professor of the *belles lettres* at the *Lycée des Arts* at Paris, and who there gave public lectures on drawing, painting, sculpture, engraving, music, dancing, and the drama, is again doubtful. Gerber rather thinks that this last professor was the above-named Baron de Neveu, the amateur. The following works may be met with in the name of Neveu: "*Trois Potpourris d'Airs connus pour le Clav.*," Paris, 1788, and "*Ariette var. pour le P. F.*," Augsburg, 1799.

NEWBOLD. An able professor of the violin, resident at Manchester. He performed at the York Festival in 1823.

NEWTON, JOHN, doctor of divinity, and rector of Ross, in Herefordshire, a person of great learning and skill in the mathematics, was the author of the "English Academy, or a brief Introduction to the seven Liberal Arts," in which

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music, as one of them, is largely treated of. It was published in octavo, in the year 1667.

NEW TREMONT TEMPLE. The old Tremont Temple, Boston, was burned down on the night of March 31, 1852; and immediately preparations were made for building a new one. The new Temple is immense; it covers an area of ninety four feet front by one hundred and thirty-six feet deep, and is seventy-five feet high in front. The walls are of ample thickness and strength, varying in thickness from thirty-six inches to sixteen inches, and, in accordance with the most approved method of building, hollow. This insures greater proportional strength, dry inside walls, a saving in furring and lathing — by admitting of plastering upon the bricks — and greater resonance and adaptation to music in the walls of the large halls. This method obviates, also, to a very considerable extent, all danger of fire spreading, as it often does, and did to the destruction of the old Temple, between the plastering and the wall. Wherever in this new building it has been found necessary to use furring and plastering, layers of brick have been placed to cut off all chance of fire spreading between the plastering from one story to another. The floors, too, have a thick coating of mortar between the under and upper courses of boards, as a protection against the spread of fire, and to prevent the transmission of sound. The main Hall is one hundred and twenty-four feet long, seventy-two wide, and fifty feet high. Back of the stage, in a recess, is the organ, one of the largest ever built in the United States, placed there by the builders, Messrs. Hook.

NEYDING, a musician at Erfurt, was born in 1722. He was a good violinist and harpist, and left many vocal and instrumental compositions in manuscript. He died in 1788.

NICAISE, ABBÉ CLAUDE, a native of Dijon, who died in 1702, wrote "*Dissertatio de Veterum Musica.*" It was not printed.

NICETIUS, or NICETAS, ST. Dr. Forkel observes, in the second volume of his history, p. 197, that this Nicetius is said to be the real author of the hymn "*Te Deum laudamus,*" commonly ascribed to Ambrosius.

NICHELMANN, CHRISTOPH, chamber musician and professor of the harpsichord to the King of Prussia, was born at Treuenbriezen in 1717. His first masters were Bubel, Schweinitz, and Lippe. In 1730 his father sent him to St. Thomas's school at Leipsic, where he continued the study of music under the great Sebastian Bach, then director in that school. The eldest son of Bach was at the same time his principal teacher on the harpsichord, and directed his first essays in composition. Being desirous, three years after this, to familiarize himself with the dramatic style of music, by hearing the compositions of the best writers for the theatre, and not being able to satisfy this desire at Leipsic, where there was not then any opera, he resolved on a journey to Hamburg, in which one of his schoolfellows, by the name of Boehmen, agreed to accompany him. Though the opera of this city was on its decline, it was still supported by the chapel-masters Keiser, Telemann, and Mattheson, and several distinguished singers were attached to it. At Hamburg, Nichelmann became intimately acquainted with Keiser, who, with the other two chapel-masters above mentioned, gave him all the information he required on the subject of dramatic music, till the year 1738, when, after a short visit to his native place, he proceeded to Berlin. The organization of the Chapel Royal at Berlin, and the establishment of the opera in 1740, furnished him with a new opportunity of increasing his musical knowledge. He also, at this time, profited by the lessons of Quantz in counterpoint, and Graun in vocal composition. It was now that he wrote his sonatas for the harpsichord, which were afterwards published in two volumes. The death of his father having deprived him of the pecuniary assistance which he had previously obtained from home, obliged him to turn his mind seriously to his establishment in life. The appointments at the Royal Chapel in Berlin being all filled up, he decided on a journey to England and France. Scarcely, however, had he reached Hamburg, when he received orders from the King of Prussia to return to Berlin, and the promise of a place in the chapel. Having immediately obeyed this mandate, he was nominated second performer on the harpsichord in the Chapel Royal. Amongst the compositions which he wrote during the time he filled this situation, we can mention only the pastoral, of which the king himself composed the symphony and two ariettes, dividing the composition of the remaining ariettes between Nichelmann and Quantz. In 1749 he wrote his work "*Die Melodie.*" This was published at the time of the controversy respecting the comparative merit of French and Italian music, and called forth several virulent replies, which, in their turn, were again answered. In 1756 Nichelmann obtained his discharge from the Chapel Royal, which he had solicited from the king, and after that period resided privately at Berlin till his death, which took place in 1761.

NICHOLSON, RICHARD, organist of Magdalen Church, Oxford, was admitted to the degree of music in that university in 1595. He was the first professor of music at Oxford under Dr. Heyther's endowment, and was the composer of many madrigals. He died in the year 1639.

NICHOLSON, CHARLES. The father of this eminent flutist, who died 1737, was also an admirable performer on that instrument, and dedicated much time to its improvement. In this he was eminently successful; and, at his death, left his son in possession of a knowledge of the principles on which he proceeded, and a genius highly capable of carrying those principles into execution. The rich, mellow, and finely-graduated quality of tone which he produced throughout the whole compass of the instrument, sufficiently evinces the success which has attended his exertions. Nothing could more clearly show the mastery this artist obtained over the grand impediments of the instrument than his performance, in 1822, at Covent Garden Theatre, where he executed an adagio without the accompaniment of a single instrument; and such was his complete success, that an encore was demanded by the whole house with acclamation. In pathetic movements, indeed, he had no rival. Nicholson has published numerous works for his instrument, amongst which are "Preceptive Lessons for the Flute;" "A Volume of Studies, con-

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sisting of Passages selected from the Works of the most eminent Flute Composers, and thrown into the form of Preludes, with occasional Fingerings, and a Set of original Exercises;" "Twelve select Melodies, with Variations for the Flute and Piano-forte," in conjunction with Burrowes; "*O dolce concento*, with Variations for Flute and Piano-forte," also with Burrowes; "Four Volumes of Flute Beauties, consisting of forty-eight Numbers;" "Twelve select Airs, with Variations as Flute Solos, with P. F. Accompaniment;" "*Le Bouquet*, or Flowers of Melody;" "*Potpourri* for Flute and P. F., introducing 'Life let us cherish,' 'Auld Robin Gray,' and favorite Quadrille, '*La Matilda*,' as a Rondo;" "Six Fantasias;" "*Mayseder's Polonaise*, for Flute and P. F.," and "Introduction and six Variations to 'The Fall of Paris,' with an ad libitum for the P. F."

NICLAS, J. A. This musician, who was born in Suabia, published "*Choix d'Airs de plusieurs Opéras*," Leipsic, 1790. One half of the French opera songs arranged in this work for the harpsichord, and sixteen in number, are of the private secretary Horinzky's composition. The remainder are by Paesiello, Salomon, Grétry, and Gluck. Amongst them is also a chanson by Madame Aurora, first singer at Rheinsburg. The publisher of this collection was at that time musician in ordinary to Prince Henry of Prussia at Rheinsburg.

NICOLAI, DAVID TRAUGOTT, court organist of St. Peter's Church at Gorlitz, was born in that town in 1733. He was one of the most celebrated performers on the organ in Germany, in the latter half of the last century, especially as an extempore player, and owed his great proficiency chiefly to the instructions of his father, B. T. Nicolai, who was also celebrated on the same instrument. At the early age of nine, young Nicolai was able to perform with *éclat* Sebastian Bach's most difficult compositions. His skill in mechanics was also so great, and especially his knowledge of organ building, that he was sent for from all parts of the surrounding country to inspect newly-built or repaired organs. The love of his native place, and above all his great attachment to his organ, rendered all calls to more lucrative situations fruitless. As a reward for this attachment and loyalty, he obtained of the court, in 1755, the appointment of electoral court organist, and of the town of Gorlitz an annual increase of salary of twenty-five dollars for life. His activity never relaxed until his death, at the age of sixty-eight. His son Carl Samuel Traugott, bachelor of law, was permitted, in 1795, to act as his adjunct; so that the third generation of that celebrated family of organists was, in 1812, serving the same organ.

NICOLAI, DR. ERNEST ANTON, a doctor of medicine and philosophy, born at Sondershausen in 1722, published, in 1745, a dissertation entitled "The Union of Music and Medicine." He died at Jena, in 1802.

NICOLAI, FRIEDRICH, a bookseller at Berlin, was born in that town in 1733. He wrote a tour, in which he made many observations on music, proving himself to possess an extensive knowledge of the art. The account which he gives of the state of music at Vienna about the year 1770, but especially his remarks on Gluck, still deserve to be read. There are also in his work some interesting anecdotes of the Berlin musicians. In 1799, Nicolai was elected a member of the Royal Academy of Sciences at Berlin. This author, says Gerber, evinced clearly by a jest, that he might also have been a composer; the proof of which is found in two small pamphlets of ballads, which he published under the following quaint title, in obsolete German: "A nice little Almanack, full of pretty, genuine, and pleasant Ballads, merry Carols, and plaintive Ditties of Murders, chanted by Gabriel Oddfish, whilom Ballad Singer at Dessau, and edited by Daniel Cleverly, Shoemaker, at Ritznueck on the Elbe, 1st year," Berlin and Stettin, published by Friedrich Nicolai, 1777. "Second Year, ditto," 1778. The following tunes, and droll enough they are, Nicolai composed himself. In the first year of the above work, the songs numbered 16, 18, 21, 22, 23, and 28, also the chimney sweeper's song, No. 29, which is one of the best in the collection; and in the second year, Nos. 16, 17, 29, 30, and 31. The remainder are partly old tunes, adapted to these songs, and partly the compositions of Chapel-master Reichardt. "To observe Nicolai at his own house," continues Gerber, "where you meet every where with traces as well of the owner's refined taste as of his opulence, is exceedingly gratifying. On one side you pass through a concert room into his study, the walls of which are covered with portraits of all the celebrated authors, amongst which those of first-rate composers are not omitted. On the other hand, you behold a piano, and opposite to that a museum of engravings in huge portfolios, comprising also a collection of portraits of eminent musicians, not very numerous indeed, but no less interesting on that account. The most valuable object, however, to be met with there, is himself: his excellent judgment, and agreeable conversation concerning the sciences in general, scientific men, and their works, which one may look for in vain amongst a thousand professors, appears to him quite natural. Greatly as his writings abound with useful matter on those subjects, it is in conversation only that his vast erudition, and nice discrimination in every art and science, can be duly appreciated. The nobility, and even princes, are entertained at his hospitable board; when they are sure to find, besides the profusion of luxuries they are used to, something much more rare, namely, a society more remarkable for the capacity of their brains than for that of their stomachs. F. Nicolai, moreover, enjoyed the gratification of seeing his youngest daughter make such progress in singing, that, in 1797, when about fifteen years old, she ranked amongst the most distinguished members of Fasch's excellent Conservatory." This superior man died at Berlin in 1811, aged seventy-eight.

NICOLAI, JOHANN GEORG, organist at Rudolstadt, published some organ and church music. He died there in 1790.

NICOLAI, JOSEPH GOTTFRIED, son of the preceding, was born at Rudolstadt. He studied divinity at the University of Jena in 1794, and returned in 1797 to his native place. Being a clever performer on the harpsichord, and a great amateur of fugues, he removed to Offenbach on the Maine, where he resided, about 1799, as

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teacher of the harpsichord, and published the under-mentioned works for that instrument. At length he engaged, towards 1802, as tutor to the family of Mr. Von Stockum, privy councilor to the King of Prussia, at Nuremberg, where he performed at a concert, in the same year, a grand concerto of Dussek's, and a sonata and fantasia of his own composition, on the piano-forte. His published works are "*Sonate pour le Clav. avec V.*," Op. 1, Offenbach, 1797, and "*Trois Sonates pour le Clav. avec oblig.*," Op. 2, Offenbach, 1799.

NICOLAI, JOHANN MARTIN, brother of Johann Georg Nicolai, was chamber musician at Meiningen about the year 1756. He published at Nuremberg a work entitled "Exercises for the Harpsichord."

NICOLAI, JOHANN GOTTLIEB, son of the preceding, was director of the concerts and organist at Zwoll. He composed the operetta called "*Der Geburtstag*;" also several other operettas and practical works for the harpsichord and other instruments. In the year 1799 he advertised at Zwoll "Six additional Sonatas for the P. F., with Accompaniment of a Violin and Bass," Op. 12. He died at Zwoll in the beginning of 1801. Amongst his earlier productions the following deserve to be noticed: "*A, B, C, pour le Clav.*," ninety pages, and "*Vingt-quatre Sonates pour le Clav. sur les Tons de la Musique, Seconde Partie*," seventy-six pages, both for the use of students.

NICOLAI, JOHANN MICHEL, musician to the court and composer at Stuttgard, flourished in the seventeenth century, and published the following works: "Spiritual Harmonies for three Voices and two Violins," Frankfort, 1669; "Twelve Sonatas for two Violins and Viol da Gamba or Bassoon," Augsburg; "24 *Capricci d 4 V. e B. C.*," Augsburg, 1675; and "A Third Volume ditto," 1682.

NICOLAI, or NICOLAY, VALENTINE. A popular composer for the piano-forte, who resided many years at Paris. His writings were once in great request. "This, however," observes Dr. Burney, "may probably have been more owing to the sprightliness and pleasantry of his style, than to the depth or orthodoxy of his knowledge. Nearly all his works, but particularly his third opera of sonatas for the piano-forte, the first sonata of which was for many years taught in almost every school in the kingdom, had a very extensive sale. His piano-forte duets are considered to rank amongst the best of his works. In some of these he has displayed a very considerable share of good taste, ingenuity, and fancy." He died about the year 1799.

NICOLETTI, FILIPPO, an ecclesiastic and composer at Ferrara, flourished at Rome in 1620, as chapel-master. He published many madrigals and sacred compositions.

NICOLINI, GIUSEPPE, an Italian dramatic composer, produced in 1800, for the theatre at Milan, the opera buffa "*I Baccanali di Roma*," which has been successful in many towns in Italy. He has also written several other pleasing operas.

NICOLINI, FRANCESCO. Born at Venice about the middle of the seventeenth century. He wrote the words and music of the operas "*Argia*," "*Genserico*," "*Eraclio*," and "*Penelope*," the success of which was the recompense of his double talent.

NICOLINI DI NAPOLI, or NICOLINI GRIMALDI. A fine contralto singer and excellent actor. He went to England in the year 1708, having been previously celebrated in Italy for about ten years. Sir Richard Steele, in No. 115 of the "Tatler," speaks highly of Nicolini's acting; and so much was his performance thought of, that the opera prices were raised on his arrival, he being considered the first truly great Italian singer who had performed in England. He sang in Handel's first opera of "*Rinaldo*." In the year 1712 he left England for Italy, as it was supposed, not to return. In 1715, however, he was again in England, and sang in "*Rinaldo*," when the opera had as great a run as at its first representation. Quanz, in his biography, says that he met with Nicolini at Venice, in 1726, when his singing was on the decline. We do not know the period of his death.

NIEDT, FRIEDRICH ERHARDT. A musical theorist and composer, who lived about the beginning of the last century. The accounts of him are but meagre and contradictory. For instance, Walther insists he was born in Thuringia, and Dr. Forkel at Jena; neither of them, however, is able to state the precise year of his birth; while Mattheson, who might have learned it of Niedt himself, having had so much concern with his works, refers, in his "*Ehrenpforte*," (Triumphal Arch,) to Walther's "Lexicon." However, from all this the following may be elicited. About the year 1700, Niedt practised as notary at Jena, but went soon after to Copenhagen, where his compositions gained the applause of the court; partly for which reason, and partly on account of his unguarded conversation, he was frequently exposed to the shafts of envy, until he died, towards 1717. Of his numerous, and some of them truly grand, compositions for the court of Copenhagen, nothing further has transpired. The publication of the following works he promoted himself: "Musical Guide, or Methodical Instructions, by means of which a Tyro in the noble Science of Music may so perfect himself in a short time, as to be able not only readily to play Thorough Bass, after a few plain rules, but likewise be able to compose various pieces, and be what is called a respectable Organist and Musician." Volume the first treats of thorough bass, and sight playing of the same, Hamburg, 1700. "Guide to Variations, or a Method of varying the Thorough Bass and the Numbers placed on the Notes, so as to form pleasing Variations, and to convert with ease a Thorough Bass Prelude into Ciacons, Allemandes, Courantes, Sarabandes, Minuets, Jigs, &c., with other useful Instructions," second volume, Hamburg, 1705. "A second improved Edition of the same Work, with Notes, and a Supplement of upwards of sixty Pieces for the Organ, by Mattheson," Hamburg, 1721. "Musical Guide," the third and last volume: this treats of counterpoint, fugues, motets, choruses, recitatives, and cavatinas. "*Opus Posthumum*;" to this is added plain arguments, on which the right use of music, both in churches and elsewhere, is founded: it was edited by Mattheson, Hamburg, 1717. This third volume the author did not complete, nor did he

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intend it, according to his plan, to be the last volume of the work. "Musical A, B, C, for the Use of Students and Teachers," Hamburg, 1708. "The German Frenchman, consisting of six Suites of Airs, namely, for three Hautboys or Violins, and a Bassoon or Violin, composed for the Amusement and Pastime of intelligent Lovers of the noble Science of Music," Copenhagen, 1708.

NIEDT, NICOL, clerk in a government office, and town organist at Sondershausen, about the end of the seventeenth century, may be ranked among the able sacred composers of that time. He died in 1700. Mattheson tells us, p. 112 of the "*Ehrenpforte*," that his church music was in request as far as Silesia, but, on the other hand, informs us that he was so poor, that, according to a note in the Sondershausen church register, there was not enough money, after his death, to defray the expenses of his funeral. As he left neither wife nor child, and probably came to Sondershausen a stranger, his name has been long forgotten there. His work, perhaps the only good musical one ever printed there, bears the title of "Musical Relaxation for Sundays and grand Festivals, composed for five Voices and five Instruments," Sondershausen, 1698. This course contains a scriptural text for every Sunday and festival of the church, composed as a concerto, followed by an air for two sopranos and a bass, and concluded by a chorus.

NIEL, a composer at Paris, brought out at the Academy of Music, in 1736 and 1737, the two operas of "*Les Voyages de l'Amour*," and "*Les Romans*." This latter opera has been reset by Cambini, and was performed in 1776. Niel also brought out, in 1744, "*L'Ecole des Amans*."

NIELD. A celebrated tenor singer at the principal concerts and music meetings in England, since the commencement of the present century, and a very able professor of singing. He was long one of the greatest vocal ornaments of the Chapel Royal in St. James. Nield was generally considered as one of the most chaste and correct singers of that peculiar style of English national music called glees.

NIEMEYER, AUGUST HERMANN. Professor of theology at Halle, and born there in 1752. He wrote the words of several religious dramas, which were set to music by Rolle. His "Thoughts on Religion, Poetry, and Music" are to be found at the beginning of his drama entitled "Abraham," which appeared at Leipsic in 1777.

NIEMEZECK, C. T. By birth a Bohemian, professor of the harp, and musician in ordinary to the Emperor of Russia. When on his travels, he played at several concerts at Berlin, with applause; since which time his sphere of action remains unknown. Not so the following works by him: "*Thema, avec 8 var. pour la Harpe*," Op. 1, Leipsic, 1795; "*Thema, avec 7 var. pour la Harpe*," Op. 2, Leipsic, 1795; "*Sonate pour la Harpe*," Op. 3, Leipsic, 1795; and "*Sonate pour 2 Harpes*," Op. 4, Leipsic, 1795. In 1803 he again performed at Leipsic.

NIESER. A good German tenor singer. He performed at Frankfort in the year 1823. His graceful manner and general appearance were said to be particularly adapted to the performance of Italian music.

NIKEEF, a native of Russia, distinguished himself, about 1801, in his country, (where all the psalms and choruses are sung without instrumental accompaniments,) as a superior composer of church music.

NINETEENTH. An interval consisting of two octaves and a fifth; the replicate of the twelfth.

NINTH. An interval containing an octave and a tone. Also, the name given to the chord consisting of the common chord with the eighth advanced one note.

NINI, GIOV. BATT. An excellent singer at Urbino, about the year 1700.

NISLE, JOHANN FRIEDRICH, born about the year 1780, was on his travels in 1805, and devoted himself entirely to composition, having no ambition to shine as a performer, although he was an excellent hornist, and his compositions evince him to have been no less at home on the harpsichord. The first little work by which he appeared before the public was entitled "Songs at the Piano-forte," Leipsic, 1798. These have since been followed up by several other works for the piano and for the French horn. In 1809, Nisle, with one of his brothers, also a musician, resided at Veret, in Hungary.

NITSCH, PETER, a composer of the sixteenth century, published "German Hymns for Morning and Evening, likewise to be sung before and after Meals," Leipsic, 1643, and "German and Latin Hymns for four Voices," Leipsic, 1573.

NITSCH, IGNAZ, organist at Vienna in 1796, must be ranked amongst the able sacred composers; witness several of his choral masses and vespers.

NIVERS, GABRIEL, was one of the four organists of the chapel of Louis XIV., and also organist of the Church of St. Sulpice, at Paris. He published, in 1683, a tract, entitled "*Dissertation sur le Chant Grégorien*," written for the purpose of restoring the *cantus Gregorianus* to its primitive purity. This work had so much influence, that the Antiphonary of the French church was republished according to his corrections, at the express command of the king. At the end of the dissertation are contained the forms of the offices, with the musical notes adjusted to rules laid down by the author. These are followed by a short treatise on the mode of singing according to the eight tones of the *cantus Gregorianus*, and the book is concluded with some select church services. The author appears to have been well skilled in ecclesiastical history, and the above work contains one of the best histories of church music that is extant. In the year 1697, Nivers published, at Amsterdam, "*Traité de la Composition de Musique*;" and the two following works have been ascribed to him: "*Le premier Livre des Motets*," and "*Le premier Livre des Pièces d'Orgue*."

NOBLET. A professor of the harpsichord and organ, and member of the orchestra of the opera at Paris, between the years 1750 and 1760. There are of his composition a *Te Deum*, several cantatas, and other vocal pieces, as well for the

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church as chamber; also some harpsichord music, which latter he published in 1756.

NOCETTI, FLAMINIO. A celebrated Italian contrapuntist of the sixteenth century, of whom Cerreto in his treatise, written in 1600, speaks highly, calling him, however, Nucetus. He probably published several works, though his "*Misse à 8 voc.*" is the only one known.

NOCHEZ. A pupil of the celebrated violoncellists Cervetto and Abaco. After having travelled in several foreign countries, and especially in Italy, he returned to France, was engaged at the comic opera, then at the grand opera, and at length, in 1763, was nominated chamber musician to the king. It is Nochez who compiled the article Violoncello, which is found in the second book of Laborde's essay. He died about the year 1800, having been previously pensioned, after a service of more than fifty years in the opera orchestra.

NODARI, GIOV. PAOLO, an Italian contrapuntist of the sixteenth century, is ranked by Cerreto, in the same honorable manner as the preceding Nocetti, amongst the most celebrated professors of his time.

NOELLI, GEORG, chamber musician, and professor of a musical instrument called the Pantaleon, to the Duke of Mecklenburg-Schwerin, about the year 1780, was nearly the sole person who arrived at eminence on that instrument, having been taught it by the inventor, the celebrated Pantaleon Hebenstreit. Noelli first studied counterpoint under Geminiani, and then at Dresden, during six years, under Hasse, and at Bologna under Padre Martini. He travelled through nearly all Europe, and was in London at the time that Handel was there. He was intimately acquainted with Emmanuel Bach, and some of his compositions are said much to resemble the style of that great master. He died at Ludwigslust in 1789. None of his compositions have been printed; but several of his symphonies, also some quatuors and trios for violin and flute, were left in manuscript in the music warehouse of Westphal, at Hamburg.

NOELS. Certain canticles, or songs of joy, formerly sung at Christmas, in the country churches in France. The name is derived from the Latin word *natalis*, and alludes to the nativity.

NOFERE, GIOV. BATTISTA, an Italian violinist, published, subsequently to the year 1763, as well at Amsterdam as at Berlin and in London, fourteen operas, consisting of trios, duos, and solos for the violin, and solos for the guitar.

NOINVILLE, BERNARD DE, published at Paris, in 1749, *L'Histoire du Théâtre de l'Opera*," in one volume octavo. This work went through two other editions in 1753 and 1757.

NOIRE. (F.) A crotchet. Called *noire*, from its black head; the crotchet being originally the minim with its head filled up. See CROTCHET.

NOLA, GIOV. DOM. DA. A contrapuntist of the sixteenth century, of whose works the following were preserved in the elector's library at Munich: "*Canzoni Villanesche à 3 voci*," Venice, 1545, and "*Villanelle alla Napolitana à 3 e 4 voci*," Venice, 1750.

NOMES. (G.) Certain airs in the ancient music sung to Cybele, the mother of the gods, to Bacchus, to Pan, and other divinities. The name of *nome* was also given to every air, the composition of which was regulated by certain determined and inviolable rules. There were two part nomes, which were sung in two modes; also nomes in three parts, sung in three modes, viz., the Doric, Phrygian, and Lydian.

NOMENCLATURES. In English, it requires 123 syllables to pronounce the 12 sounds, as applied to A♯, B♭, C♮, D♭♭, &c. In German, the same number of syllables is required. In French, 143 syllables are necessary, and in Italian, only 36 syllables are used.

NOMION. The appellation by which the Greeks distinguished a kind of love song.

NOMODICTAI. (L.) The appellation given by the ancient Romans to the umpires at their sacred games and musical contests.

NON. An Italian negative, generally joined with the word *troppo*, very, or much; as, *non troppo allegro*, not too quick, not very quick.

NON, ABBE DE ST., a celebrated French man of letters, was born in 1728. He was originally a member of the parliament of Paris; which place, however, his ardent love of the arts and sciences, as well as of liberty and independence, induced him to sell, and to travel with the money he received for it to Italy, where he occupied himself for some years, not only in studying, but also in drawing, jointly with the two painters Iragonard and Robert, every object that came in their way which concerned the arts of antiquity. At length he returned to Paris, and there, assisted by several literati, published, partly by subscription, and partly at his own and brother's expense, the under-mentioned splendid work. He died at Paris in 1791. The work alluded to bears the title of "*Voyage Pittoresque de Naples et de Sicile*." A copious abridgment of it was published at Gotha, and entitled "Naples and Sicily, an Abridgment of the expensive Work called *Voyage Pittoresque, &c.*" The second volume followed in 1790. This contains, amongst other things, notices of the most celebrated Neapolitan poets and composers; and what renders it the more valuable to the lovers of music is, that the biographies of the musicians are derived from the celebrated Nic. Piccini. They refer to Pergolese, Jomelli, Majo, Duni, Porpora, Vinci, both Scarlattis, Leo, Durante, and Farinelli.

NONETTO. (I.) A composition in nine parts.

NON MOLTO. (I.) Not much.

NON NOBIS DOMINE. In 1848, R. Schumann published a letter in which he cast a doubt on the authorship of the canon, "*Non Nobis Domine*," from the fact of having found a copy in Breitkopf's old edition of Mozart's works, purporting to be his composition. In Boyce's "Cathedral Music," the old edition, there is a short biography of Byrde, in which mention is made of this composition. The writer says, "Byrde's celebrated '*Non Nobis Domine*' will, in particular, remain a perpetual monument to his memory." This shows it to have been written pre-

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vious to 1768. In Burgh's "Anecdotes of Music" is this passage: "The celebrated canon, '*Non Nobis Domine*,' was without doubt written by our countryman Bird." John Parry, in a letter dated December 19, 1848, says, "That Mozart did *not* write it is made manifest by Hilton having inscribed it, in a *printed* collection, with the name of W. Byrd affixed to it, as far back as 1652, above a century before Mozart was born. But whether Byrd was the author has never been satisfactorily proved, although it has been attributed to him for nearly two centuries. Some writers have named Palestrina as the composer; but it is universally admitted in England to be the undoubted composition of Byrd. See BIRD, WILLIAM.

NONOT, JOSEPH WAAST AUBERT, was born at Arras about the year 1755. He was scarcely six years of age when he heard, for the first time, a regular orchestra at the college of that town; and is said to have experienced so much pleasure on the occasion, that, from that moment, his taste for the art became so apparent, that his father was unwilling to oppose his inclinations. His sister at this time took lessons on the harpsichord; when the child used to place himself near, and would repeat many of the passages that had been played, after the master had left the room. Some time after this, at the *fête* of his parish, he begged of the organist, who was an old man aged eighty-four, to let him play the offertory in the church. The old organist laughed at his request, but good humoredly granted him permission, when he immediately sat down and extemporized a movement of his own composition. The congregation were astonished, and could not comprehend the renovation of talent, as they supposed, in their old performer. The boy, having finished the movement, quietly left the organ loft. Soon afterwards, his father having a party, much was said on the subject of the organ performance at the past *fête*, when young Nonot ran to the harpsichord, and repeated the whole piece, with considerable improvements. Even this, however, could not bring his father to decide on letting the boy have a master; but he soon took him to Paris on a visit to a friend, who happened to be very intimate with Leclerc, a celebrated organist in that city. This friend took young Nonot to the church of St. Germain des Près, to hear Leclerc, when the boy again asked the favor of being allowed to play, and so astonished Leclerc as to lead him to doubt the possibility of the music being composed extemporaneously. He was soon, however, convinced of this fact, by giving the child a theme, which he followed with equal skill. His enthusiasm was then such, that, seizing the child in his arms, he exclaimed, "*Tu resteras à Paris!*" and soon prevailed on the father, by his earnest entreaties, to leave his son with him to be educated for the musical profession. He afterwards became very eminent, and composed much instrumental music, which was highly esteemed by Christian Bach and other able judges. He was remarkable also for his ability in playing from a choral score; and even Piccini, Sacchini, Vogel, and Salieri were anxious to procure his performance of their scores, by hearing which they gained a perfect idea of the effect of their works. Nonot emigrated in the beginning of the French revolution, and was for some time in England.

NON TANTO. (L.) An expression of moderation; as, *allegro non tanto*, not too quick.

NONUPLA. (L.) The appellation proper to a quick species of time, consisting of nine crotchets, or nine quavers in a bar, and the beating of which is performed by two falls, and one elevation of the hand.

NOORT, SYBRAND VAN, organist of the old church at Amsterdam, about the year 1700, was one of the best performers of his time on that instrument. He published an instrumental work called "*Mélange Italien*."

NOPITSCH, CHRISTOPH FRIEDRICH WILHELM, a musician at Nordlingen, was born near Nuremberg in 1758. He excelled on the organ, and was also a good performer on several other instruments. Siebenfels, of Nuremberg, was his first master for the organ, and he studied composition under Riepel, of Ratisbon, and Beck, of Passau. He published "*Versuch eines Elementarbuchs der Singkunst*," Nuremberg, 1784; also some "Songs with the Poetry of Berger, Ramler, and Stollberg," Dessau, 1784, and several sonatas for the harpsichord. In 1787 he wrote a grand oratorio at Nuremberg. In 1800 he procured his above-mentioned situation at Nordlingen.

NORDWALL, ANDREAS O., a Swedish writer on acoustics, wrote "*Dissertatio de Sono simplici directo*," Upsal, 1779.

NORMAN, JOHN. An English contrapuntist, of whose composition some masses were in the music school at Oxford. He flourished about 1490.

NORRIS, CHARLES, bachelor of music, was originally educated as a chorister in the cathedral church of Salisbury. In this situation his abilities attracted the notice of the celebrated author of "*Hermes*," who, for the purpose of introducing him into public notice, wrote a little afterpiece in the style of a pastoral opera, the songs of which were adapted to several of the most favorite Italian airs of the time. Norris's voice was at this time a soprano. He was not received with so much applause as there had been reason to expect. Having thus failed in his wish to fix him on the stage, Mr. Harris recommended that he should confine himself to private concerts, oratorios, and provincial music meetings; and, in this intention, advised him to settle at Oxford, where he received all the encouragement which so distinguished a friend, and his own merit, gave him reason to expect. Norris was soon afterwards admitted to the degree of bachelor of music in that university, and elected organist of St. John's College. In this situation he had many pupils amongst the students, and was a favorite singer at the weekly concerts in the music room. In the oratorios performed in London, he was also, for many years, a principal tenor singer. In early life he had the misfortune to entertain an attachment for a lady distinguished for her personal attractions and great musical acquirements, who was afterwards married to another gentleman. The ill success of his suit, it is said, drove him to

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convivial consolations, in which he indulged to a degree that not only impaired his health, but after a while injured his voice, and was greatly detrimental to his fortune. He was an excellent musician, and a skilful performer on several instruments. The principal of his compositions consist of a few concertos and some glees. For some years previously to his decease, Norris's health had been gradually breaking up, and at the abbey commemoration in the year 1789, he was injudiciously brought forward to produce those feelings of rapture which in his better days he had inspired. Such, however, was his feeble state, that he could not even hold the book from which he sang. His whole frame was agitated by a nervous tremor, and that voice which had formerly been heard with rapture now excited the deepest emotions of pity. After this he engaged himself at the music meetings at Birmingham, where his exertions proved fatal, as he expired at Imley Hall, near Stourbridge, in Worcestershire, the seat of Lord Dudley and Ward, ten days after the meeting, namely, on the 5th of September, 1790, at the age of about fifty years.

NORTH, FRANCIS, lord chief justice of the Court of Common Pleas, and afterwards lord chamberlain, about the end of the seventeenth century, ranked with the most discriminating musical amateurs of England. He not only played well on both the lyra viol and bass viol, but also sang better at sight than many professors of his time. He also attempted the composition of several sonatas for two and three parts, and amongst others arranged Guarini's canzonet, "*Cor mio del*," &c., as a fugue for three voices. At length he published, but anonymously, "A Philosophical Essay on Music," in which are introduced many sensible remarks, for those times, on the generation of sound, which caused the book to be soon out of print. The lyra viol mentioned above was nothing but a viol da gamba, but with more, and more difficultly tuned, strings than the six which commonly belonged to the former instrument. The music for it was written in notes like lute music.

NORTH, ROGER, of Rougham, in Norfolk, and brother of the preceding nobleman, was born in 1650, and was one of the most remarkable contributors to musical history, inasmuch as he left behind him, in his own handwriting, "Memoirs of Music;" which manuscript contains accounts of all the celebrated British amateurs and composers from 1650 to 1680. When Hawkins and Burney were writing their works, Dr. Montague North, canon of Windsor, had the above manuscript, and allowed these authors the use of it. Roger North was also a practical musician, both in singing and on the organ; for which purpose he had one built at his seat in Norfolk, by old Schmidt, which is said to have surpassed in quality all the other instruments made by that celebrated mechanic. Amidst his musical pursuits, this gentleman arrived at the age of ninety, and died in 1734.

NOSCEMBENI, STEFFANO, born in Lombardy, towards the end of the sixteenth century, was a composer who exclusively devoted his talents to church music. He was chapel-master of the ducal church at Mantua, and composed "*Concerti Ecclesiastici*," for twelve voices, and "*Motetti*," for five and six voices.

NOTA. (I.) A note; as, *nota buona*, a strong or accented note; *nota cambiata*, a *changed* or irregular transient note; *nota cattica*, a weak or unaccented note; *nota caratteristica*, a characteristic or leading note.

NOTATION. The manner of expressing, or representing by characters, all the different sounds used in music. The ancient *notation* was very different from that of the moderns. The Greeks employed for this purpose the letters of their alphabet, sometimes placing them erect, and sometimes inverting, mutilating, and compounding them in various manners, so as to represent by them all the different tones or chords used in their system. By a treatise of Alypius, professedly written to explain the Greek characters, we find that they amounted to no less a number than one thousand two hundred and forty. These, however, were afterwards rejected by the Latins, who introduced letters from their own alphabet, A, B, C, D, E, F, G, H, I, K, L, M, N, O, P, (fifteen in number,) by which they expressed the sounds contained in the bisdiapason. For the great improvement upon this *notation*, which at length took place, and which is, in part, adopted at the present day, we are indebted to St. Gregory, the first pope of that name, who, reflecting that, in the bisdiapason, the sounds after Lichanos Meson, or the middle tone, were but a repetition of those which preceded, and that every septenary in progression was precisely the same, reduced the number of letters to seven, viz., A, B, C, D, E, F, G: but to distinguish the second septenary from the first, the second was denoted by the small, and not the capital, Roman letters; and when it became necessary to extend the system farther, the small letters were doubled, thus, aa, bb, cc, dd, ee, ff, gg. The staff, consisting of a variable number of parallel lines, the application of which some attribute to Guido, was afterwards introduced; and this was again meant to be improved upon by the adoption of small points, commas, accents, and certain little oblique strokes, occasionally interspersed in the staff, while also two colors, *yellow* and *red*, were used; a yellow line signifying the letter, or note, C, and a red line denoting that of F. Two methods of *notation* were long after employed for the viol and other stringed instruments, which were distinguished by the terms *lyra way* and *gamut way*, with this exception, that the literal *notation* for the lute was constantly called the *tablature*; concerning which, and the *notation* by letters in general, it may be observed that they are a very inartificial practice, as was also the old method of *notation* for the flute and flageolet by dots.

NOTE OF PROLATION. A note, the original and nominal duration of which is extended by the addition of a dot or hold.

NOTENPLAN. (G.) The staff.

NOTES. Characters which, by their various forms and situations on the staves, indicate the duration, as well as the gravity and acuteness, of the several sounds of a composition. There are six principal notes used in music; the semibreve, minim, crotchet, quaver, semiquaver, and demi-

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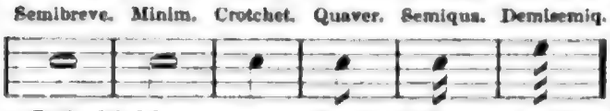
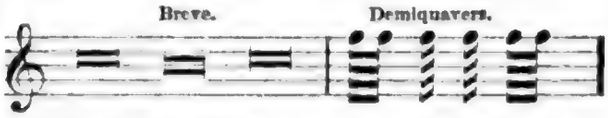
semiquaver. They are distinguished by their different forms and characters, thus: —



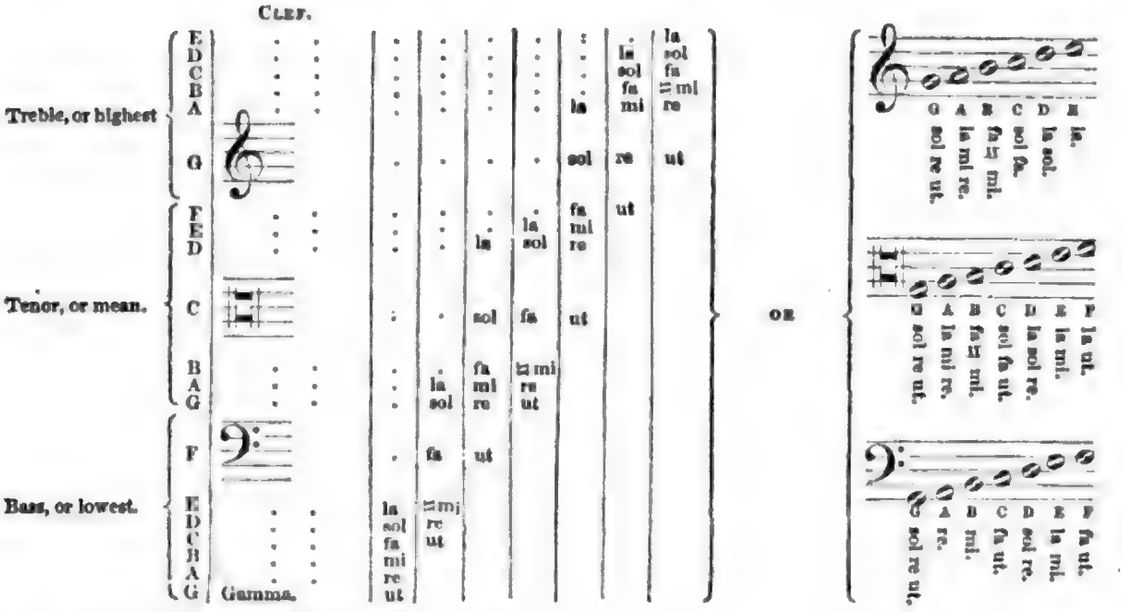
It is highly necessary that the learner understand perfectly the time and character of each note. (See tables under DIVISION OF TIME.)

It will be seen that one semibreve is equal to two minims, or four crotchets, or eight quavers, or sixteen semiquavers, or thirty-two demisemiquavers. One minim is equal to two crotchets, or four quavers, or eight semiquavers, or sixteen demisemiquavers. One crotchet is equal to two quavers, or four semiquavers, or eight demisemiquavers. One quaver is equal to two semiquavers, or four demisemiquavers. One semiquaver is equal to two demisemiquavers.

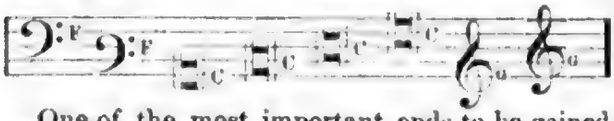
To the above may be added the ancient *breve*, which is twice as long as the semibreve, and the modern *demiquaver*, which is half as long as the demisemiquaver; thus: —



All musical ideas are expressed by means of *notes* on a *staff*; that is, five equidistant horizontal lines, on or between which the notes are placed. The gamut is a table whereon these notes are placed; and their relative situations as to acuteness or gravity of tone are ascertained by *clefs*. The names of the notes, which were six in number, are *ut, re, mi, fa, sol, la*, the lowest of these being the *gamma* of the scale. Modern musicians have used as equivalents the first seven letters of the alphabet. The arrangement in question is exhibited in the diagram following, a note having been added by the moderns to complete the octave.



From the foregoing diagram it will be seen that the bass clef, also called the F fa ut clef, on whatever lines placed, makes the notes on the line between the dots F or fa ut, whence reckoning is made upwards or downwards; that the tenor, or C sol fa ut clef makes all the notes on the line between the cross or horizontal bars C or sol fa ut; and that the treble, or G sol re ut clef makes all the notes on the line round which the character turns G sol re ut; and it is to be observed that these several clefs may be put on any lines of the staff notes, which then take the names F, C, or G, as the case may be; thus: —



One of the most important ends to be gained by the use of these clefs is the avoidance of notes running off the staff, which they otherwise would do, and what are called *leger* lines would be wanted; thus: —

Where the leger lines are those upon which the notes out of the staff are placed, the lines of the staff are reckoned upwards; thus, the lowest line is called the first, the lowest but one the second, and so on. When the F clef is placed on the third line, it is called the *barytone* clef; when on the fourth, the bass clef. When the C clef is placed on the first line, it takes the name of *soprano* clef; when on the second, the *mezzo soprano*; when on the third, the *alto* or *counter tenor* clef; and when on the fourth, the *tenor* clef. In keyed instruments, the C nearest the middle of the instrument is the note of the tenor or C clef; the G above it to the right is the treble or G clef; and the F below, to the left, is the F or bass clef note. When to the seven primary notes another is added above, the arrangement is called an octave; thus: —

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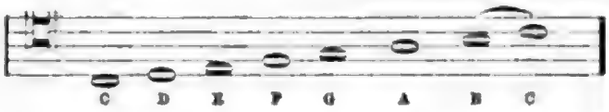

After which, if more be added, either upwards or downwards, it will be but a return to similar notes either more acute or more grave in pitch; that is, an octave above or below them respectively. This, which is called the scale, has between its notes seven intervals, of which those between c and d, d and e, f and g, g and a, and a and b, are equal, and are called *tones*, or whole tones; while those between e and f and b and c are semitones. Nature has implanted in the ear dissatisfaction from any other position of these semitones in the scale of the octave: this is certain, and the most uneducated whistler could not avoid it without exertion. The scale is also divided into two *tetrachords*, from c to f and from g to c; each of these consists of two tones and a semitone. There is not a strict mathematical equality between these fourths, but for our purpose here — and the difference, indeed, is imperceptible, except to the finest ear — that equality may be assumed. As all *melody* or *air*, which is an artful succession of tones, depends on a right perception of the places of the semitones, the above preliminaries must be well understood by the student.

NOTE SENSIBLE. (F.) The leading note of the scale, or that note of the scale which is situated a semitone below the key note. The seventh of the scale.

NOTGER, or NOTKER, BALBULUS. This musician, with Ratper and Tutillon, who studied at St. Gall, under Marcell and Ison, applied himself particularly to the liberal arts and sciences. They formed a small literary society, making music a principal subject of their lucubrations. Specimens of Notker's composition, of about the year 850, are still existing, as we learn from F. Nicolai in his travels, where he tells us that he had found, in the library of the abbey of St. Emmeran, at Ratisbon, a manuscript collection of hymns of Notger's, with the melodies noted. Padre Coelisten, who had deciphered one of those hymns, assured Nicolai that it is for four voices, but of a very singular melody, consisting of a progression of fourths and fifths. Notger died in 912.

NOTHUS. An epithet applied by the ancient Greeks to the Hyper-Æolian and Hyper-Phrygian modes.

NOTTURNO. (I.) An appellation arbitrarily applied to certain instrumental or vocal pieces supposed to be particularly calculated for evening recreation, from their elegance and lightness of character.

NOUGARET, PIERRE J. B., a French man of letters, born in Rochelle, in 1742, published "*De l'Art du Théâtre, où il est parlé des différens Genres de Spectacles et de la Musique adoptés au Théâtre,*" tom. i. Paris, 1769. In the second volume of this work is a "*Histoire Philosophique de la Musique, et des Observations sur les différens Genres reçus au Théâtre.*" There is also a dissertation on the opera seria.

NOVACK, JOHANN, chapel-master at Prague in 1756, was celebrated for his sacred compositions.

NOVATI, GIOV. CARLO, of Placenza, was celebrated as a singer about the year 1710.

NOVEL, or NOVELLI, FELICE, of Venice. A celebrated singer towards the end of the eighteenth century.

NOVELLO, VINCENT. This very able organist and composer was of an Italian family, but was born in London in 1781. He held, in 1825, the situation of organist to the chapel of the Portuguese embassy, in South Street, Park Lane, where his masterly performance on his instrument was a subject of curiosity and admiration to all admirers of sacred music. In 1811 he published a "Selection of Sacred Music," in two volumes. In this work he displayed so much judgment, taste, learning, and industry, as to fix the attention of the musical public, with great interest, on his subsequent productions. His second publication was "A Collection of Motets for the Offertory, and other Pieces, principally adapted for the Morning Service," in twelve books, sold separately. In this collection are several compositions by the selector himself, in speaking of which an eminent modern critic observes, "The general characteristics of Novello's style appear to us to be suavity, elegance, and bold and varied modulation. His melodies do not rise into extraordinary felicity or originality, yet they are ever flowing and agreeable, mixing much of the sober dignity of the church style with a lighter manner, that gives relief while it assorts well with the graver foundation and more solid materials of the work. We should be induced to hazard an opinion, that Haydn is a favorite with Novello, and that he often finds himself drawn by an irresistible impulse to the study, and to an indirect imitation of Haydn's writings. Our notion is formed from that leading and general assimilation which attracts men of common feelings by a common sympathy, of which we not only imagine we perceive considerable traits in the motets of Novello, but that they prevail in other things we have seen from his hand. It would, indeed, be matter of surprise if he had escaped the universal fascination. We must do Novello the justice to say, that we consider him to be of the school of Haydn; for we do not find a single passage that leads us to think of Haydn, otherwise, than through the resemblance which, only by a large and broad acceptation, impels us to the principle that they hold in common, namely, sweet, flowing, and ornate melody, supported and diversified by frequent and often curious and unexpected changes in the harmony. Novello, then, is Haydn's scholar, not a plagiarist or direct imitator." His next publications were, "Twelve easy Masses for small Choirs," three volumes; "Gregorian Hymns for the Evening Service," twelve books, sold separately. The only portions of the Gregorian Chant now generally retained in the morning service, are the parts sung by the priest at the altar, and the responsories. These Novello has endeavored to preserve as long as possible, by arranging them for six voices, and giving them the rich and harmonious effect required by the admirers of the modern school. He has published them among his motets.

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In the evening service, the chants for the psalms and the Gregorian hymns have stood their ground against all attempts to supersede them. How long this may be the case, it is not easy to calculate; but Novello has done all in his power, in the last-named work, to preserve them for the admirers of these old melodies, by forming them into a complete collection. That he does this in a most masterly style the slightest inspection will convince the musician. Novello has edited eighteen books of "Mozart's Masses," and eighteen books of "Haydn's Masses," both works with very judicious accompaniments, for the organ or piano-forte. He has also written various original songs, canzonets, &c.

NOVI, FRANCESCO, born at the commencement of the eighteenth century, was remarkable both as a composer and a poet, and set his own verses to music. On quitting the conservatory, his works were sufficiently well received by his fellow-citizens; but being unable to struggle with the reputation of the existing composers, he quitted Naples for Milan, and gave his opera "*Giulio Cesare*," which succeeded as well as he could desire. From Milan he went to Pavia, where he wrote "*Pompeo*," and which, being performed before a less severe audience than that of Milan, met with a still more gratifying reception. Novi composed several other operas in the serious style.

NOVITIATE. A beginner.

NOZEMANN, JACOB, was born at Hamburg in 1693, and in 1724 was celebrated in his native town as a violinist. He afterwards was appointed to the situation of organist of the Remonstrants' Church, at Amsterdam, where he died in 1745. He published a collection of music for the harpsichord, entitled "*La bella Tedesca, oder 24 Pastorellen, Musetten, und Paysanen;*" also some solos for the violin.

NOZZARI, N., a tenor singer, born at Bergamo about the year 1775, was a pupil of the celebrated David. He sang at the Opera Buffa, at Paris, between the years 1802 and 1807, and in 1813 was performing at Vienna.

NUCCI, GIUSEPPE, an Italian professor, was, in 1770, employed as composer of ballets at the Grand Theatre at Turin, where he brought out the following pieces of his composition: "*Angelica e Wilton*," "*I due Cacciatori, e la Venditrice di Latte*," "*L'Americana in Europa*," "*Orfeo ed Euridice*," and "*Gli Schiavi Turchi*," all performed for the first time on the Turin stage in 1791.

NUCHTER, JOHANN PHILIP, a musician at Erbach, in Suabia, was born at Augsburg. He published at Ulm, in 1695, a work entitled "*Ovum paschale novum*," containing "*Missæ dominicales à 4 Voci concert., et 4 Instrum. concert.*"

NUCIUS, JOHANN, born at Gorlitz, wrote one of the best and most important works of his age, (the beginning of the seventeenth century.) It seems that Dr. Forkel was in possession of a copy. The title of it is "*Musices Poeticæ, sive de Compositione Cantus Præceptiones absolutissimæ, nunc primum in lucem editæ*," Neisse, 1613. A table of the contents of its nine chapters is found in Forkel's "Literature."

NUDERA, ADALBERT, violinist in the cathedral at Prague, about the year 1796, may not only be numbered amongst the able players on his instrument, but was also the composer of several successful instrumental pieces; among which the following has been engraved: "*Andantino avec huit Variations pour la Clarinette et Fagotte, avec Accomp. de deux Violons, deux Cors et P.*," Op. 1, Gotha and Petersburg, 1796.

NUMERAL NOTATION was first introduced by Rousseau; in the year 1742 he presented his project to the Parisian Academy of Sciences. He substituted for the eight notes the first eight numerals, and for such other characters as represent pauses, time, &c., he used points, ciphers, &c. This system, said he, comprises important advantages, far superior to any that have gone before. Music will be twice, yes, thrice as easy to learn; and this because, 1st, it will contain much fewer characters; 2d, because these characters will be simpler; 3d, because these characters will indicate at once the intervals, and further hard study, as by the old system, will be spared; 4th, because the characters are always the same, and the confusion of clefs is remedied; 5th, because the time, pauses, &c., are indicated by much simpler and more universal signs; 6th, because the difficulty of the various keys is avoided. Further, also, music is more conveniently and easily written — it occupies less space — every kind of paper, and the materials of every printing office are available — music will become much cheaper, &c., &c.

There are many considerations which militate directly against the substitution of figures for notes: of these we will now name but a few.

1st. Figures are not ideal characters; they have nothing poetically symbolical about them; nothing artistic; they belong altogether to prose; they do not by a visible rising and falling of the melody animate one to singing, but only call to a calculation of the distance of tones. Now, every correct and felicitous reproduction in musical art presupposes a spiritual mastery and *oversight* of what is to be performed, which is communicated with lightning rapidity to the organs of execution. Hence it comes that children (in our every-day experience) who have learned well a melody by figures, as soon as a text is added, find it impossible to sing without renewing again their practice.

2d. Numerals are a superficial medium of instruction, because that acquaintance with the distinctive peculiarities of different keys, so important and indispensable in vocal culture, cannot be attained.

3d. Inasmuch as numerals are only partially applicable, no free and unimpeded progress in art is, by numerals, possible.

4th. The old church modes cannot at all be presented by numerals. The minor scale, also, which underlies the national music of every people, can only with the greatest difficulty be managed. For those numeralists, who base the fundamental tone of the minor scale on 1, confound their own system, and those who base it upon 6, annihilate the minor scale.

5th. Numerals, according to the candid confession of their most enthusiastic advocates, are entirely useless in instrumental music. Therefore, scholars who are taught by numerals, *are*

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entirely cut off from general musical culture. Can this be excused, and can such superficiality be reconciled with a thorough system of school education?

6th. The numeralists are not agreed among themselves as to a system of figures; and cannot become agreed, because the right system has not yet been discovered, (as it probably never will be,) and because, naturally enough, no one of them likes to exchange the imperfections of his own system, to which he has become accustomed, for the defects of another system to which he is not accustomed.

7th. Vocal music is regularly taught in many countries in the public schools. But what can result from all the quarrelling, which, by this *numeral* question, has been associated with this task? For, in consequence of the frequent change of teachers, now a numeralist of this method, and now a numeralist of another method, then again a *note*-ist, together drive the unfortunate scholars into the utmost perplexity and despair.

But, in conclusion, let us hear what the admirable pedagogue, Diesterweg, says about numerals: —

"Notes are every where preferable to numerals. Without enumerating here all the arguments which have been brought forward for and against numerals, I will only give the following statement. Children of more than ordinary capacity, some of whom are to be found in every school, sing with equal ease from notes and from figures. Quite different is the case with others of less talent, for whom notes (whatever may be said to the contrary) have very great advantages; particularly when, instead of mere vocal exercises, genuine songs, with a variety of intervals and rhythm, are put before them. Indeed, in all cases notes are much preferable to numerals. For so long as a pupil has not the power to imagine a tone in connection with every written character of a melody, so that he knows exactly how the music will sound, numerals express nothing at all to him; he loses himself in an indefinite guessing. Notes, on the other hand, offer yet one additional assistance to him; they *picture* to him the relations of tone; he has only to open his eyes, and he immediately recognizes the *outlines* of a melody. And what an assistance such a pictorial presentation of a melody renders to one endeavoring to retain the same! As soon as the eye has scanned the various groups of notes, the musical memory immediately associates with them the tones appertaining; and a single glance at these groups is often alone necessary to recall entire strains which had escaped the memory.

"Numerals, on the other hand, afford no such assistance. One row of figures looks like another; and the scholar must over and over again spell along from figure to figure, and tediously delve out every individual tone before he can determine what it is these figures have to say to him. Therefore — NO NUMERALS!" — *From the German of* C. KOCHER.

NUNNIA. The name given by the Greeks to a song peculiar to the nurses.

NUOVO. (I.) New.

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O.

O. This capital letter, forming a circle or double C, was used by the ancients as the sign of triple time, from the idea that the *ternary* or number *three*, being the most perfect of all numbers, would be best expressed by a circle, the most perfect of all figures. The imperfect or common time was designated by a C, or semicircle. — *O*, (before a vowel *od*,) is also used by the Italians for *or*, as *flauto o violino*, flute or violin.

OBERMAYER, JOSEPH, an excellent violinist, flourished towards the end of the eighteenth century. He was a native of Bohemia, and pupil of the celebrated Kammel. When the latter left Bohemia, Obermayer's master, Count Vincenz Waldstein, sent him for further accomplishment to Italy, where he had an opportunity of receiving instruction from the great Tartini. Here he completely acquired that master's style of playing the adagio; without, however, losing his own peculiar spirit in the allegro. On his return, he resumed his former situation of valet de chambre to the count; though by no means to the prejudice of his art, as, by often accompanying his master on his travels, he had the more opportunity of forming the acquaintance of first-rate professors. The most flourishing period of his playing was about the year 1788; after which he relinquished both his situation with the count and musical science, betaking himself, in 1800, to farming, to the no small regret of the musical amateurs of Prague.

OBERNDORFFER, DAVID. A composer, about the middle of the seventeenth century. He printed of his works, "*Allegrezza Musicale*," or select paduanas, galliards, intrades, canzonettas, ricercatas, &c., with four, five, and six parts, applicable to all instruments.

OBIZZI, DOMENICO, an Italian composer, flourished at the beginning of the seventeenth century, and published "*Madrigali Concertati*," Venice, 1627.

OBLIGATO. (I.) Required. This term is used in speaking of those voices or instruments which are indispensable to the just performance of a piece. An instrument may be *obligato* throughout a piece, when it is called a *concerto* for such an instrument; or an instrument may become now and then *obligato*, when these passages are called *obligato* or *solo* passages. All instruments can be used obligato, except, perhaps, the double bass. This is excepted partly because solo players are very rare on this instrument, partly because the solo voice would be too deep for being duly supported by other instruments; it is therefore used more properly for the basis of harmony. There are some musicians, however, who play solos on the double bass. *Obligato*, as generally used, has reference to those auxiliary *parts* or accompaniments which cannot properly be omitted.

OBLIQUE MOTION. That motion of the *parts* of a composition in which one voice or instrument repeats the same note, while another, by ascending or descending, recedes from or approaches it.

OBOE, (I.), or HAUTBOIS, (F.) The hautboy. (See that term.) The ancient name of the *oboe* was *wayght*, and in this form the *oboe* was in use as far back as the reign of Edward III. It is only since the beginning of the eighteenth century that the present Italian form of this word came into general use. Previous to that period the French name *hautbois* was universally current. This instrument no longer retains the eminence it once enjoyed as the *haut bois*, or *high wood*, in the band, having yielded to the flute and piccolo.

OBOIST, or HAUTBOYIST. A performer or professor of the oboe or hautboy.

OCCA, VITTORIA DALL', a female virtuoso on the violin, from Bologna, gave a concert at Milan in the year 1788, when she played two concertos on the violin with great applause.

OCCHA, ALBERTO DALL', a composer at Ferrara, lived probably in the sixteenth century, and is said to have written and published many madrigals, &c.

OCH, ANDRÉ, published at Paris, in 1769, "*Sei Sinfonie à tré, 2 Violine e Basso*," Op. 1.

OCHERNAL, T. L., published at Leipsic, about the year 1780, "Twenty-four Canticles for three Voices."

OCHSENKUN, SEBASTIAN, lutist at the court of Othon Henry, elector palatine, in 1558. He published some music for that instrument, and was considered one of the best performers on it of his time. He died in 1574.

OCKENHEIM, or OKENHEIM, JOHN, as he is called by some writers, was a native of the Low Countries, and the master of Josquin de Prez. He flourished between the years 1440 and 1460. Glareanus speaks of a composition by Ockenheim for six voices, which, he asserts, was much admired for its contrivance; he does not, however, state in what the parts consisted, nor how they were disposed. It was in the composition of fugue that this writer is said to have chiefly excelled. A canon, four in two, by him, beginning "*Sanctus Dominus Deus Sabaoth*," is inserted in Smith's "*Musica Antiqua*."

OCTACHORD. An instrument or system comprising eight sounds or seven degrees. The *octachord* or lyre of Pythagoras comprehended the two disjunct tetrachords expressed by the letters E, F, G, A, B, C, D, E.

OCTAVE, or 8*va*. An interval containing seven degrees, or twelve semitones, and which is the first of the consonances in the order of generation. The most simple perception that we can have of two sounds, is that of unisons, which,

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resulting from equal vibrations, are as one to one. The next to this in simplicity is the *octave*, which is in double computation, as one to two. The harmonics of these sounds have a perfect agreement, which distinguishes them from any other interval, and contributes to give them that unisonous effect which induces the common ear to confound them, and take them indifferently one for the other. This interval is called an *octave*; because, moving diatonically from one term to the other, we produce eight different sounds. The *octave* comprehends all the primitive and original sounds; so that having established a system or series of sounds, in the extent of an *octave*, we can only prolong that series by repeating the same order in a second *octave*, and again in a third, and so on, in all which we shall not find any sound that is not the replicate of some sound in the adjoining *octave*.

The complete and rigorous system of the *octave* requires three major tones, two minor, and two major semitones. The tempered system is of five equal tones, and two semitones, forming together seven diatonic degrees.

The upper *octave*, that is, the one which is eight notes above the fundamental, is obtained when the string which sounds it is only half as long, and the lower *octave* when the string is twice as long, as that of the fundamental. The string which sounds the upper octave in each makes two vibrations, while the string of the fundamental makes one; therefore, on the eighth diatonic string the tone of the first, or lowest, recurs. The ninth string repeats the second tone, called the *second*, the tenth string the third tone, or the *third*, &c. The number of upper and lower octaves, or the manner in which several octaves of different heights are to be chiefly distinguished, is not absolutely determined, on account of the continually increasing compass of instruments. The octave, considered as an interval, has, of all intervals, the least harmonic effect. On this account, composers, when there is only one principal voice, forbid rising to the octave except at the beginning or close. But a succession of octaves following each other, when a melody is to be raised in that manner, has a very good effect. False or disallowed octaves are, in musical compositions for many voices, progressions of two voices in exact movement by octaves, which offend the ear. The reason why such progressions by octaves are disallowed in a musical piece for many voices is evident, because, when two voices proceed by octaves, no difference can be perceived between these two; and, for example, a piece for four voices becomes one for two. There are also those which are called *covered octaves*; that is, such as become for the first time distinguishable when the interval of the two voices, proceeding in an exact movement by octaves, is filled up with unimportant notes. Of the compositions for two voices, or in the two upper parts of composition for three or four voices, those alone are free from fault in which the upper part rises or falls a second, but the fundamental a fourth or fifth. The use of the others is only allowed under the middle part, or between an upper and a middle part. *Octave*, in an organ, signifies the open flute stop, which is one or two octaves higher than the principal. The *octave* in our musical scale must be perfect; but the other intervals may be tuned somewhat higher or lower than their true pitch. All tones without the limit of the octave are only repetitions, in an augmented or diminished degree of the tones contained in the compass of the octave. For this reason we call the octave the whole extent of the tones of the diatonic system.

OCTAVE FLUTE, or FLAUTINO. A flute, the notes of which range an octave higher than those of the German flute.

OCTAVE STAFF. A system of notation, invented by Mr. —— Adams, of New Jersey, which consists of three groups of lines combined, comprising just three octaves of ordinary vocal music; that is, from low G in the bass to high G in the treble; and when a higher range is required, introducing leger lines, as in the notation. The inventor thus describes its advantages: "It shows to the eye at once the exact interval between any two notes, while the present notation is indefinite in this particular; for two notes, without changing their position on the staff, may denote an interval of a large third or a small third, and so on in all intervals. In the present notation, if a note stand on the first line of the staff, it may signify the tone G, or G sharp, or G flat; or it may signify neither of these. To determine this last point, the reader must refer to the clef at the beginning of the staff, and when this is settled, to determine the other point, he must refer to the signature. Further, if you wish to find this same letter denoting a tone one or two octaves higher, you will not find it on the same line of another staff, but must look elsewhere for it. Now, does any person fail to see that here is a complex and confused, and not a simple mode of notation, and that the learner of it is subjected to great loss of time and pains? I do not speak of the artist or the author, for he has passed through these difficulties, and does not think of them. But all will admit that if we could get rid of the flats and sharps, it would be an immense gain. The octave staff dispenses entirely with flats and sharps, and gives to each tune its own place, where no other can ever stand, and this, too, without introducing any new mark or character whatever."

OCTAVINA. The name of an old stringed instrument resembling a spinet, comprehending about three octaves in compass, and tuned an octave higher than the spinet and harpsichord.

OCTUOR. A piece in eight parts.

ODE. A Greek word signifying an air or song. The *ode* is of ancient invention, and consists of unequal verses, distinguished into stanzas or strophes. The *odes* of the ancient Greeks preserved a regular return of the same kind of verse, and a similar quantity of syllables in the corresponding parts of the verses — a uniformity not observed by modern poets, and which, to use the words of a learned writer, "makes every stanza a different song."

The ancient *odes* were generally in honor of the gods, as are many of those of Pindar and Horace. Originally, the *ode* had but one stanza or strophe; but it was afterwards divided into three parts — strophe, antistrophe, and epode. This kind of lyric poetry, as now written and generally set to music, forms an exalted species of song, and seems to rank between the sublime

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solemnity of the oratorio and the florid delicacy of the serious opera.

ODEON, or ODEUM. The name given by the Greeks to the hall or edifice in which they rehearsed their music previous to its public performance. Ecclesiastical writers sometimes call also the choir of a church the *odeum*. History informs us that "the *Odeon* or *Musical Theatre*, which had a great number of seats and columns in it, and whose roof grew narrower by degrees, and terminated in a point," was instituted by Pericles, and built after the manner of Xerxes' tent. He proposed a decree, by which it was ordained that musical games should be celebrated; and, having been appointed judge and distributor of prizes, "he regulated the manner in which musicians should play on the flute and lyre, as well as sing." This Odeon, built at Athens by Pericles, was afterwards used for popular meetings and the holding of courts. The first Odeon built at Rome was built in the time of the emperors. Domitian erected one, and Trajan another. The name Odeon was given to one of the theatres in Paris, rebuilt after having been destroyed by fire in 1818.

ODICUM. The name given by the ancient Greeks to that part of practical music which concerned vocal performance. Of this they had three kinds — that sung by a single voice, that performed by a number of voices in unison, and that sung in octaves.

ODOARDI, STEFFANO, a celebrated singer of Florence, flourished about the year 1760.

ODONTIUS, MATTHEW, a composer at the beginning of the seventeenth century, published "*Musicalisches Rosengärtlein newer teutscher weltlicher Liedlein auf 4 Stimmen*," Frankfort, 1605.

ODOUX, an ecclesiastic and musician at Noyon, wrote a work entitled "*Méthode nouvelle pour apprendre facilement le Plainchant, avec quelques Exemples d'Hymnes et des Proses*," &c., a second edition of which appeared in 1775.

OEDEMAN, JONAS, a Swedish author, published, in 1745, "*Dissertatio Historica de Musicâ Sacrâ generatim, et Ecclesiæ Gothicæ speciatim.*"

OEDER, JOHANN LOUIS, counsellor of finance to the Duke of Brunswick, died there in 1776. He wrote, among other works, "*De Vibratione Chordarum*," Brunswick, 1746.

OEHLER, JACOB FRIEDRICH, pupil of the Abbé Vogler, for the harpsichord and composition, was born at Kannstadt, near Stuttgard. In 1784 he resided at Paris, where he published "*Trois Sonates pour le Clav.*," Op. 1. He also composed a cantata for the birthday of the Duke of Wurtemberg.

OELRICHS, JOHANN C. C., doctor of laws, &c., was born at Berlin in 1722, and was celebrated in Germany by his numerous works on diplomacy, literature, and jurisprudence. In his youth he had proposed writing a general history of music, and had already collected numerous and curious works for that purpose, when his intention was frustrated by other occupations, and all that resulted was a tract entitled "An Historical Notice respecting the Academical Honors in Music, both of Universities and Musical Societies," Berlin, 1752. He died at Berlin in 1798.

OELSCHLEGEL, JOHANN LOHELIUS, studied first at Mariaschein, where he was appointed organist by the Jesuits. He subsequently removed to Prague, where he obtained the situations of organist at the Dominican and the Maltese churches. At length he entered, in the year 1747, into the order of Premonstrants, where the direction of the figurate church music was assigned to him, in the year 1756. This situation, which he filled to his death, contributed to animate his industry in the science. It induced him to take a new series of lessons — first of Schling, in music in general, and then of J. F. Habermann, in counterpoint. He continued to study in this manner during several years with indefatigable application, until he had written a number of musical pieces, several of which were received with applause by the court of Dresden. Not satisfied with this application of his talents, he now aspired to learn the art of organ building. What induced him to this arduous and laborious undertaking, was the wretched state of the collegiate organ, though it had been constructed no farther back than 1746. Be this as it may, without having any teacher, but, perhaps, a book to refer to occasionally, he persevered in his labor for nearly thirteen years, and actually accomplished his design of building an organ. Amongst its tones was particularly distinguished a bugle horn, which came as near to the original instrument as possible. Nothing was, indeed, wanting to his organ but a *vox humana* stop, which he had also intended to execute, when he was afflicted by a protracted illness, which brought on an induration of the liver and jaundice, and finished his meritorious and active career in 1788, in the sixty-third year of his age. He left an unprinted work on organ building, and also "2 *Salve Regina à 4 voci, con Organo*," 1786 and 1787, which are highly valued for accuracy of composition.

OESTERLEIN, GOTTFRIED CHRISTOPH, a celebrated lutist, was a pupil of Weiss. He flourished about the middle of the last century.

OESTERREICH, GEORG, chapel-master to the Duke of Schleswig-Holstein-Gottorp. He was born at Magdeburg in 1664, where he went to the free school, and enjoyed the benefit of Scheffler's instruction in singing. In his fourteenth year he was removed to St. Thomas's school at Leipsic, where he made, in a short time, under the guidance of the celebrated Joh. Schelle, such rapid progress in sight singing, that he would turn any given piece of music upside down, and sing it with the greatest fluency. This procured him, in 1680, an invitation to Hamburg, as tenor singer at the senate chapel there; his acceptance of which was accelerated by the plague, which then began to show itself at Leipsic, where they would not have parted with him, previously, on any account. His agreeable tenor voice was the cause of his meeting at Hamburg with a very kind reception, and of his receiving frequent presents from the opulent merchants there. At the same time he attended at the Johannium, till he removed to the University of Leipsic, from whence he was subsequently again invited to Hamburg. This last time he remained only three years there; and although he was invited to fill the vacant precentorship in his native city, he declined it on account of his

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youth, and began to attend more to instrumental music. This new study, however, was interrupted by the unexpected arrival of Chapel-master Theile, who, by the desire of his prince, prevailed upon Oesterreich to join, in 1686, the Duke of Wolfenbuttel's chapel, where he was soon after appointed page to the duke. It was whilst he was at Wolfenbuttel that the principal period of his musical fame was fixed. Here he not only enjoyed, as the chapel-master's inmate, his constant zealous instruction in composition, but also the friendship and assistance of the two excellent *castrati* singers, Giuliano Giuliani, from Venice, and Vincentino Antonini, from Rome, who both afforded him daily opportunity of improving in his singing. This period, so auspicious for his talents, lasted till the year 1690, when he twice declined offers of the situation of chapel-master at Holstein-Gottorp; but on their being made a third time, accompanied with a letter to his prince for his consent, he was at length obliged to obey the call. The Gottorp chapel now improved visibly under his superintendence, particularly as it received, from time to time, no small accession of able artists from those of Dresden and Wolfenbuttel. Though the chapel was reduced in number on the death of his master, yet he remained there till his new master also fell in a battle in Poland, in 1702, where he commanded the Swedish army. The hereditary prince being now only two years old, the chapel choir, with the exception of himself, was entirely dismissed; by which means finding himself absolutely deprived of opportunity to practise his art, he solicited leave to reside at Brunswick, till his services should again be wanted. This he obtained; but when, in the sequel, war and pestilence began to rage in Schleswig, and his salary continued in arrear, he was compelled to engage himself member of the choir and precentor at the Palau church at Wolfenbuttel, where he had, at the same time, several young female singers given him to teach, and had commonly to officiate for the chapel-master in his absence. Though, in 1719, he was reinstated by the young Duke of Holstein in his former rank of chapel-master, it does not appear that he left Wolfenbuttel again, as he died in that town in 1735.

OESTERREICHER, GEORG, precentor of Windsheim, was born in 1576. His musical talents rendered him a favorite with the Margrave of Anspach, who well provided for him. In 1621, he accepted the place of precentor at Windsheim, where he remained till his death, in 1633. He published a book of hymns under the title "*Oesterreicher's Cantor-Büchlein*," Rotenburg, 1615.

ŒTTINGER, FRIEDRICH CHRISTOPH, counsellor to the Duke of Wurtemberg, and abbot of a convent, was born in 1702. He wrote a work entitled "The Philosophy of Euler and Frick, as it respects Music," Neuwied, 1761.

ŒUVRE. (F.; in Latin *opus*, in Italian *opera*, a work.) Generally used in numbering a composer's published works, in the order of time; as, *œuvre premier*, the first work, (œuv. 1, or op. 1.)

OFFERTORIUM, (L.) OFFERTORIO, (I.) OFFERTOIRE, (F.) The *offertorium*, or *offertory*, is the anthem sung while the people are making their offering. Some writers assert that anciently the *offertory* consisted of an entire psalm; others say that the singers, watching the pope, or presiding priest, took from him the sign for concluding their vociferation. It is one of the chief parts of the mass.

OFFICIUM. (L.) The mass, or Catholic service. *Officium defunctorum*, the mass for the dead. *Officium diurnum*, the hora, which is sung at stated hours in the day. *Officium divinum*, high mass. *Officium matutinum*, early morning mass. *Officium nocturnum*, the hora at night. *Officium vespertinum*, vespers.

OGGEDA, CHRISTOPH D', a Spanish musician, was celebrated in Italy, where he resided in the sixteenth century.

OGINSKI, hetman of Lithuania, was a very celebrated amateur performer on the clarinet. In 1764 he was at St. Petersburg, where he performed in musical parties the most difficult solos on his instrument: he was also a good violinist and pianist, and wrote the article *Harpe*, in the first French Encyclopædia. A remarkable circumstance in the life of this illustrious amateur is, that it was he who conceived the idea of an oratorio on the subject of the creation, and communicated the same to Haydn. Oginski died at St. Petersburg, about the year 1789.

OGINSKI, COUNT MICHAEL CLEOPHAS, probably son of the preceding, born in 1765, was a good pianist and violinist. He composed some very beautiful Polonaises for the piano-forte, and some romances. A part of these works were published at St. Petersburg in 1807 and 1809, and others at Paris in 1811. He died at Florence in 1835.

OHLHORST, JOHANN CHRISTIAN, born at Brunswick in 1753, was, after the year 1775, an actor in a theatrical company at Mecklenburg. He composed the music of the German operas "Adelstan and Rosetta," "The Anniversary," and "The Gypsies."

OHNE. (G.) Without; as, *ohne Begleitungen*, without accompaniments.

OKENHEIM. See OCKENHEIM.

OLBAC, LE BARON D', residing, about the year 1750, at Paris, wrote the following pamphlets on the occasion of the then prevailing controversy respecting the opera: "*Lettre à une Dame d'un certain Age sur l'Etat présent de l'Opéra*," Paris, 1752, and without prefixing his name, "*Arrêt rendu à l'Amphithéâtre de l'Opéra, sur le Plainte au Milieu du Parterre, intervenant dans la Guerre des deux Coins.*"

OLBERS, J. H., organist at Stade, published "Eighteen easy Preludes for the Organ or P. F.," Op. 1, Hamburg, 1799. He also advertised, in the same year, "A Collection of Piano-forte Music by different composers, among others, Bach, Clementi, Ferrari, Gyrowetz, Grill, Haydn, Haigh, Hoffmeister, Mezger, Mozart, Pleyel, &c." Four numbers of this work had appeared up to the year 1800.

OLEARIUS, JOHANN GOTTFREID, archdeacon, &c., at Armstadt, was born there in 1668. He published at Jena, in 1707, a work entitled "*Evangelischer Liederschatz*," in four volumes. In this book is to be found some interesting informa-

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tion respecting Luther and other old composers of hymns for the Protestant church.

OLE BULL, BORNEMANN, the celebrated violinist, was born in Bergen, Norway, in 1810, and spent a portion of his youth in the mountains of his country, where he learned the wild mountain music, and during the war between Norway and Sweden, became familiar with guerilla warfare. His uncle, who was then the only editor in Bergen, was a great musical amateur, and soon discovered Ole Bull's musical talent. After studying at the academy at Bergen, he was sent to the University of Christiana, where he received a classical education, and prepared himself for the legal profession. His musical talent was already wide-spread at the university, and, being persuaded to play at a charitable concert, on one occasion, he made his first *début* before a public audience, and was triumphant. For this, his professors set him back in his examination, and just before his second turn came to graduate, the leader of an orchestra and manager of a theatre, who was very ill, sent for Ole Bull, and told him that if he could not procure him to lead the orchestra the coming night, he was a ruined man. The appeal was not in vain; his sympathy and enthusiasm carried him away; he left the university to lead the orchestra, and never returned. His father was a celebrated chemist, and a pupil of the distinguished Professor Tromsdorff. He has also a brother, a celebrated chemist, who graduated at Bergen, and a younger brother who graduated with distinguished honors at the Polytechnic School at Hanover, Germany, receiving the highest diploma over eight hundred students.

Before he was twenty, he quitted his home for Paris, where he became very poor. While thus situated, he lost his trunk, his violin, his all. This was more than the young enthusiast could bear; and after wandering for three days in the streets of Paris, a prey to want and despair, he threw himself into the Seine! He was rescued and adopted by a mother who had just lost her only son by the cholera. Thus he was again enabled to gratify his devotion to music, and his performances now beginning to attract attention, he was handsomely rewarded. At his first public concert he gained twelve hundred francs. Ole Bull participated in the revolution in Paris, in June, 1832, and was badly wounded. From there, he travelled through France, Italy, Switzerland, and England, and in 1839 he went to Germany, since which time he has acquired considerable fame as well as money in this country. He had, when in New York, in 1844, two violins of great value. The one on which he plays most frequently has a beautiful, clear, brilliant, and silvery tone. The maker's label on the inner side is as follows: —

"JOSEPH GUARNERIUS *fecit*, †
Cremonæ, *Anno* 1742. I. H. S."

The other, it is said, which is more sonorous, perhaps, is the handiwork of Gaspar da Salo in Brescia, and is beautifully enriched with arabesques, carved by the famous Benvenuto Cellini, who was born in Florence in 1500, and died in 1570.

Since the death of the *weird* Paganini, Ole Bull has by many been esteemed without a rival in Europe. His power, however, is that of wild, fantastic genius and strong individuality, apparent in all the ways and movements of the man, rather than in that sort of musicianship which is most esteemed among musicians and lovers of what is classical in art. The magnetism of the man, the romantic imagination, and impatient air of genius displayed in his loose, and fragmentary, and fantastic compositions, (which are mostly of the brilliant *virtuoso* order, calculated for *effect*, and by classical musicians, therefore, hardly esteemed compositions,) his romantic history, also, and his noble, strong, and healthful *physique*, giving him the air of a true heroic son of Nature and the North, insured for some time the greatest enthusiasm at his concerts wherever he went; though he always passed for an exceptional artist — a sort of musical meteor, rather than a fixed star, in the musical centres of Germany. The excitement which he created in 1844–45 in this country is fresh in the general remembrance; though the spell of such brilliant *virtuosity* was manifestly growing weaker when he returned to Europe in 1845. Of this seven years' absence before his return to America, we find the following sketch in the New York "Musical Times," May 29, 1852: —

"Ole Bull went to Paris, gave concerts there, went through the northern provinces, and gave concerts in Lyons, Bayonne, Bourdeaux, and Marseilles, thence to Algiers, to study military tactics as applied to mountain warfare; accompanied his friend General Yusuf in an important expedition in the mountains of Africa against the Kabylles; back to the south of France; thence to Spain; gave concerts in Madrid at the celebration of the double marriage of Isabella II. with Francisco de Assiz, and Donna Fernanda with the Duke of Montpensier; composed '*La Verbena de San Juan;*' was offered a general's commission by the queen, but declined the honor; received from the queen a verbena flower, formed of diamonds and other precious stones; went to the Island of Majorca, and gave concerts in France until interrupted by the revolution of February, 1848; collected the Norwegians in Paris, and addressed Lamartine at his head-quarters, (Lamartine's reply is found in his '*Trois Mois de Pouvoir;*') was present at the revolution in Holland; gave concerts at Amsterdam, and returned to Paris, and was present at the June revolution; made improvement, after many years' experiments, in stringed instruments; manufactured contrabassi of four strings, going down to C, two notes below the ordinary compass, and increased their strength of tone and facility for execution; made violoncellos, tenors, and violins on new principles; (he has, by the way, a splendid collection of curious instruments of all ages on his own Island of *Andoe*, in the south of Norway;) built a theatre in Bergen; brought dancers (peasants) from the interior to represent national dances; brought an old Norwegian violinist to Bergen to give concerts, named Andusson, who played an instrument of peculiar and beautiful workmanship, having eight strings, and who was remarkable for rapid execution and warm feeling; established schools of art, and formed clubs of artists for the purpose of raising the standard of native art, which was nearly destroyed by the monopoly (by the Danes) of all places under the government. The Danes performed dramas in the Danish language; but Bull procured dramas written by a Norwegian poet named Henrik Wer-

geland, in Norwegian dialect, who died broken-hearted from neglect and abuse. Bull introduced political opinions into the drama, and was persecuted and annoyed by the government, who demanded places in the theatre for the police. He reserves a number of seats, and designates them by a large placard, 'These seats are reserved for the police' — the audience are amused, and deride the police — Ole Bull is arrested on his birthday — thousands of people from the mountains come to congratulate him, according to a beautiful Norwegian custom on a birthday — attend him to the court, which is alarmed, and hesitates to imprison him — lawsuit commenced against him — carried from court to court with immense expenses and losses — dissipates the greater part of his fortune collected from his artistic labors throughout the world — he is disheartened and feels sad — his countrymen send him to America to purchase lands for them to establish a colony — he purchases for himself in Virginia — succeeds in buying lands in Wisconsin — plays the violin for his friend Henry Clay — is invited by senators, members of Congress, *Corps Diplomatique*, president, and illustrious strangers in Washington to give a concert — also in Baltimore — engages the Germania Musical Society — has an enthusiastic reception in Philadelphia and in New York."

Ole Bull has always been distinguished for his interest in free institutions, and his desire to surround the victims of oppression in his own country with the influences of free and democratic government. On his return to the United States in the spring of 1852, one of his first objects was to select and purchase a location for an agricultural and industrial colony of Norwegians. He purchased a tract of land in Potter county, Pa., embracing one hundred and forty thousand acres. Here he founded a town by the name of Oleana, and built himself a beautiful Norwegian cottage for his summer residence. Here a large number of his countrymen were induced to settle, and Ole Bull, with characteristic energy, had commenced plans for the most liberal and practical education of the people, and for the building up of all industrial and social advantages, when it was discovered that there was a flaw in the title deeds to the best portions of the land, which had been fraudulently sold to him, and he was involved in such pecuniary loss, as well as the poor colonists in such misery, as to oblige him to resume concert-giving. In the autumn of 1853, he gave several concerts in New York, Boston, Philadelphia, and smaller places, with considerable success. But in the increasing taste of the American people for music *as* such, in larger forms, as oratorio, opera, orchestra, &c., the day for any great success of solo-playing, virtuoso concerts had already passed by. Personally, Ole Bull is a man of very fascinating qualities, and has attached many friends most deeply to him wherever he is known.

OLEY, JOHANN CHRISTOPH, organist at Aschersleben, was born at Bernburg. He was celebrated as a performer on the organ and harpsichord, and especially by his manner of playing fugues and fantasias. We can mention of his composition, "Variations for the Harpsichord," two volumes; "Three Sonatas for the Harpsichord;" "Simple Music," two volumes; and "Choral Variations for the Organ." The latter work contains a preface by J. A. Hiller. Oley died in 1789.

OLIFANTE, D. GIOV., an Italian musician of the seventeenth century, published a treatise entitled "*Regole di Musica di Rocco radio aggiuntovi uno tractato di proportioni*," Naples, 1666.

OLIVEIRA, ANTONIO, a monk, flourished as composer and master of the choir of a church in Lisbon, about the year 1600. He afterwards removed to Rome, where he died. Oliveira wrote a great number of masses, psalms, motets, &c., most of which are preserved in the Royal Musical Library at Lisbon.

OLIVIER, a French author, and probably an organist, pronounced, in 1750, in a sitting of the Royal Academy at Lyons, a discourse on the advantages derivable from music in the cure of diseases. Hippocrates mentions the immediate effect of music on the human body. Olivier, however, proceeds much farther than the ancient physician. He says that the asmosphere externally surrounding, and the air within, the human body, have a certain harmony together; that the vibrations of the external air are communicated to the internal, and thus accelerate or retard the circulation of the blood, stimulate the nerves and vital spirits, enfeeble or fortify the organs, and reëstablish health or prolong life by maintaining the equilibrium between the different fluids of the human system. He maintains that these vibrations of the air produce a sort of electricity much more advantageous, in a medical point of view, than the usual application of the electric fluid. To prove this hypothesis, he made the following experiment. He bound a cloth round the eyes of a perfectly deaf man, and effectually stopped the ears of a blind person, and placed them both close to a loud orchestra. The one, it is said, immediately felt a most unusual sensation, and the other was attacked with convulsive motions which lasted two hours. It is probably this same Olivier who wrote the following work, published at Paris in 1798: "*L'Esprit d'Orphée, ou de l'Influence de la Musique, par le C. Olivier.*"

OLIVIERI, M., pupil of Pugnani, was born at Turin, about the year 1757. He remained during several years attached to the theatre of that city, but was at length obliged to quit it, to avoid the resentment of a nobleman, which was occasioned by the following circumstance. Olivieri, arriving too late at a concert, was severely reprimanded by this nobleman. He was tuning his violin at the time, and listened for several minutes to the nobleman's severe reproofs, when at length, being irritated beyond endurance by their severity, he violently struck his reprover on the head with his fiddle, and rushed out of the concert room. He immediately set out for Naples, after a residence in which city for several years, he went to Marseilles, where he remained during three years. He afterwards proceeded to Lisbon. He published some few pieces of music for his instrument.

OLIVO, SIMPLICIANO, of Mantua, flourished in the seventeenth century. He was chapel-master of the ducal church at Parma. There were published of his composition, "*Salmi di compieta, con Litanie in ultimo, concertati à 8 Voci*

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e 2 Violini, con una Violetta e Violoncino," Bologna, 1674, and "*Carcerato ninfa,*" Venice, 1681.

OLTOLINA published at Amsterdam, about the year 1780, three symphonies and three quatuors for the violin.

OLYMPUS. There were two great musicians in antiquity of this name, and both celebrated performers on the flute. One of them flourished before the Trojan war, and the other was contemporary with Midas, who died six hundred and ninety-seven years before Christ. The first was a scholar of Marsyas, and a Mysian; the second, according to Suidas, was a Phrygian, and author of several poems, which were by some attributed to the first Olympus. But the most important addition which the disciple of Marsyas made to the musical knowledge of his time, was the invention of the *enharmonic genus.* Plato and Aristotle, as well as Plutarch, celebrate his musical as well as poetical talents, and tell us that some of his airs were still subsisting in their time. Religion only can insure performance to music. The airs of Olympus used in the temple of worship during the time of Plutarch, were not more ancient than the chants or *canto fermo* to some of the hymns of the Romish church; and the melodies now sung to many of the hymns and psalms of the Lutherans and Calvinists, are such as were applied to them at the time of the reformation. Plato says, the music of Olympus was, in a particular manner, adapted to affect and animate the hearers; Aristotle, that it swelled the soul with enthusiasm; and Plutarch, that it surpassed, in simplicity and effect, every other music then known. According to this biographer, he was author of the curule song, which caused Alexander to seize his arms, when it was performed to him by Antigenides. To his musical abilities he joined those of poetry; and, according to Suidas and Jul. Pollux, he composed elegies and other plaintive songs, which were sung to the sound of the flute; and the melodies of these poems were so much celebrated in antiquity for their pathetic and plaintive cast, that Aristophanes, in the beginning of his comedy called 'The Knights,' where he introduces the two generals, Demosthenes and Nicias, travestied into valets, and complaining of their master, makes them say, "Let us weep and wail like two flutes breathing some air of Olympus." Plutarch ascribes to him several nomes or airs that are frequently mentioned by ancient writers; such as the Minerva, the Harmatian, Curule or Chariot air, and the Spondean or Libation air.

OMNES. (L.) All, or all together. A word sometimes used in the old music, instead of *tutti.*

ONDEGGIARE, or ONDEGGIARE LA MANO. (I.) An expression signifying that the hand, when raised in beating time, is to be waved in the air, by way of marking the last part of the measure.

ONDEGGIAMENTO. (I.) With a waving, tremulous motion of the sound; as also, on the violin, tenor, &c., a *close shake.*

ONGLEUR. The name formerly given to performers on the lyre, cithara, harp, lute, and guitar; supposed to be derived from the French word *ongle,* a *nail,* because those instruments have always been played with the nails and ends of the fingers.

ONSLOW, GEORGE. The following notice of this composer, who died in France, in October, 1853, appeared soon after that event in the London "*Athenæum.*"

"Some years ago, when the immediate surprise and delight excited by Beethoven's earliest works had subsided, and before chamber musicians or chamber audiences had begun to relish his later compositions, — before also the peculiar genius of Mendelssohn was fully developed, — the music of Onslow was in great request among our choicer amateurs, and the announcement of his death might have excited a livelier regret than it will now excite. Yet, in more respects than one, the composer just deceased claims an honorable mention amongst the distinguished and individual artists of the past half century.

"He was born at Clermont, in the Pay de Dôme, in July, 1784. His father was a member of the well-known English family — his mother a Brantôme. Thus he learned music merely as a gentleman's accomplishment; and though he studied the piano-forte under Hullmandel, Dussek, and Cramer, besides learning the violoncello, it was not, we are assured, till some time after boyhood was passed, that a hearing of Méhul's overture to 'Stratonice' excited in him that desire of trying to exercise creative power which was only to be allayed by his devoting his life to the study and production of music. Unlike many other amateurs who confound wishes with means, and ideas with complete works, — determined, too, to undertake musical composition in its most delicate, and complex, and intellectual forms, — Onslow, we are assured by M. Fétis, shut himself up and toiled laboriously ere he gave out his first stringed quintet; from that time until within a short period of his death producing and publishing, unceasingly, most successful as well as most fertile compositions for the chamber. A few symphonies, and three operas, (no one of which is particularly striking,) '*L'Alcalde de la Vega,*' '*Le Colporteur,*' and '*Le Duc de Guise,*' are the only other works by Onslow which have been laid before the world. So far as we are aware, he never attempted sacred composition.

"The large mass of chamber music, however, finished by Onslow, well merits the epithet of remarkable. It is thoroughly original without being extraordinarily striking, — delicate and interesting without sickliness or the absence of occasional vigor, — *suave* in the phrases, ingenious in structure, — not always, it may be, sufficiently varied by happy strokes of episode, but always thoroughly well reasoned out, and interesting to the players, from the closeness of attention and readiness in dialogue, reply, and imitation, which it demands. During later years — as frequently happens with those whose first thoughts are more pleasing than powerful — Onslow, in straining after novelty and contrast, became only affected or fragmentary. This may have done its part in abating the zeal and sympathy of his admirers — but enough remains from his pen to be referred to, to be returned upon, to be performed and partaken of with pleasure, so long as music is bound by its present laws, and as those who enjoy it retain their present canons of enjoyment. It would be superfluous to single out any of the

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well-known quintets which have won for Onslow a European celebrity, or to do more than mention his piano-forte *sextuor*, his piano-forte duets in F major and E minor, his piano-forte *trio* in G major (a singularly sweet and gracious specimen of his style,) his piano-forte *sonatas*, with violin, (in G minor and E major,) and with violoncello, (in F major and G minor.) The above are all classical works, having a beauty, an intricacy, and an expressiveness totally their own, appealing to the thoughtful, as opposed to the sensual musicians, happily conceived and carefully finished.

"The habits of Onslow's life were gentle and retired, tending to encourage self-occupation. He resided principally in his native Auvergne, travelled little, we believe, save to Paris, where he succeeded to Cherubini's membership of the *Académie des Beaux Arts*, and mixed in the concerns of the world of music only sparingly and occasionally. The kindness of his nature took the form of an over-graciousness of manner, which made intercourse with him fatiguing to all such as prefer discriminating judgment, and fresh, if irregular, sallies of humor, to compliment, be it ever so courtly, or approval, be it ever so sincere. His health had been for some time declining, but his death, at the close of a walk, was sudden. It is presumed that it may be followed by some votive honors in the country to which by right of citizenship, and more by the manner of his art, he may be said most closely to belong."

OPEN. An epithet applied to the string of a violin, guitar, &c., when not compressed with the finger; that is, when, without compression, it produces the very note to which it is tuned. The note so produced is called an *open* note.

OPEN HARMONY. Harmony of which the notes are separated by wide intervals.

ONTRASCHECK, JOHANN, first chapelmaster to the Elector of Mentz, was born in Bohemia. He died in 1742.

OPERA. (I.) A work. The word *opera* is applied in its literal sense, by the Italians and other nations in imitation of them, to any musical work, and is used by composers in conjunction with the ordinary numbers, to distinguish their different publications; as, *Opera prima*, first work; *Opera seconda*, second work, &c.

OPERA. A musical drama, consisting of airs, recitatives, choruses, &c., enriched with magnificent scenery, machinery, and other decorations, and representing some passionate action.

Respecting the origin of the *opera*, writers are much divided. Some say that we owe its invention to the Venetians, from whom it passed to the French, and afterwards from France to England. Father Menastrier informs us that it sprang out of the remains of the dramatic music formerly used in the church, and that the Italians first brought it upon the stage about the year 1480. But, notwithstanding these assertions, it is much insisted on that the *opera* was invented by Ottavio Rinuccini, a native of Florence, about the year 1600 — an opinion strongly countenanced by the author's dedication of his "*Euridice*" to Mary de Medicis, consort of Henry the Fourth of France, in which he says he had written it "merely to make a trial of the power of vocal music in that form." The structure of the operatic drama was, however, very different, at that early period, from the representation which now bears the same denomination. No accompaniment of a whole orchestra was then required. The airs performed by the several singers were sustained by instruments of various kinds, assigned to each character respectively in the *dramatis personæ*, the names of which we find placed against those of the characters in the printed copies; and the whole was much less regular and dramatic than at present. At the beginning of the seventeenth century an *opera* was established at Venice, upon the model of which one was also instituted at Paris, about the year 1660. Soon after this time, a taste for this species of drama appeared in London, and old plays were wrought into the form of operas, and represented at the theatre in Lincoln's Inn Fields. Of these, a piece called "*Arsinoe*," compiled and composed by Claytons, was the first. Addison tells us that it was excellent, and met with great success; but from Galliard, a much more competent judge than that writer, we learn that it was a very indifferent, nay, execrable production. Other imperfect imitations of the Italian *opera* took place from time to time, in all which the words were English, though the music was Italian. At length, a regular Italian *opera* was established at the theatre in the Haymarket, under the denomination of the Royal Academy of Music, which, after a continuance of nine years, broke up. The *opera* was, however, afterwards resumed, and has maintained itself as an elegant and fascinating species of entertainment to all the lovers of exquisite music and fine dancing. And the English opera, which owes its existence to that of the Italians, has long proved an attractive vehicle of humor and sentiment, and served to display to great advantage the talents of the best composers and vocal performers.

During the year 1594, three young Florentine nobles, united by similarity of taste and customs, and by a love of poetry and music, formed the idea of reviving the musical declamation of Greek tragedy. They employed the poet Rinuccini to write a drama founded on the fable of Daphne; and that drama was set to music by Peri, the most celebrated composer of that time. The composition was privately represented in the Palazzo Borsi. The singers were the author and his friends, and the orchestra of this first opera was composed of only four instruments — a harpsichord, a harp, a violin, and a flute. No one thought of airs or recitative, if so it could be called; it was a species of measured intonation, which by us would be considered insufferably languid and monotonous. It is a pleasure to observe this embryo of the opera, and to compare it with the *chefs d'œuvre* of Mozart, of Cimarosa, of Rossini, and others, executed by such voices and orchestras as we hear in the present day; but even so suffocating a harmony as that of the former nevertheless produced at that time an extraordinary sensation. Four years after was represented, on the theatre of Florence, the first musical opera, entitled "*Euridice*," on the occasion of the marriage of Maria de' Medici. The introduction, at that time, of the anacreontic "*Cantate*," and of a chorus at the end of every act, produced the first imperfect outlines of the airs and choruses of modern opera. Monteverde, a

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musician of Cremona, brought the recitative to perfection. He brought out the "*Ariana*," music of Rinuccini, for the court of Mantua; and in the opera of "Jason," by Cavalli and Cicognini, at Venice, 1649, are found the first airs corresponding in sense and spirit with the dialogue. The first regular serious opera executed at Naples was in 1646, under the title of "*Amor non ha legge;*" and the music was composed by several masters whose names are now unknown. During half of the last century, the opera not only did not improve, but even degenerated. It became in Italy what it was in France a century earlier — a grand spectacle offered to the eyes, in which poetry and music were the last things considered, whilst the scenery, the mechanism, and the pantomime were in the greatest request. Then the money now lavished on the singers was thrown away upon the painter and the machinist, and hence the reason that Goldoni, a long time after, says of opera at Paris, "It was the paradise of the eyes, and the hell of the ears."

In Italy, opera has been the leading theatrical entertainment for a long series of years. Its pleasures are shared as well by the peasant as the aristocrat; it is the evening resort, the general topic; her poets have furnished its *libretti;* the highest musical genius of the country is engaged in its composition, painters of acknowledged eminence in its decoration; the noble does not shrink from the office of director, and government lends its patronage and pecuniary aid in its support.

For further account of opera, see article History of Music.

OPERA BUFFA. (I.) Comic opera. A title applied to intermezzi, musical interludes, and burlettas.

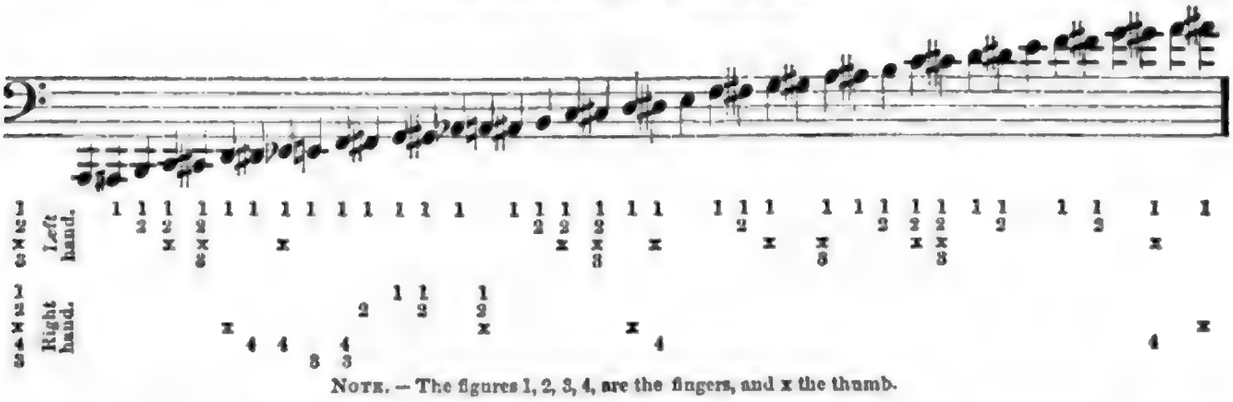
OPERA SEMI-SERIA. (I.) A semi-serious opera.

OPERA SERIA. (I.) A serious or tragic opera.

OPERETTA. (I.) The diminutive of *opera.* A little opera.

OPHICLEIDE. A brass instrument introduced about 1840, and little known in this country previous to that time. It has a loud tone and deep pitch, and is much used in military music. It is the largest brass instrument in use, and forms the bass to instruments of the trumpet species. Its compass is from double B♭ to A♭ above the line in the bass clef, being three octaves.

Scale for the B♭ Ophicleide.



Note. — The figures 1, 2, 3, 4, are the fingers, and x the thumb.

OPUS. (L.) Work. See ŒUVRE.

ORATORIO. A species of musical drama, consisting of airs, recitatives, duets, trios, choruses, &c. Originally an imitation of the serious opera; but the subject of which is generally taken from scriptural story, and can only be treated by music of the sublimest character. The *oratorio,* which derives its name from the Italian verb *orare,* to pray, was originally an improvement upon those *Laudi Spirituali,* or sacred songs and dialogues, which were sung by the priests, &c., in the *oratory,* or place of prayer. San Filippo Neri, a Florentine, is supposed to have first introduced this species of musical drama, about the year 1585, or at least those vocal dialogues from which it had its immediate birth. *Oratorios,* however, truly so termed, were not produced till towards the middle of the seventeenth century. The *persons* at first were sometimes ideal, sometimes parabolical, and sometimes, as at present, taken from sacred history: but this species of drama soon assumed a more regular form, and *oratorios* became great favorites in Italy, where they were constantly performed in Lent, and have since given birth to some of the noblest and most elaborate compositions of the really great masters of that and other countries. The first *oratorios* performed in England were those performed by Handel, with the excellence of which all are well acquainted. Since the great master many others have tried their powers, and some with success in this higher walk of composition; yet from the year 1771, no new work, of much merit, of the kind, appeared in England till the spring of 1799, when the "Prophecy," a sacred *oratorio,* composed by Dr. Busby, was performed for the first time, at the Theatre Royal, Haymarket.

The first oratorio of which we have an account was entitled "*Rappresentazione di Anima, e di Corpo.*" It was composed by Emilio del Cavaliere, and was performed and printed at Rome in 1600. It was represented in action on a stage, in the church of La Vallicella, with scenes, decorations, and chorus, *à l'antique,* and analogous *dances,* as appears both from the editor's dedication to Cardinal Aldobrandini, and from the composer's instruction for the performance.

Emilio del Cavaliere, as well as the rest of the early composers of dramatic music, imagined that he had recovered, in his *recitative,* that style of music which the ancient Greeks and Romans used in their theatres. And a singer of such music is required by Cavaliere to have a fine

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voice, perfectly in tune, and free from all defects in his delivery; together with a pathetic expression, the power of swelling and diminishing the tones, and an equal respect for the composer and poet, in singing plain, and being particularly attentive to the articulation and expression of the words.

It is recommended to place the instruments of accompaniment behind the scenes, which, in the first oratorio, were the following: —

Una lira doppia, . .	A double lyre, perhaps a viol da gamba.
Un clavicembalo, . .	A harpsichord.
Un chitarone, . . .	A large or double guitar.
Dui flauti, o vero dui Tibri all' antica, . .	Two common flutes.

The oratorio partakes, to a certain extent, of the dramatic form, though its subjects have been principally confined to the sacred. The popularity of the oratorio, the rendering it more familiar of late years, through the means of large societies in the cities, has led the people on in the right direction, and called forth a more vigorous exercise of the ideal faculty; the impassioned recitative, the melody in which sentiment finds an utterance, and the descriptive chorus, have all had their particular influence, affording sketches of pictorial beauty which each listener fills up with his own coloring. We are quite sure that in this musical country the oratorio has been the most important source of musical education, whether we consider it as a practical teacher to the student, or as a refining influence upon the auditor. Undertaken by men of taste and judgment — not as a pecuniary object, but from that innate love of art which so thoroughly imbues the mind of some few, to the advantage of the many — the performance of the oratorio has been brought to a perfection of which we may be proud.

Like all other tastes, the love of music may be nourished from the smallest germ into large and vigorous life: the habit of attending to its beauties, and the desire of appreciating them, lead to a conviction of its truth; whilst its effect upon the mind is to elevate and refine, perhaps beyond all other sensuous enjoyment. If you doubt, go listen to the "Creation," or any other sublime oratorio, and mark the potency of many impassioned scenes upon a people who, as yet, are but in the first chapter of what may become to them a noble volume. Listen to the heavenly sounds, and acknowledge that it is in moments like these that the heart expands in its sympathies, stretches out the hand to the weak, whispers encouragement to the depressed, and applauds the strong; that men grow gentler and better, determine upon goodness, and build up hopeful resolves. It is in moments like these that they catch glimpses of pure taste and brilliant fancy, and make for themselves a world of beauty; and the dream becomes a rest and solace after the hard buffets, and anxious cares, and gloomy realities of daily life. It is in looking at art with such feelings that we desire to see it encouraged in the midst of a population whose labors, in spite of their noble tendencies, are apt, without recreation, to lower the tone of the mind; and because we are anxious that every attempt should be in a right direction — emanate from the best feelings; not a mockery of art, but a true worship.

ORAFFI, PIETRO MARCELLINO, an Italian poet and composer, flourished about the year 1650, and published "*Concerti Sacri*, 1, 2, 3, 4, *et 5 vocum*," Venice, 1640, and "*Musiche per congregationi altro luogo di honesta ricreatione*, à 2, 3, 4, *e 5 voci*."

ORCHESTRA. This name was applied by the ancient Greeks to a certain circular part of the theatre where the dances were performed. At Rome, the *orchestra* was separated from the parts occupied by the performers, and furnished with seats appropriated to the senators, magistrates, vestals, and other persons of distinction. At present, we understand by the word *orchestra* that enclosed part of the theatre between the audience and the curtain, in which the instrumental performers sit. We, however, sometimes transfer the word from the place to the performers themselves: as when we say, "That theatre has a well-appointed or powerful *orchestra*."

The term *orchestra*, however, is now peculiarly applied to a body of instrumental performers, in which the violin family predominates. The following description of the composition of a grand orchestra is from a valuable article in Putnam's Magazine for October, 1853.

"The smallest number of a grand orchestra is sixty, and then the hall wherein they play should not be very large. Eighty and upwards, however, are necessary to the greatest effects.

"The centre of the orchestra, that around which all the rest revolves, is the stringed instruments; that is, the violins, violas, violoncellos, and double basses. The harmonies and effects of these stringed instruments find their original model in the treatment of four solo stringed instruments, two violins, a viola, and a violoncello, giving perfect harmony, and building up the school of quartet music. All the notes that are found in the orchestra, and a few more, can be counted in the piano-forte of seven octaves.

"Sound, in music, is caused by equal vibrations. The lowest note of the grand organ gives thirty-two vibrations in each second of time. Eight notes, or an octave above that, gives the lowest bass note of a seven octave piano-forte. A string of just half the proportions of this lowest note will give twice its vibrations, which are sixty-four to the second, that is to say, one hundred and twenty-eight. Another string of half the proportions of this gives another octave above, marked by double the last number of vibrations, or two hundred and fifty-six. So going on halving the proportions of the strings, we get double the vibrations, thus: 64, 128, 256, 512, 1024, 2048, 4096, 8192. These mathematical proportions are conformable to the claims of music as a science. Tubes measured in the same proportion produce the same results of grave, medium, and acute octaves. So, too, the pipe of the human voice. The larger the string, or tube, the graver or deeper the sound, and the reverse. Hence the deep voice of man, compared with the high tones of woman, or the piping treble of childhood. Sexual differences in voice are based on octaves. These octaves differ in pitch, but they are sympathetic unisons — an identity with a difference, if the paradox may be allowed. The masculine voice, singing a note or air, gives it actually an octave below the feminine voice. The differences in the pitch of instruments are simply imitations of the pitch of the human voice, and the value

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of an instrument is its resemblance to the expression of the voice. Hence the superiority of the violin family of instruments. Without instruments, however, the grand mathematical truths of music could never have been discovered, nor the world know that a science as wide as that which calculates an eclipse, or draws a parallax, lies in the tremblings of a violin string.

"The instruments of the Creator, the different voices, the bass, baritone, tenor for the masculine, and the contralto, mezzo-soprano, and soprano for the feminine, are the originals, then, of the orchestra. The orchestral instruments, however, are more copious in mere notes, while so much inferior in tone to the voice.

"When a composer wishes to write for the orchestra, he takes music paper with a large number of musical staves, or groups of five parallel lines on them. He divides the musical measures, each one of equal time, by drawing down lines at right angles to the five line staves. This is called *scoring;* hence the term *score* or *full score.* The various instruments occupy different staves, which sometimes are as many as thirty or forty on a page; and the labor of the composer, therefore, in writing out the notes of each part may be taken as much more arduous than the work of the literary man. As for the power to combine all the sounds of the instruments in his mind's ear, and know beforehand how each one will come forth separately and together — that is a gift, and can never be taught. The best mode of grouping the instruments is as follows: first wooden wind instruments — then brass — then pulsatile — then stringed. Let the reader imagine the following list of instruments written on a sheet of music paper, each one followed by its notes, and the whole divided, as described above, by vertical lines, marking the measure, and he will have the score, from which the leader is enabled to tell what each man in the orchestra is doing, and how he is to be directed.

"Small or octave flute; grand flute; hautboys; clarinets; bassoons; trumpets, horns; trombones; tubas; kettle drums; bass drum; violins; violas; violoncellos; double basses.

"When a composer has written out his score, it is the business of the copyist to extract each separate part from the mass, so that the flute player shall only have his part on his desk, the hautboy player only his part, and so on. This often requires much skill, and good copyists are rare.

"The human voice is much more generally under than over two octaves, while the range of instruments is more than that, as will appear by the following: The lowest G on a seven octave piano-forte, or the fifth note from the last, is the lowest note of the double bass. In the orchestra seldom over two octaves are used for the double bass. The pitch of the violoncello is one octave above the double bass; but as it has four strings, or one string more than the double bass, it really begins on C, four notes above the lowest note of the double bass. It can play three octaves and upwards. The viola is precisely one octave in pitch above the violoncello, and gives from C three octaves and upwards. The violins are a fifth above the viola, and give from G three octaves and upwards. The octave flute is one octave higher than the grand flute, which begins on C, four notes above the lowest note of the violin, and gives three octaves above. The hautboy gives two octaves and a half, beginning on the same C. The clarinets begin six notes lower than the hautboys, and go over three octaves. The bassoons have the same pitch as the violoncello. The trumpet begins generally on the G of the violin, and gives about two octaves. The horns are an octave below the trumpet. The trombones are three — alto, tenor, and bass; answering to the contralto, tenor, and bass voice, but with greater compass. The tubas or Sax horns answer in pitch to other brass instruments. There are some other instruments, such as the English horn, which is a larger hautboy. There is also a bass clarinet, and a double bass bassoon. The tympani, or kettle drums, are tuned to the first and fifth of the scale, being the intervals most in demand. For example, in the scale of C — namely, C, D, E, F, G, A, B — the kettle drums would be C, G: in the scale of G — namely, G, A, B, C, D, E, F — they would be G, D; and so with other scales. The wind instruments can give but one note at a time; but the violin can give two notes, and three or four if the bow be drawn suddenly across the string, when the rapidity of the sequence of the notes stands in the place of a simultaneous expression. It is usual in an orchestra to have but two flutes, two hautboys, two clarinets, two bassoons, two trumpets, four horns, two or three trombones, one pair of drums: but the stringed instruments to this proportion may be forty violins, twenty violas, thirty violoncellos and double basses; these more or less. All classical music, which means music of a certain age and rank, is so written for the orchestra since the time of Haydn's later works, except that in them but two horns are written, and the trombones seldom. The ability of performers to do more and better things on their instruments, has greatly increased during this century. In Handel's time orchestration was miserably poor: his scores, as such, have but feeble interest. Haydn advanced it immensely. Rossini added to its powers. The solo performances of instruments in overtures was never really brilliant up to Rossini's courageous innovation. There is, for example, no prominent solo writing in "*Don Giovanni,*" by Mozart; it is smooth and elegant generalization. Rossini was the first to write for four horns in an overture; the effect is surpassing when we use the improved instruments, with valves giving all the half tones. The violin school was vastly roused by Paganini; and the piano-innovations of Thalberg and Liszt are copies of the immense graspings and combinations of the great Italian's genius. Beethoven introduced new effects for the violoncello, giving it a singing or passionate cantabile expression. Clarinets were not introduced into English orchestras till about 1780. Flutes have been much improved, and, indeed, excepting violins, it would be impossible to name an instrument that has not been regenerated within a few years. As cities grow in size, and players increase in number, it will be possible to break in upon the old conventionalisms of the orchestra more and more. For certain effects there might be twenty flutes, thirty trumpets, forty clarinets, &c. Military bands have been improved prodigiously of late years. Besides cornets, tubas, &c., there is the improvement of numbers; many of the Austrian

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military bands now number eighty to one hundred players. We once heard all the bands of Paris play together, *al fresco*, amounting to 1800 performers. The bands in this country are yet too small, though their improvement under Dodworth and Noll has quite equalled our progress in other things.

"The orchestra, however, having stringed and bowed instruments, possesses the great point of expression. The reader, having followed us through our analysis, may judge of the skill and talent required to direct such a vast body of musicians, so that they shall speak to the life the thoughts of the composer, observing the nicest points of intonation, and the most flexible requirements of musical coloring; that they shall at one moment be like an infant's breathing, and the next like a tropical storm; at one moment like the sigh of love, at the next like the crash of armed hosts; or that they shall, as the ocean tempest, begin from a cloud no bigger than a man's hand, and, little by little, augment in intensity, — *crescendo poco à poco*, — until they boil over in lyrical wrath — strike, foam, and thunder aloft until the concave rings and the ground shakes; or, that during whole hours they shall follow all the caprices, whims, and zigzag of the singer on the stage; seconding every word, never too loud or too feeble, but always lieges to musical order and law. So to direct them requires the skill of a Jullien. To appreciate such an orchestra, as the colossal exponent of passion and emotion, of the art of wordless eloquence and celestial purity, will be one of the noblest efforts in the big steps of popular progress. Understood rightly, it will widen the range of our objects of praise both in men and things."

A complete orchestra consists of a large number of instruments, and is, of course, only suited to large localities, as theatres, music halls, concert rooms, &c. M. Fétis, of Paris, gives the following proportions for an orchestra and chorus of three hundred and fifty-six performers.

First violins,	30	Flutes,	4	*Vocal.*	
Second do.,	30	Oboes,	4	Soprani,	50
Violas,	25	Clarinets,	4	Altos,	40
Violoncellos,	30	Bassoons,	8	Tenor,	40
Double basses,	20	Horns,	6	Bass,	40
		Trumpets,	2	Principals,	8
		Trombones,	3		
		Bugles,	5		
		Serpents,	2		
		Drums and cymbals,	5		
	135		43		178

with an organ of first rate power.

The full and complete effort of a number of voices and instruments conjoined depends upon the first proportions in which they are brought together in the orchestra. Often the materials are collected promiscuously; and too many of one kind, or too few of another, destroy the balance of sound which is necessary to a grand effect. The great defect in most orchestras proceeds from that part, which is the most essential, being commonly the weakest. This, no doubt, arises from the greater difficulty in procuring these performers; and the usual method of making up the number by materials more easily obtained, only adds to the evil, instead of diminishing it. We often find a lack of sufficient power and ability in the first violins and violoncellos, while we are overpowered by the wind instruments. In the voices, we lament the weakness of the soprani, which are borne down by the tenors. To insure the well going of the chorus, the vocal leaders should be placed in the rear of their parts, in which place they will be better heard: and as it often happens that the most experienced musicians have the weakest voices, it is best to couple them with the strongest: these, correctly led, will contribute much to keep the part firm and steady. It is important that this arrangement be made a condition with the leaders, as they invariably think themselves entitled to a more conspicuous place, and press forward to get into the front; whereas the place of honor, as in the legions of Bonaparte, is in the rear. He always placed his rawest troops in front, and his veterans behind.

ORCHESTRAL. An epithet given to any composition intended for, or any performance by, an appointed or regular band.

ORCHESTRION. A beautiful and grand instrument, said to possess the combined power and variety of a full orchestra. The first one was built in the forest of Schwartzvald, by the well-known artist M. Blessing, of great musical celebrity. A similar instrument was exhibited at Philadelphia, in 1850, by a German, who said it was a new invention of his. His *orchestrion* was capable of producing the tones of a variety of instruments, either as solos or in full concert. The compass is very extensive, and we have horns, violins, violoncellos, oboes, flutes, bassoons, and all the component parts of a full orchestra, with the swells and diminuendos. It does not occupy nine cubic feet of space.

ORDINARIO. (I.) Usual. An epithet applicable to time; as, *tempo ordinario*, in the usual time.

ORDOGNEZ, PIETRO. A Spanish musician, celebrated in Italy in the sixteenth century.

ORDONITZ, or ORDONNEZ, CARL VON, violinist in the Imperial Chapel at Vienna, after the year 1766. About 1780, he published at Lyons "*Six Quatuors pour le violon*, Op. 1." Many more of his instrumental compositions are known in manuscript. They are principally symphonies. He is also the author of the German opera entitled "For once the Husband is Master."

ORGAN. A wind instrument blown by bellows, and containing numerous pipes of various kinds and dimensions, and of multifarious tones and powers. Of all musical instruments, this is the most proper for the sacred purpose to which it is most generally applied in all countries wherever it has been introduced. Its structure is lofty, elegant, and majestic; and its solemnity, grandeur, and rich volume of tone have justly obtained it an acknowledged preëminence over every other instrument.

An organ, when complete, is of threefold construction, and furnished with three sets of keys: one for what is called the great organ, and which is the middle set; a second (or lower set) for the choir organ; and a third (or upper set) for the swell. In the great organ, the chief stops are the two *diapasons*, the principal, the twelfth, the

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fifteenth, the *sesquialtra*, the mixture, (or furniture,) the trumpet, the clarion, and the cornet. The choir organ usually contains the stop diapason, the dulciana, the principal, the flute, the twelfth, the bassoon, and the *vox humana*. The swell comprises the two diapasons, the principal, the hautboy, trumpet, and cornet. Besides the complete organ, there are other organs of lesser sizes, and more limited powers, adapted to church, chapel, and chamber use. There is also the barrel or hand organ, consisting of a movable turning cylinder called a barrel, on which, by means of wires, pins, and staples, are set the tunes it is intended to perform. These pins and staples, by the revolution of the barrel, act upon the keys within, and give admission to the wind from the bellows to the pipes. The barrel organ is generally portable, and so contrived that the same action of the hand which turns the barrel, supplies the wind, by giving motion to the bellows.

The invention of the organ, which is attributed to the Greeks, is very ancient. From a passage in Cassiodorus, who lived about 528 years after Christ, we learn, in his time, that it was an instrument of the highest estimation for a while. It, however, appears that the use of it afterwards declined.

It has been a subject of frequent debate, at what time organs were first introduced into the church. Some writers say, that they were first applied to sacred use in the time of Pope Vitalian, about the year 670; others, that they were not employed in the church till the ninth century. A learned author has, however, shown that neither of these dates can be just; and Thomas Aquinas expressly says, that in his time (about the year 1250) the church did not use musical instruments; and Bingham affirms, that Marinus Sauntus, who lived about the year 1290, first introduced the use of them into churches. But if we may credit the testimony of Gervas, the monk of Canterbury, who flourished at the beginning of the thirteenth century, organs were introduced more than one hundred years before his time. Bede, who died in 735, says nothing of the use of organs, or other musical instruments, in our churches or convents, though he minutely describes the manner in which the psalms and hymns were sung; yet Mabillon and Muratori inform us, that *organs*, during the tenth century, became common in Italy and Germany, and in England, and that about the same time they had admission into the convents throughout Europe.

ORGAN, HISTORY OF. Of all musical instruments, the organ is the largest, the most complicated, the most harmonious, and the most capable of producing an almost endless variety of combinations and effects. It may be called the king of instruments, as it imitates and includes them all. Hence a place has been universally assigned to it in our churches, as being, from its unquestionable superiority, the instrument most suitable to the majesty of divine worship. A large and powerful organ in the hands of a master, in one of his best moments of musical inspiration, is inferior to no source of the sublime in absorbing the imagination. The rush and concourse of sound has been not inaptly compared to the full and even volume of a mighty river, flowing onwards, wave after wave, occasionally dashing against some rock, till, sweeping with momentarily increasing vehemence to the brow of a precipice, it rushes down, a wide-spreading and overwhelming flood.

Notwithstanding much laborious research, the origin of the organ is still enveloped in obscurity. Some of the instruments so called were acted upon by the force of water, whilst to others the application of bellows is mentioned. The only difference between them, however, was in the mode of introducing the air into the pipes; and their common origin may, probably, be referred to the ancient syrinx or Pan's pipe, made of reeds.

It must soon have been observed that there were other means of producing sounds from a pipe than by the mouth; also that the air might be confined in close cavities, and afterwards emitted at pleasure by means of openings of different dimensions. This was applied to united pipes like the syrinx, or to a simple flute; and subsequently a species of bagpipe was invented. By pursuing this course, they could not fail to arrive at an instrument strongly resembling our organ. Instead of a leathern bag, they used a wooden case to enclose the wind; above this they placed the pipe, the opening of which was closed by suckers, which could be opened or shut at will, in order to produce the embouchure of any one pipe. The descriptions left by authors of different ancient musical instruments, together with their representations on several monuments, prove that the ancients were occupied at different periods with these experiments. For some time they were constantly employed in seeking the best means of introducing air into the pipes. They employed the fall of water, pumps, steam, and bellows of different kinds. In these experiments, water was most frequently the cause of the motion by which the wind was introduced. They at last stopped at wind bellows, set in motion either by water or human strength. The application of these various means has distinguished two kinds of organ. That moved by water was called *hydraulic*; that by wind, *pneumatic*; although there was no real difference in the principle. It is only by means of air that the pipes can produce a sound. Although the earliest descriptions appear to belong to the *hydraulicon*, of which Ctesibus, of Alexandria, is said to have been the discoverer, about the year 220, yet it seems natural to suppose that the *pneumatic* organ was the prior invention; and its antiquity seems confirmed by the discovery of a monument at Rome, mentioned by Mersenne, in his "*Harmonie Universelle*," of which an engraving is given in Sir John Hawkins's "History of Music," vol. i. p. 403. The earliest account of any instrument of the kind occurs in Vitruvius, book 10, who flourished above a century before the Christian era. His was an *hydraulicon*. But the most ancient notice taken of an instrument to which bellows were adapted, is to be found in the "Anthology," lib. i. cap. 86, which was first quoted by Du Cange, in his "*Glossarium mediæ et infimæ Latinitatis*," on the word *organum*. It is the description of an organ (in an epigram, A. D. 360) said to have been in the possession of Julian the Apostate, who lived in the fourth century. Du Cange concluded that it was not an hydraulic instrument, but that it very much resembled the modern pneumatic organ. The description Cassiodorus

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has given of an organ, in his explanation of the 150th Psalm, is more applicable to a small hydraulicon than to our modern instruments.

The barbarism which spread amongst the people of Europe after the time of Cassiodorus, was not only destructive to the arts and sciences, but also to many of the works of art; and it seems that the organ, such as it then was, shared the same fate. St. Jerome mentions one which had twelve pairs of bellows, and fifteen pipes, and was heard at the distance of a mile, and another at Jerusalem, which was heard at the Mount of Olives.

The date of the introduction of the organ into the churches of Western Europe is uncertain. The use of musical instruments therein is unquestionably as old as the time of St. Ambrose, if not of Justin Martyr, two centuries before; but Pope Vitalian is generally allowed to have been the first who introduced the organ into the service of the Catholic church, about the year 670. The first organ we hear of in France was of Greek construction, and sent thither in 757, as a present to King Pepin, father of Charlemagne, by the Emperor Constantine Copronymus. This fact is rendered more worthy of credence by the assertion of Walter Odington, of Evesham, a musical writer of the thirteenth century, who, in his tract, "*De Speculatione Musicæ*," says that, "*Anno Domini 757, venit Organum primo in Franciam missum a potissimo Rege Græcorum Pipino Imperatore.*" During the reign of Charlemagne, organs are mentioned as having been brought from Greece into the western parts of Europe. Walafred Strabo gives a description of an organ which existed in the ninth century in a church at Aix-la-Chapelle. The softness of its tone he asserts to have caused the death of a female. This was one built by the artists of Charlemagne, in 812, on the Greek model, which the learned Benedictine, Don Bedos de Celles, in his "*L'Art du Facteur d'Orgues*," fol. 1766, thinks was the first that was furnished with bellows, and in which water was not employed. It is the opinion of Mabillon ("*De Carole Magno*," cap. 10,) that this instrument contributed greatly to the perfecting the Gregorian chant in France, as it is certain that the use of the organ passed from the King's Chapel, where that had been placed which came from Constantinople, to different churches of the kingdom, before it was common in Italy, England, or Germany. However, the reception of this kind of instrument into the churches of Verona, during the same reign, is recorded in some charters mentioned by Ughelli. After the time of Charlemagne, the organ is first mentioned by Eginhard, in 826, in the annals of Louis le Debonnaire. An organ was built for that emperor by Georgius, a Venetian presbyter, at Aix-la-Chapelle, which, says Don Bedos de Celles, was an hydraulicon. Georgius is supposed to have been the father of organ-building in Germany, from whence we soon hear of artists in that line being sent into other countries.

In the latter part of the ninth century, the Germans possessed organs, and were able to play on them. Zarlino, in his "*Supplementi Musicale*," book viii. p. 290, says that some authors imagine the pneumatic organ to have been first used in Greece; that it passed from thence into Hungary, afterwards into Germany, and subsequently to Bavaria.

Elfeg, Bishop of Winchester, procured an organ for his cathedral, in 951, which was the largest then known, having twenty-six pairs of bellows, requiring seventy men to fill it with wind. It had ten keys, with forty pipes to each key. Oswald, Archbishop of York, placed an organ in the church at Ramsey, with pipes of brass, and which cost thirty pounds. There was also one at Canterbury Cathedral previous to the year 1174.

Notwithstanding these early attempts, the organ long remained rude in its construction; the keys were from four to five, and even six inches broad; the pipes were of brass, and the compass did not exceed two octaves in the twelfth century, about which time half notes appear to have been introduced at Venice. At Venice, the important addition of pedals was first made by Bernhard, a German, to whose countrymen we owe most of the other improvements in bellows, stops, &c. Several elaborate works, in French and German, on the subject are extant, which are scarcely known even by name in this country. Some idea may be formed of the importance of having a fine organ from the following fact related by Andrew Werkmeister, in his "*Organum Gruningense Redivivum*," 1704–5: "The magistrates of Groningen contracted with David Beck, of Halberstadt, to construct an organ in the Castle Church of that city. In the year 1692, articles were drawn up between the magistrates and the organ builder, in which it was agreed by the former, that, for an instrument, the contents of which were minutely described, a certain stipulated sum should be paid to the latter upon its completion, provided it was approved, after trial and examination, by such organists as they should nominate for that purpose." This instrument, in its construction, employed the builder four years; and in 1596, the most eminent organists in Germany being invited, the names of all those who signed the certificate of approbation amounted to fifty-three in number, the whole of which may be found in the above-mentioned work.

Of the organs in England, we find scarcely any particulars from the reformation to the reign of Charles the First. Camden mentions one at Wrexham, and Fuller, misquoting it, describes its pipes as being made of gold. This shared the fate of organs in 1641. The old York organ (since burned,) was the only one that escaped the destruction of those times, owing, no doubt, to the protecting care of Lord Fairfax, a man who was fond of music and antiquities, and who preserved the painted windows of that cathedral from the general destruction. Yet Cromwell himself was partial to the organ, and caused the one at Magdalen College, Oxford, to be removed to Hampton Court. It was restored afterwards to the college, where it remained till about 1700. In 1660, only four organ builders were to be found in the whole kingdom of Great Britain—Preston, of York, Loosemore, of Exeter; Thamar, of Peterborough, and Ralph Dallans. This led to the introduction of foreign artists—Bernard Schmidt and his two nephews, the elder Harris and his son Renatus Harris. To these, succeeded Schreider, Smith's son-in-law, who built the organ at St. Martin's in the Fields, which was a present from George the First, who was elected churchwarden—Bridge, Byfield, Jordan, Swarbrook, Parker, Cranz, Snetzler, Eng-

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land, Avery, Green, Davies, Blythe, Nicholls, Gray, Sen., Hill, Sen., Elliot, Bevington, Sen., Bishop, Hill, Gray, Bevington, Robson, Lincoln, &c., &c.

The following list of artists who have written on the general construction of the organ, its mechanism, &c., to some readers may be found useful.

Caux or Caus, Solomon de, 1615, 1616, 1620.

Förner, Christian, 1684.

Decinling, Ernst Ludwig, — *Beschreibung des Orgelbaues*, &c., 1692.

Bendeler, Joh. Phil.,—*Organopoia — Orgel-Bau-Kunst*, 1739.

Bernoulle, Daniel, 1762.

Bedos de Celles, Don Jean Francois, — *L'Art du Facteur d' Orgues*, Paris, fol, 1766, 1778.

Adlung, Jacob, — *Musica Mechanica Organoedi*, 4to., 1768.

Sorge, George Andreas, —*Der in der Rechen*, &c., 1773.

Halle, Joh. Sam., — *Die Kunst des Orgelbaues*, 1779.

Ueber Herrn Abt Vogler's Simplifications, &c., — *Mus. Zeitung*, vols. iv. v. vi.

Schlimbach, G. C. Fr., — *Ueber die Structur*, &c., 1801–25.

Ferroni, Pietro, — *Memoria sull' uso della Logistica*, 1804–7.

Vogler, George Joseph, — *Erklärung der Buchstaben*, 1806.

Vogler, George Joseph, — *Vergleichungsplan*, &c., 1807.

Wolfram, Joh. Christian, —*Anleitung zur Kenntniss*, 1815.

Schneider, Wilhelm, — *Lehrbuch, das Orgelwerk kennen*, &c., 1823.

Wilke, Friedrich, — Article in *Mus. Zeitung*, vol. xxvi.

Büttner, Joseph, — *Anweisung, wie jeder Organist*, &c., 1827.

Reichmeister, J. C., — *Die Orgel in einem*, &c., 1828.

Reichmeister, J. C., — *Unentbehrliches Hülfsbuch beim Orgelbau*, 1832.

Müller, Wilh. Adolph, — *Die Orgel*, &c., 1830.

Töpler, Gottlob, — *Die Orgelbau-kunst*, 1833.

Töpfer, Gottlob., — *Erster Nachtrag zur Orgelbau-kunst*, 1834.

Werkmeister, Andreas, — *Organum Gruningense redivivum*, 1704–5.

Biermann, Joh. Hermann, —*Organographia*, &c., 1738.

Ludwig, Joh. Adam Jacob, — *Gedanken über die grossen Orgeln*, 1761.

Ludwig, Joh. Adam Jacob, — *Traktat*, &c., &c., 1764.

Hess, Joachin, — *Dispositionen der merkwaardigste Kerk-Orgelen*, 1774.

Tauscher, J. G., — *Versuch einer Anleitung*, &c., 1778.

Knock, Nicol. Arnoldi, — *Dispositionen der merkwaardigste Kerk-Orgelen*, 1788.

Trost, Joh. Caspar, — *Ausführliche Beschreibung*, &c., 1677.

Werkmeister, Andreas, — *Orgelprobe*, &c., 1781, 1698.

Carutius, Caspar Ernst, — *Examen Organi pneumatici, oder Orgelprobe*, 1683.

Preus, George, — *Grundregeln von der Structur*, &c., 1722.

Fabricius, Werner, — *Unterricht, wie man ein neu Orgelwerk*, 1756.

Zang, J. H., —*Vollkommene Orgelprobe*, 1798, 1804.

The following is a list of foreign works on the history of the organ.

Havinga, Gerhardus, — *Oorspong en Foortgang der Orgelen*, 1727.

Mittag, Joh. Gottfr., — *Historische Abhandlung*, &c., 1756.

Schmerbauch, Gott. Heinr., — *De Organis*, 1770.

Sponsel, Joh. Ulrich, —*Orgelhistorie*, 1771.

Dlabacz, G. J., — *Etwas von den Kirchenorgeln*.

Vollbeding, J. C., — *Kurzgefasste Geschichte der Orgel*, 1793.

Giovio Giam., — *Del nuovo Organo*, 1808.

Bühler, Franz, —*Etwas über Musik, Orgel*, &c., 1815.

Michaelis, Chris. Fried., — *Zur Geschichte der Orgel*, 1825.

Antony, Joseph, — *Geschichtliche Darstellung*, &c., 1832.

Many other excellent works have been written on the organ, the titles of which may be found in Dr. Forkel's *Allgemeine Literatur der Musik*, Leipsic, 1792, 8vo.; Lichtenthal's *Dizionario e Bibliografia della Musica*, Milan, 1826, 4 vols. in 8vo.; and in Carl Ferdinand Becker's *Systematisch-Chronologische Darstellung der Musikalischen Literatur*, Leipsic, 1836, in 4to.

On looking at a large church organ, the first thing which strikes the eye is the *case*, decorated with its various ornaments, as carving, gilding, &c., and with a number of large gilt metal pipes, symmetrically arranged, which fill up its exterior openings.

Within the case we directly see a principal piece or member called the *sound board*, upon which are placed the ranks of *pipes* which form the *stops*. This piece, with its appurtenances, receives the wind from the *bellows*, and distributes it to each pipe at the pleasure of the organist. The most remarkable parts of it are the *wind chest*, the *grooves*, and the *sliders*. The *wind chest* is the reservoir into which the wind passes from the bellows; it contains the *pallets* or valves, with their springs, &c. The *grooves* are canals for the wind, the near ends of which lie over the wind chest, and are firmly closed by the pallets. There are as many pallets as grooves. The *sliders* are movable slips of wood or rules running the length of the sound board, which serve to admit or exclude the wind from the pipes by means of *draw stops*, which are placed on each side of the rows of keys and music desk, in front of the organ. These draw stops communicate their movements to *trunnels*, which transmit it to the *levers*, and these again to the *sliders*, to which they are fastened.

It is thus that the organist opens and closes the stops. When he wishes to play on the instrument, he draws the stops which he intends to use, by pulling out the *draw stops* belonging to the proper sliders; he then with his fingers presses down the keys, which open the pallets by means of a complex piece of mechanism, serving to communicate the action of the keys to the pallets, and which is technically called the *movement*; the wind then enters into the grooves which are now opened, and causes those pipes or stops to speak, of which the sliders are drawn. As the organist lifts up his fingers, the pallets rise by means of a spring placed underneath each, close

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the grooves as before, and the key rises at the same time.

Besides the principal or great organ, as it is termed, there is generally another smaller one placed within the same case, which has its own sound board and wind chest, row of keys, and stops. This is called the *choir organ*. Formerly, the choir organ was, in appearance at least, detached from the principal or great organ, and placed in front of it; this is still the case in the organs at Westminster Abbey and St. Paul's, &c.

A third organ, still smaller than the choir organ, having its own sound board, row of keys, and stops, is also placed in some remote part within the same case. This additional organ is called the *swell*. Its pipes are placed within a box, closed on all sides, so that the tone is scarcely audible, till, by the pressure of the foot on a pedal, a sliding shutter, or Venetian shades, or doors in front are gradually opened; the sounds then become louder and louder by degrees, as if advancing from a distance; as the foot allows the pedal to rise, the box again closes, and the tone gradually diminishes.

As the organist with his hands alone could not produce all the effect of which the instrument is capable, another set of keys, called the *pedals*, is placed within reach of his feet; these keys, when they have pipes exclusively appropriated to them, have their own sound board, wind chest, &c., or at least their own pallets, and are termed the pedal organ.

At the bottom of the organ is placed the *bellows*, which are kept in constant action by an *organ blower* while the organist is playing. The bellows supply the wind chests with all the wind expended in causing the pipes to speak. In old organs, the bellows (of which there were from two to twelve or fourteen pair, according to the size of the instrument) were generally placed outside the case.

The bellows supply the wind by which the pipes are enabled to speak. They require a good deal of room, for which reason they are generally placed at the bottom of the organ, and the wind is conducted from them to the wind chest by means of tubes called the *wind trunks*.

The bellows consist of two wooden boards or *leaves*, which are so connected at the sides by ribs of wood, lying in folds, and fastened together at the edges with leather, that they admit of being opened and closed with regard to one another. The under leaf is fastened so as to be immovable; to the upper or movable leaf is affixed a *lever* or *handle*, which, on being pressed down, opens the bellows and sucks in the air; the movable leaf then gradually returns to its original position by the downward pressure of several *weights* placed on the top of it, and in so doing forces the wind through the trunk into the wind chest.

In the under leaf of the bellows is inserted a valve, which, as the handle descends, opens inwardly to admit the air, but which immediately closes again, so that the wind shall not escape.

Large organs have generally several pairs of bellows, or one very large one supplied by several smaller ones, called *feeders*.

The *sound board* is a box extending nearly the whole width of the organ, rather shallow, but of considerable breadth, divided by partitions into as many compartments or channels, called *grooves*, as there are keys, on the row of keys to which it belongs: these grooves are of various breadths, according to the size of the pipes. Each groove at the end which lies over the wind chest has an aperture opening into it, which is kept closed by a large valve called a *pallet*. The grooves run the entire breadth of the sound board, and serve as so many partial wind chests; one for each key.

The pallets are connected with the keys by *trackers*, or thin slips of wood, having wire hooks, and in some cases wire screws, at their ends; and by movable levers called *rollers*, so that by pressing down the keys they may be opened at will.

In the boards which close in the tops of the grooves are bored as many holes over each groove as there are *stops* placed on the sound board: this is called the *under board*. Parallel to and directly over the *under board* is situated the *upper board*, which is perforated with holes to correspond with those in the under board; in these holes the feet of the pipes are placed.

Between the upper and under boards are situated the *sliders*. These are movable slips of wood perforated with holes exactly corresponding to those in the under board over the grooves, and also to those in the upper board; and which, on being moved backwards or forwards, either open or close at once all the holes belonging to the pipes of any one stop. Hence there are as many sliders as there are stops in the organ.

If a stop be drawn, the holes in the slider exactly correspond with those in the grooves and those in the upper board, so that on pressing down a key the wind can enter into a pipe and cause it to speak.

The pallets belonging to the grooves, being placed in the wind chest, are kept closely pressed against the bottom of the grooves by means of springs, and are attached to the sound board by a leathern hinge.

When the pallets are closed, the wind is excluded from the grooves; and when opened, by pressing down the keys, the wind rushes in from the wind chest.

The *wind chest* is a long rectangular box, connected with the wind trunk, by which it is filled with wind. The wind chest is formed under the forepart of the sound board, and is of the same length, but deeper, though not so broad. It is the reservoir into which the wind passes from the wind trunk.

The pallets which close the bottom of the grooves open into the wind chest.

The *movement* is a complex piece of machinery, consisting of a system of levers with their appendages, called *trackers*, *rollers*, *roller board*, &c., which serves to transmit the action of the keys to the wind chest, pallets, and sound board.

The *tracker* is a thin strip or stick of some light wood, varying in length from one to eight or ten feet. At each end of the tracker is inserted a hook made of wire. Trackers have also wire screws at their ends, and, by leather buttons, can be lengthened or shortened at pleasure.

The *rollers* are stout wooden or iron rods; the former are generally of an hexagonal or octagonal form; the latter round. The rollers lie horizontally over the keys, and extend from each key to the groove belonging to it. At each end of the roller is inserted a wire, which, being let into a stud, serves as an axis upon which it partially revolves. Near to each extremity of the roller,

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and projecting from it, is fastened a small piece of iron, perforated with an eye, called its *arm*; in each of these arms is inserted one of the hooks belonging to a tracker.

One arm of the roller lies directly over the key to which it belongs; the other end directly under the groove and pallet which it serves to govern.

The *roller board* is a large, irregularly-shaped board, placed perpendicularly over the keys, of the same length as the sound board, and having attached to it as many rollers as there are keys in the set to which it belongs. There is a roller board to each set of keys.

The hook at one end of a tracker is attached perpendicularly to the middle of one of the keys; the hook at its other end lays hold of that arm of the roller which stands directly over the key. When we press a key down, the roller partially revolves on its axis, and in so doing draws down the second tracker attached to the arm at its other extremity. This second tracker, by means of its hook and a wire passing through the wind chest, opens the pallet, and thus admits the wind into the groove belonging to that particular key.

The movement above explained is the simplest and most usual, especially in foreign organs; more complex arrangements are often met with, but they coincide with the above in all their essential parts.

In England, for example, a lever called a *back fall* is connected with each key: this lever, like the key itself, moves on a centre; but when the key is pressed down by the player, a small pin of wood or wire attached to it, called a *sticker*, throws up the near end of the back fall; the far end of which, as it descends, pulls down the first tracker, causing the roller to revolve, and thus, by means of the second tracker, opens the pallet as before.

Large organs have three rows of keys; the middle row for the great organ, the bottom row for the choir organ, and a third row at the top for the swell. In some of the large organs on the continent, there are four rows of keys or manuals.

Two of these rows of keys may generally be so connected by means of a draw stop, called the *copula* or *coupler*, that they may be both played at the same time. In old organs the copula generally connects the choir organ with the great organ; but the organs built in the present day connect the swell with the great organ: this is considered a great improvement on the old arrangement. Occasionally also all the three rows of keys may be connected; in all cases, however, the keys of the great organ are those which are to be played upon. Organs in which the pedal pipes are detached from the keys have a copula for the pedals, which connects them with either the great organ, choir organ, or both.

The *pedals* are a set of keys lying under and played upon by the feet of the organist. The arrangement of these keys is similar to that of the other rows of keys; except that the pedals comprise the two lower octaves, or an octave and a half, and contain only bass notes.

The stops belonging to the pedals have their own wind chest; this lies at the bottom of the organ. The pedal pipes can only be made to speak by pressing down the pedals; never by means of the keys. For, even when there is a copula connecting the keys and pedals, it is only the set of keys that is connected to the pedals and made to speak with them, and never the reverse.

Few of the old organs have any pedal pipes; the pedals merely serve to pull down the lower keys of the great organ, and thus to supply the place of a third hand. In the large organs, the pedals have from eight to ten or twelve stops exclusively appropriated to them; some reed-stops, some flue stops.

A *stop* consists of a row or rank of pipes formed upon one uniform model, and generally placed on the same slider.

Among organ stops, some are only treble stops, and some only bass stops: hence some stops have only two or three octaves in compass; while others extend throughout the entire compass of the instrument.

The pipes belonging to one stop generally stand in the same row or series, though sometimes, for the sake of symmetry, or from want of room, an exception to this arrangement is permitted.

The *stops* are divided into *flue stops* and *reed stops*.

In another point of view, they are also divided into *foundation* stops, *mutation* stops, and *compound* or *furniture* stops.

A *foundation* stop is a stop of which the pipes every where give such notes only as we are prepared to expect from the keys that we touch, or at least the octaves above or below those notes. Thus the diapasons, trumpet, &c., are foundation stops, in the strictest sense; the principal, fifteenth, clarion, double diapason, &c., are also foundation stops, since they are octaves to those before mentioned.

Mutation stops are those which as to pitch do not correspond with the keys that we touch. They are the twelfth, tierce, and their octaves.

Compound stops consist of an assemblage of several pipes, three, four, five, or more to each key of the instrument, all speaking at the same time. Among compound stops are the sesquialtera, mixture, cornet, &c.

Compound stops are tuned in octaves, thirds, and fifths to the foundation stops.

Draw stops are situated in the front of the organ, by the sides of the rows of keys. On the knobs at the end of the draw stops, or occasionally underneath or above them, is written to what stop each draw stop belongs. The draw stops are connected with a *movable lever*, by means of which the sliders are put into motion. If we draw out a knob, the lever revolves and draws back the slider, so that the holes which are bored through it exactly coincide with those in the sound board and in the upper board upon which the pipes are placed; and, consequently, in playing, the pipes of this stop are enabled to speak. If we again push in the draw stop, these holes are once more closed.

Organ pipes may be distributed into flue pipes and reed pipes. They are made either of metal or of wood. The form of the metal pipes is either that of a cylinder or of a cone, direct or inverted. The form of the wooden pipes is generally that of a rectangular prism, though occasionally they are also pyramidal; these being the forms most easily constructed and most advantageous as to tone.

Pipes are either altogether *open* at top, or they are *stopped* totally or partially; the wooden pipes in the former case by means of a stopper, and

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the metal pipes by a cap. Some of the stopped pipes have a small tube passing through the centre of the cap or stopper — this is called a *chimney*; these, of course, are only partially stopped.

The *body* of a metal pipe of this description is generally a cylinder, having a small portion towards its lower end flattened a little inwardly so as to produce a straight edge: the part thus pressed in does not extend quite to the bottom of the body of the pipe, it having a small portion cut off. The edge thus formed is termed the *upper lip*.

The *foot* is a tube of a conical form, having a straight edge formed in the same manner as that in the body of the pipe; this is termed the *under lip*.

The top of the foot is closed at its broad end by a circular metal plate called the *langward*, a segment of which is cut away so as to produce a straight edge parallel to that of the under lip, and leaving a narrow *fissure* or *flue* between them, directly underneath the straight edge of the upper lip.

The body and foot are soldered together with the lips exactly opposite to one another; and the aperture which is caused by the upper lip not exactly extending to the bottom of the body of the pipe, together with the fissure already described, constitutes the *mouth* of the pipe.

The mouth of a wooden pipe is constructed on the same principle; it also having an upper and an under lip, a langward, and a narrow fissure to admit the wind into the body of the pipe in the direction of the upper lip.

Reed pipes are generally made of metal; the body of the pipe is either of a conic or cylindrical form.

The mouthpiece of a reed pipe consists of a *metal block*, a *reed*, a *tongue*, and a *crooked wire*; all of which go into a hollow conical foot called the *socket*. The body of the pipe is soldered to the mouthpiece.

The *block* is a cylindrical piece of metal, having a ring at the top to prevent it from sinking too far into the socket.

The *reed* is a small tube, of which a portion is cut away lengthwise; it passes through the centre of the block, and is fastened to it.

The *tongue* is a thin, elastic slip of metal, which is somewhat bent, and which is applied so as nearly to close that part of the reed which is cut away. It is fixed in the block by means of a wooden wedge.

The *wire* passes through the block on the side of the tongue; the lower part of this wire is turned up and bent so as to press horizontally against the tongue. The upper part of the wire is a little crooked, to receive the tuning knife, which is used either to raise or depress it; this lengthens or shortens the tongue, and by this means flattens or sharpens the pitch of the pipe.

The peculiar tone of reed pipes arises from the tongue; for the wind, rushing through the opening between the tongue and the reed, causes the tongue to vibrate; the quicker these vibrations, the more acute the pitch of the pipe. To save expense, large reed pipes are sometimes made of wood.

The various qualities of tone in the different reed stops depend chiefly on the shape of the pipes.

The wind, passing through the foot of the pipe and through the narrow fissure already described, impinges against the narrow edge of the upper lip, and causes it to vibrate. These vibrations are directly communicated to the column of air within the body of the pipe, and thus cause it to speak.

The pitch of organ pipes depends almost altogether on their lengths, very little upon their forms or their diameters, except in very large pipes; the latter circumstance, however, greatly influences the qualities of tone.

The length of the pipes belonging to any particular stop is generally governed by the length of that which is necessary to produce the note

This note was formerly the lowest note on the organ, and it is still retained as a sort of standard.

An *open* pipe necessary to produce the above note must be eight feet long in its body, as the length of the foot has no influence whatever on its pitch.

A *stopped* pipe producing the same note will only require to be four feet in length, as the vibrating column of air strikes against the cap at the top, and is reflected back again to the mouth, before the pipe can speak; hence the air passes through twice the distance it would have to go in an open pipe of the *same* length, and the pipe therefore sounds an octave lower than it would if not stopped.

The principal stops may be described as follows: —

1. *Open Diapason*, (open unison.) — This is one of the principal stops, and is the foundation and most essential stop in the organ.

It is called open from its pipes being open at the top; the pipes are made of metal, the lower ones frequently of wood, and, in large organs, they are generally placed in front.

2. *Stopped Diapason*, (stopped unison.) — The pipes of this stop are generally made of wood, and stopped at their tops by square plugs; though sometimes the pipes in the treble are made of metal. The two diapasons are the foundation of the organ.

3. *Principal.* — This stop is tuned an octave higher than the diapasons. It is composed of open metal pipes.

4. *Twelfth.* — This is an open set of pipes, a twelfth above the unison diapasons, and runs throughout the instrument. It is sometimes combined in the *sesquialtera*, and not a separate stop.

5. *Fifteenth.* — This stop consists of open metal pipes. It is tuned an octave above the principal, and is therefore two octaves above the diapasons. It covers the twelfth, which should not be drawn without the fifteenth.

6. *Sesquialtera.* — A compound stop of three or more ranks of small open metal pipes, which are tuned in thirds, fifths, and eighths, to the foundation stops; so that every key, when pressed, produces a common chord. The intervals which the pipes form with the diapasons are the seventeenth, nineteenth, and twenty-second. Towards the top of the instrument the pipes become so extremely shrill that it is usual to make several breaks or repetitions in the series, by em-

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ploying pipes similar to those used in the octaves below, and thus transposing the notes an octave lower.

7. *Mixture.* — This is a compound stop, consisting of three, four, five, or six ranks of small metal pipes, tuned in thirds, fifths, and eighths, to the foundation stops. Its tone is shriller than that of the sesquialtera.

8. *Cornet.* — This is also a compound stop, consisting of three or more ranks of open metal pipes, tuned in thirds, fifths, and eighths, to the foundation stops. It is only a half stop, as it seldom or never runs below middle C. Its tones are loud and rather harsh; for which reason it is not generally used in modern organs, as, for all useful purposes, the sesquialtera supplies its place. In some organs the cornet is nothing more than the treble of the sesquialtera.

9. *Larigot* (or octave twelfth) is a stop consisting of open pipes, tuned a twelfth above the principal. It is one of the mutation stops, running throughout the instrument.

10. *Nazard.* — The French name for the twelfth. See TWELFTH.

11. *Tierce.* — An open metal stop, tuned a major third above the fifteenth. It is seldom used except in large organs, as its place is supplied by the compound stops.

12. *Furniture.* — An open set of very small metal pipes, tuned three octaves above the diapasons. Its tones are very shrill, and it is only used in the very full organ.

13. *Trumpet.* — This is a very powerful reed stop, voiced in imitation of the instrument of that name. It is in unison with the diapasons; and it renders the chorus or full organ more complete and brilliant, as it strengthens the fundamental sounds, and diminishes the predominance of the sesquialtera, mixture, furniture, cornet, &c. The pipe of the trumpet consists of a conical tube, fixed in a metal block, in which also are the tongue, reed, and wire. This stop, like all other reed stops, is tuned by the elevation or depression of the wire.

14. *Clarion* is also a reed stop, and is tuned an octave higher than the trumpet. It is only used in the full organ.

The following seven stops properly come under the term *solo stops*, and may be drawn alone, or with one of the diapasons.

15. *Dulciana*, (or *Salcional.*) — This is an open diapason set of pipes on a smaller scale, but voiced much softer and sweeter. A good dulciana is a great addition to an organ, (especially those that have only two rows of keys,) as it may be used in place of one of the choir diapasons.

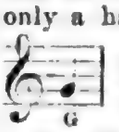
16. *Flute.* — The pipes of this stop are generally made of wood, and open, though formerly they were made of metal, and stopped. This stop is tuned in unison with the principal; but it is much softer and sweeter in tone.

17. *Hautboy.* — A fancy reed stop, the tone of which is in imitation of the oboe. The tubes are narrow and somewhat conical, spreading out at the top. It seldom extends below

18. *Claribel.* — A stop of modern invention, of a very pleasing quality of tone, not unlike the *clarinet.* This is a half stop from and, in general, is accompanied with the stop diapason bass. Organ builders sometimes combine them both in one, under the name *stop diapason.*

19. *Cromorne*, (commonly, but improperly, called *cremona*,) from *krum horn*, or crooked horn, is a reed stop, of a pleasing quality of tone. This stop is very useful for solo passages in the range of the tenor.

20. *Vox humana*, (human voice.) — A reed stop, in unison with the diapasons, the tones of which are supposed to resemble the human voice. Its tubes are cylindrical, with this difference, that blocks are placed within the tubes, and the sound issues through holes bored in these blocks, which occasion their peculiarity of tone. The largest pipes of the *vox humana* are not above twelve or fourteen inches.

21. *Bassoon*, (fagotto.) — A reed stop, tuned in unison with the diapasons, the pipes of which, like the *hautboy*, are of a conical form. This is only a half stop, and seldom extending above 

The two following stops belong to the pedal organ.

22. *Double Diapason.* — An open set of metal or wood pipes, tuned an octave below the diapasons. It is the principal stop, in general, to the pedals; and sometimes it is connected with the keys of the organ.

23. *Double Trumpet* (trombone) is the most powerful stop in the organ. The pipes of this reed stop are of the same length as the double diapason, to which it is tuned in unison. This stop is only used in the pedal organ.

Other stops have been added, by different builders, in imitation of the large German and other organs, as the Posaune, Bourdon, Tenoroon Diapason, Doublette, Corno Trombone, Corno Clarion, Claribel Flute, Oboe Flute, (not a reed,) Wald Flute, Suabe Flute, Echo Dulciana Cornet, Flageolet, Piccolo, Quint or Double Twelfth, Decima and Duodecima, (from the Franktort, Seville, and other great organs,) Super Octave, Cymballe, Contra Shawm, Tenoroon Shawm, Unison Grand Posaune, Super Clarion, Psaltery, Wald Krum Horn, Dulcima, Celestina, Contra Serpent, Corno di Bassetto, Bombarde, Ophicleide, Cornetto, Sub Bass, Tenoroon Trumpet, Swiss Cromorne Flute, Rohr Flute, Regal, or Violin Reed, Glockenspiel, Gems-horn, Contra Bourdon, Contra Fagotto, Echo Piccolo, Echo Dulciana Cornet, (a stop of five ranks of pipes,) Clarion Fifteenth, Clarinet and Chalameau, Cromorne Flute, Clarion Posaune, Contra Posaune, Carillons, Echo Trumpet, Tenth, or Double Tierce, &c., which have been added to give weight, power, and brilliancy to very large organs. Many of the stops are, as may be perceived, fancy solo stops, in imitation of the various instruments they are named after.

As there are a number of unison stops, as well as compound stops, such as the twelfth, sesquialtera, mixture, &c., sounding thirds, fifths, and eighths, together, the latter-mentioned stops must never be drawn alone, but should be added to the diapasons, &c., which are the body of the organ; and should be covered by the principal, which is

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an octave above the diapasons, and the fifteenth, two octaves above the same.

The open or stopped diapason may either be drawn singly or together; so may the dulciana be drawn by itself, or with the others; but we will consider each organ separately.

Great Organ. — In drawing the stops, take them in the following order: —

Stops.
1. Open diapason.
2. Stopped do.
3. Principal.
4. Twelfth, } The twelfth must not be
5. Fifteenth. } drawn without the fifteenth.
6. Sesquialtera.
7. Mixture.
8. Trumpet, &c.

The trumpet covers the sesquialtera and mixture; but if there is no trumpet, only the sesquialtera, or mixture, should be drawn.

If the organ is very large, all other stops besides those above mentioned should only be drawn in addition.

If, as is sometimes the case in large organs, there are duplicates of the stops, numbered 1, 2, and 3, they may be drawn with the compound and mutation stops; this will enrich the effect of the whole chorus of stops, and cover, or at least qualify, the shrillness of the more acute stops.

The pedals may be used to strengthen the bass in all loud passages, and particularly in long holding notes.

Slow movements for the two diapasons only, of a grave and solemn character, are often met with in voluntaries. They generally consist of full harmonies, gliding gently into one another, and having frequent suspensions in one or more of the parts.

The trumpet and clarion should be reserved for passages of a striking character and of short duration; as the *stretto*, or node of a fugue.

The stops of the choir organ are more delicately voiced, and constructed on a smaller scale, than those in the great organ. For this reason, it is used to accompany solos, duets, trios, &c., for voices, and to play the *piano* passages in choruses and organ pieces.

The *fancy* stops, or at least some of them, are usually placed in the choir organ.

A choir organ generally contains the following stops: —

Stops.
1. Open diapason.
2. Stopped diapason.
3. Dulciana.
4. Principal.
5. Twelfth.
6. Fifteenth.
7. Flute.
8. Cromorne.

The flute and cromorne, being solo stops, may be drawn alone.

The dulciana is also sometimes used alone as a solo stop.

The swell, from its admitting of a perfect *crescendo* and *diminuendo*, is particularly adapted for ornamental solo playing, and for accompanying solo voices.

The *swell* organ usually contains the following stops: —

Stops.
1. Open diapason.
2. Stopped diapason.
3. Principal.
4. Hautboy.
5. Cromorne.
6. Trumpet.

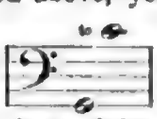
The trumpet is also treated as a fancy or solo stop, and, like all fancy stops, drawn with the diapason only. In trumpet pieces, which are often met with in the older voluntaries, it is used as an *echo* to the trumpet on the great organ.

The style of the passages given to the fancy stops must be that of the instruments which they are intended to imitate.

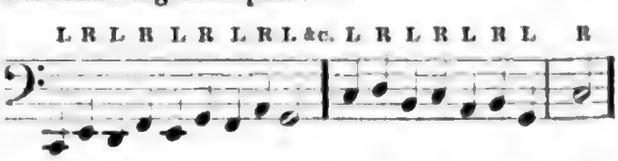
As the swell does not extend throughout the entire compass of the instrument, the basses to the above combinations must generally be played on the choir organ.

In using the swell, the crescendo and diminuendo should be as gradual as possible.

The organ is distinguished from every other keyed instrument by its pedals. With their assistance, the feet perform the office of an additional hand, and the hands are thereby at liberty to introduce other parts, either to reinforce the harmony, or to vary the designs in the melody. Hence we often meet with organ compositions for four, five, or even more parts. The organist should therefore endeavor to make himself as dexterous in the use of his feet as of his hands.

In the following examples, we shall suppose the pedals extend two octaves from as is now generally the case in modern organs. Although, in general, the compass of the pedals is as stated above, yet the ordinary compass is only from  one octave and a half.

To use the pedals properly, that is, so as at once to connect the sounds, and yet attain the necessary degree of execution, we must as often as possible employ the two feet alternately, as in the following examples: —



When several notes follow one another diatonically, it becomes necessary to pass one of the feet over or under the other. In the notes of the lower octave, it will be best, in ascending, to pass the left foot *under* the right, and *over* it in the second octave. The contrary takes place in descending for the right foot.

In the following examples, the line placed under the letters indicates that we must pass one foot *under* the other; a similar line drawn *over* the letters indicates that one foot must pass over the other.

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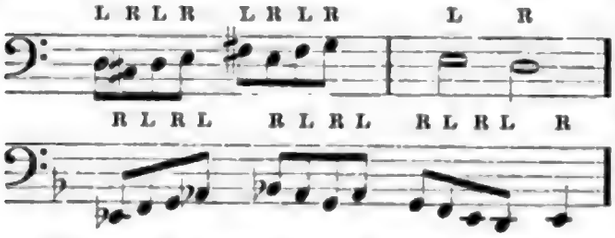
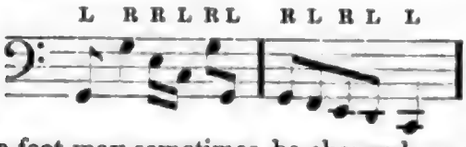
In ascending scales we cannot always begin with the left foot, nor in descending scales with the right; as the following examples will demonstrate: —



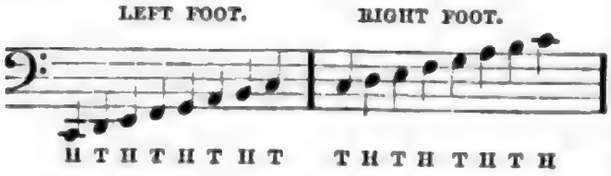
We cannot always avoid using the same foot twice in succession.



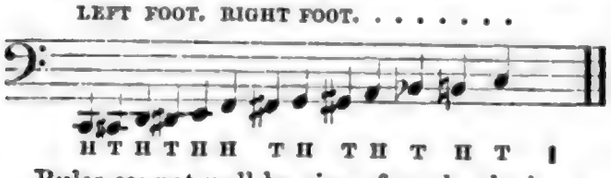
The foot may sometimes be changed on a long note without striking it again.

There is another method of using the pedals, which consists in alternately employing the toe and the heel of the same foot. In this case, only the left foot is used for the lower octave, and the right foot for the upper octave.

In the following examples, T signifies the toe, H the heel.



This mode is, perhaps, less convenient than the other in a diatonic succession of notes; but it has its advantages in chromatic passages. Example:



Rules cannot well be given for solo playing on the organ, as much depends on the caprice of the performer.

What relates to the drawing of the stops, singly and in succession, we have already explained. To acquire a knowledge of the style most appropriate to the various fancy stops, the student must have recourse to modern voluntaries for the organ, which contain one or more movements expressly calculated to display the power and variety of the instrument.

We shall merely insert one or two less obvious combinations, which will be found useful in solo playing.

Great organ. Open or stopped diapason, or together, for the right hand.

Swell. Plain and simple chords in the left hand.

Pedals. To play the bass by coupling the pedal keys of the great organ.

This will be found a very pleasing combination for slow airs and sacred melodies. The following combination will also serve for the same purpose: —

Choir organ. Stopped diapason and principal in the right hand for the melody; *swell* and *pedals* as before for the harmony and bass.

Another very effective combination is obtained by coupling the *full swell* with the diapasons of the great organ.

In accompanying voices on the organ, *tutti passages*, if *loud*, must be accompanied on the great organ; as many stops being drawn as the number of voices and the character of the music may require.

Tutti passages, if *soft*, must be accompanied on the choir organ; generally speaking, with the diapasons and principal.

Soli passages must be accompanied on the choir organ with the dulciana, or dulciana and stop diapason.

Occasionally, also, we may employ for this purpose the swell with the two diapasons for the right hand, and the choir organ, as before, for the left; particularly if there are occasional obligato passages of accompaniment of a light and elegant character.

One of the chief purposes to which the organ is applied in the Protestant service, is the accompaniment of the psalms. The melodies to which the psalms are sung are of the simplest and most natural description, as such only are adapted to be sung by a congregation, or any considerable part of them.

The practice of singing psalms in divine worship may be traced back to the times of Moses, David, and Solomon.

The earliest Christians introduced psalms and hymns in their worship, particularly in the Eastern and Greek churches. A canticle by St. Ambrose, Archbishop of Milan, is still extant. This is the well-known "Te Deum," still in use in the Catholic church.

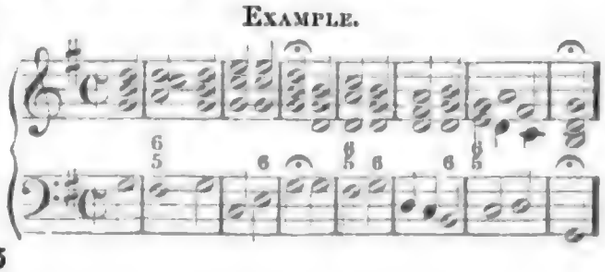
In the western churches, Pope Gregory the Great, (who instituted the Gregorian Chant,) and, in later times, Luther, Calvin, and others, contributed largely in various ways to the improvement and general diffusion of this kind of singing.

The Germans have bestowed much pains on the improvement of psalm singing; and also on the divers ways in which those melodies may be accompanied on the organ. Many extensive collections of psalm tunes, harmonized by some of their greatest composers, have been published under the name of "*Chorale.*"

As these several ways of accompanying such melodies admit of being applied to our own psalm tunes, we shall explain and exemplify them.

The ordinary manner in four parts. — In this, which is the usual mode of accompaniment, the right hand plays three out of the four parts, the melody being always the upper part, while the left hand merely strikes a plain bass.

EXAMPLE.



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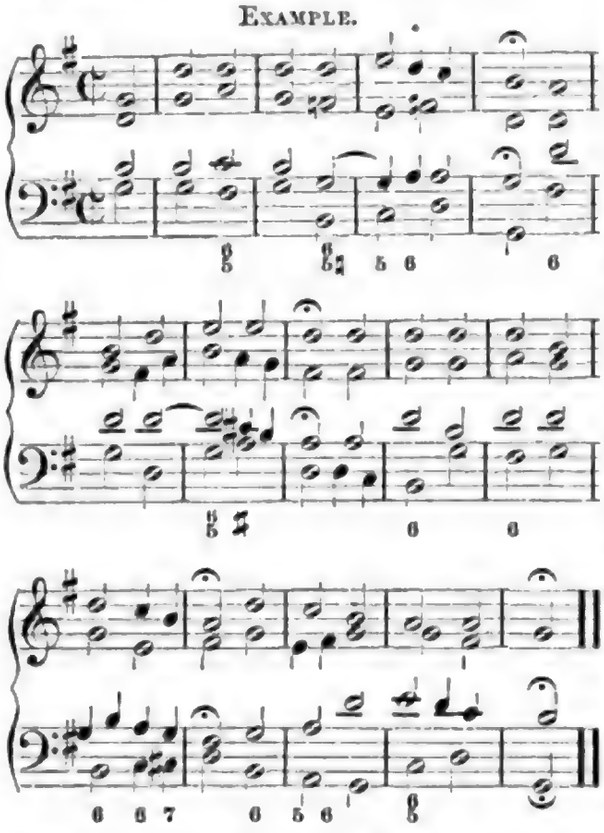
This way is not so well adapted to the nature of the human voice, because the upper parts are too high, too close to one another, and generally too remote from the bass.

In four parts with dispersed harmony. — This, which is the more modern and preferable manner, was first introduced by Sebastian Bach; it is much better adapted to the different species of voices. Two parts are generally played in the right hand, viz., the treble and the contralto, while the left hand plays the tenor and bass parts, or the tenor only; the bass part being played on the pedals.

EXAMPLE.



We have no means (says the Rev. Mr. Latrobe) of ascertaining the exact period when pure instrumental music was permitted to form a part of divine service. The primary use of the organ was undoubtedly to accompany and sustain the vocal chant. When, however, it had advanced towards its present state of perfection, it was employed by the Romish priests to fill up the intervals between the services of the mass, which were generally sung, and thus enable the choir to recruit its powers. For the same reason, it might have been similarly used in the Protestant churches, and retained, when found to conduce to the higher object of general edification, even when the discontinuance of chanting seemed to dispense with the necessity. The original character of the voluntary would appear to have been purely vocal; as, between the Reformation and Restoration there was little, if any, that could serve as an archetype for instrumental church music, except such as was intended for the voice. The fugue is the best species of music an organist can employ, provided his subject be lofty and sublime, which it can only be by deviating from every thing that is trivial, secular, or common. To compose a spirited and regular extemporaneous fugue, is no trivial excellence; and as it is necessarily a difficult and intricate species of instrumental music, no one can complain if he meets with correct and effective performance. Happily, the musical world is enriched with many masterly fugues, composed expressly for the organ; and no player need deprecate the charge of unskilfulness who has modesty sufficient to prefer the works of Handel, Graun, Bach, Albrechtsberger, and others, to his own extemporaneous effusions.

The times usually set apart for this species of composition are three: at the commencement of the service; before the first lesson; and after the final benediction.

It is customary for the organist to begin the opening voluntary as soon as the minister enters the church, and pursue his subject during the short interval of time that elapses before he appears in the desk. This introductory voluntary is supposed to have a character of its own. It should be in a grave and solemn style, abounding in full, close-wrought harmony, and inspiring a feeling of reverential awe. The kind of pieces best suited for this purpose are short diapason pieces on the full or choir organ, abounding in suspensions, &c., and should be, except those used in penitential time, in the major mode.

The middle voluntary, before the first lesson, usually consists of pieces lasting about eight or ten minutes in performance, in which fancy stops are sometimes used, played on the swell or choir organ, and consisting of some devotional subject, selected from the vocal works of Handel, Haydn, Mozart, Beethoven, &c., or pieces expressly composed for that portion of the service.

The concluding or out-voluntary is that in which the organist generally shows off the full power and effects of the instrument he presides over. The pieces best suited for this occasion are those expressly composed for the organ, consisting generally of an introduction and fugue, wherein the pedals may be employed. The masterly fugues of Handel, Sebastian Bach, Graun, Albrechtsberger, Eberlein, Rinck, Hesse, and others, leave nothing to be desired in that class of writing, further than an effective performance. In this the organist should consider he must use all his powers, and consider that it is no child's play that he is about to perform. Nothing can be better than a fine performance of one of Handel's fugues on a large and powerful organ: the deep tones swell and increase in power; the volumes of sound that roll throughout the church, reechoed by the arched roof, now and then seeming to die away, then increasing to that extent that every pipe seems employed, produce that feeling of awe, that sense of holiness, which all that have a soul for music must feel, while listening to the voluntary.

The organ (ogeb,) is frequently mentioned in the Old Testament, and its invention is ascribed to Jubal, in Genesis iv. 21, but it cannot have been like our modern organs. From Ezekiel xxxiii. 31, it seems rather to have been a kind of flute, at first composed of one or two, but afterwards of about seven pipes, made of reeds of unequal length and thickness, which were joined together. It corresponds most nearly to the pipe of Pan which was used among the Greeks, consisting of several pipes of unequal thickness and length joined together, which gave an harmonious sound when they were blown into by moving them successively under the lower lip.

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ORGAN BUILDING. The progress of our countrymen in organ building has been every way satisfactory and flattering, and would seem to have quite exceeded the expectations formerly entertained by many of the old professional men. So far as regards the mere mechanical construction of the organ, doubtless it is a trade which may be taught and learned, like that of the carpenter, the cabinet maker, or the machinist. But the mechanical construction of his instrument, whatever may be its difficulties, is but a part of the work of the true organ builder. He must have genius and skill to invent and devise such plans, proportions, and combinations, for his various stops and pipes, and a capacity so to voice and tune them, that the greatest possible musical effect may be produced from his instrument. Hence organ building has been very properly considered a liberal art, inasmuch as it demands, in the words of an intelligent musical writer, "original genius and cultivated taste, united with knowledge, practice, and experience, and a musical ear delicately sensible to the perfection of tone and tune."

William M. Goodrich is admitted, on all hands, to have been the first American organ builder worthy of the name, although there were several persons in New England who carried on the business before his time. The first organ built in America was built by Edward Bromfield, Jr., in Boston, in 1745. In 1752 Mr. Thomas Johnston built an organ for Christ Church, Boston. The first foreign organ ever put up in Boston is presumed to have been the one erected in King's Chapel in the year 1714. The Messrs. Hook have now in their possession a remnant of one of Johnston's instruments, formerly in the Episcopal church at Salem. On the front, or name board, there is an inscription in German text, executed in ivory, as follows: "Thomas Johnston fecit, Boston, Nov. Anglorum, 1754." It was a small organ, with one bank of keys and six stops. Johnston died about 1768, and was succeeded by Dr. Josiah Leavitt, in early life a practising physician. Dr. Leavitt was engaged in the business for a number of years. After him came Mr. Henry Pratt, of Winchester, New Hampshire, who died in 1849. Mr. Pratt had built about twenty-three small church organs and some nineteen chamber organs, when Mr. Goodrich made his appearance. This talented artist was born in Templeton, Mass., in 1777; went to Boston about the year 1799, and continued in business there up to the time of his death, in 1833. It was Mr. Goodrich who gave a character to the art of organ building in this country, and constructed such instruments as rendered importations from Europe (to any extent) unnecessary. The writer of a very interesting memoir of Mr. Goodrich, and of the progress of the art in New England, says, —

"Persons remarkable for ingenuity or enterprise, who originate useful inventions and improvements, or who introduce and establish new branches of business and of the mechanic arts, may be ranked among our most useful citizens. They contribute, in an eminent degree, to the public prosperity, and to the rapid advance of the nation not only in wealth and power, but in those attributes which command influence and respect among the nations of Europe. To this class of citizens may justly be referred Mr. William M. Goodrich. He was well and extensively known as an ingenious, self-taught mechanic, and particularly as an excellent organ builder. His instruments are to be found in churches in every part of the Union, and even far beyond its limits. Mr. Goodrich was curious and inquisitive, not only in mechanics, but in other branches of knowledge; and he studied and investigated whatever interested him with great perseverance and attention. He had originally a fine musical ear. In early life he improved this faculty, both by study and practice, and he was ever afterwards extremely fond of music. This union of the mechanical and the musical taste and faculty naturally led him, when the opportunity offered, to undertake the construction of organs. It was the united love of these arts which constantly urged him on, made him overcome every difficulty, and raised him to that height of excellence which he finally attained."

Mr. Goodrich built his first church organ in Boston for Bishop Chevereux, of the Catholic Church, in 1805. This instrument he, in 1822, removed, and in its place set up a much larger and better one. "Soon after commencing business," says the writer of the memoir alluded to, "he was employed to clean, repair, and put in tune, two or three excellent English organs, then in Boston, and afterwards others in other places. From the opportunities which making those repairs afforded him he derived great and important advantages. His previous scales and plans, being mostly contrived by himself, were necessarily imperfect and incomplete. He had now the power of improving them. He carefully inspected the work of the best of these foreign organs, observed the contrivance and arrangement of the several parts, and took the dimensions and proportions of the pipes and other portions of the interior. All, or most of these, he introduced, at various times, into his own organs; and, after due trial, adopted such as he deemed the best for his own future use."

"It is highly creditable," continues the writer, "to Mr. Goodrich and his pupils, that during the whole period of his being in business, (from 1805 to 1833,) and notwithstanding the violent prejudice which existed, for a long time, against American manufactures, and in favor of every thing that was English, only three church organs were imported into Boston from abroad. Two of these, by Fruin, of London, are said not to be remarkable for excellence. The third, built by Elliot, of London, for the Old South Church, in 1822, is considered to be a very superior instrument. It cost the society seven thousand one hundred and twenty-eight dollars."

Soon after Mr. William M. Goodrich commenced business in Boston, his brother Ebenezer went into his manufactory to learn the business in Boston, finally set up on his own account, and built quite a number of instruments, mostly of small size. About the year 1807, Mr. Thomas Appleton, who had served a regular apprenticeship with a cabinet maker, entered into the employment of Mr. W. M. Goodrich, and continued with him several years. Mr. Appleton then formed a connection in business with a Mr. Babcock, a piano-forte maker, and two persons by the name of Hayt — under the name of Hayts, Babcock, & Appleton. They took a building in Milk Street, Boston, and commenced manufac-

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turing organs and piano-fortes. In the course of a year, Mr. Goodrich was induced to join the establishment, and attend to the voicing and tuning of the instruments — the most delicate and difficult part of organ building, and a part for which the greatest amount of mere mechanical skill will always be found insufficient if it be not coupled with original genius and taste.

The Milk Street firm, after undergoing various changes, was finally, in 1820, dissolved. Mr. Appleton took a building in another situation, and continued the business on his own account. The first three organs he built were voiced and tuned by Ebenezer Goodrich. One of these was afterwards re-voiced and tuned by Corri, an Englishman, who came over with the Old South Church organ. Corri was employed by Mr. Appleton, in voicing and tuning, for several years, and was probably one of the most talented men he ever had with him. Mr. Appleton has built, since he first went into the business, a large number of organs, many of them, undoubtedly, very good instruments. He afterwards, we believe, formed a connection with a young builder by the name of Warren, under the firm of Appleton & Warren. Mr. Warren afterwards commenced business for himself at Montreal, Canada East.

About the year 1831, the art of organ building in America began to receive a new impulse. Messrs. E. & G. G. Hook commenced business in Boston about this time, and they had previously carried on the business in Salem, where they had already built for various persons nineteen organs. The elder Hook was, at the age of sixteen, an apprentice to the celebrated W. M. Goodrich, many of the peculiar qualities of whose mind he seems to possess in an eminent degree — such as great inquisitiveness and ingenuity in mechanics, united with a constant disposition to introduce new features in his method of construction, and to seize upon all foreign improvements deemed to be of any value.

William Nutting, Jr., formerly of Randolph, Vt., in 1853, opened a large organ establishment at Bellows Falls, Vt. He had previously built a number of organs, which have been considered as good as any built in the country.

There were, in 1853, in Boston and its immediate vicinity, four extensive organ factories, viz.: Appleton's at Reading, Stevens's at East Cambridge, Simmons's (Mr. William B. Simmons was for many years in the employ of Mr. Appleton, before commencing manufacturing on his own account) on Causeway Street, and Hook's on Leverett Street. John Mackay was connected with Mr. Appleton in 1810. In 1812, on account of the embargo which existed during the war, a portion of the material, (tin, zinc, and ivory,) used by organ builders, became so scarce that it could not be obtained, except at an almost ruinous expense; consequently, this branch of manufactures experienced a temporary decline.

ORGAN BELLOWS. A well-known pneumatic machine attached to an organ, and the office of which is, to supply the pipes with wind. The general fault in the bellows of organs is their want of capacity, which renders it laborious to the *blower* to keep the *chest* full, and subjects the instrument to continual exhaustion, when performed on in full chords.

ORGAN BUILDER. An artist whose profession is to construct, and to tune and repair organs. An *organ builder*, besides possessing a nice, accurate, and cultivated ear, and a sound judgment in the vibratory qualities of wood and metal, ought to be acquainted with pneumatics, generally versed in practical mechanics, and so far informed in plain counterpoint, and the simple elements of musical composition, as, in some degree, to be capable of trying the difficult stops and combinations of his own instruments, and of deciding for himself on their effects in performance.

ORGANARII. Ancient organists, who performed on the hydraulic organ; said to have been so called from the word *organum*, applied to a certain part of that instrument.

ORGANIC. The epithet applied by the ancients to that part of practical music which concerned instrumental performance. The *organic* comprehended three kinds of instruments, viz., wind instruments, as the trumpet, horn, flute, &c.; stringed instruments, as the lute, lyre, &c.; and pulsatile instruments, or those which are performed on by beating, as the drum, &c.

ORGANISTIC. An epithet applied to music composed for the organ.

ORGANIZARE. (L.) To organize, to sing in parts.

ORGANIZED PIANO-FORTE. An instrument consisting of an organ and piano-forte, so conjoined that the same set of keys serve for both, or for either singly, at the pleasure of the performer.

ORGANIZED LYRE. M. Adolphus Ledhuy was the inventor of this instrument. By a very simple mechanism he has so perfected the guitar lyre as to render the sounds of his new instrument susceptible of several different tones or stops, by which the performer may imitate several instruments, such as the lyre, the piano-forte, the harp, &c., the instrument being fingered as the guitar lyre. It has fifteen strings, embracing four complete octaves, separated into three distinct divisions, bass, tenor, and treble. It has a row of keys which include the extent of three octaves, to imitate the piano-forte; and it has two necks, each with six strings which are fingered as the guitar lyre.

ORGANIZING. Singing in parts.

ORGAN LOFT. The name given to the space between the front of a church organ and the curtains or case which conceals the lower part of the instrument. The area occupied by the organist.

ORGAN MUSIC. Concertos, voluntaries, services, anthems, chants, psalms, hymns, and whatever is either expressly composed for the organ, or the performance of which requires the accompaniment of that instrument.

ORGANO. (I.) The word *organo* is found in the scores of oratorio choruses, instrumental anthems, &c., at the beginning of that staff designed for the *organ*, and the execution of the thorough bass.

ORGANO, PERINUS, an excellent performer on the lute, born at Florence in 1470, died, as early as 1500, at Rome, where a monument has

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been erected to his memory, in the church Ara Cœli.

ORGANON. A double or manifold pipe. The shepherd's pipe is at this day called a mouth organ, and so is the Pandean pipe.

ORGANO PICCOLO. (I.) A small or chamber organ. See ORGAN.

ORGANORUM INTABULATURÆ. (L.) The general name formerly given to voluntaries, preludes, and all compositions for the organ.

ORGAN PIPES. The square and cylindrical tubes in an organ, from which proceed the various sounds of that noble and complicated instrument. The square pipes are always made of wood, the round ones of metal, consisting of a compound of lead and grain tin.

ORGAN STOP. An expression applied to any collection of pipes coming under one general name; as when we say, "the *dulciana stop* is sweet, the *trumpet stop* is powerful," &c.

ORGANUM. The art of descant, or double singing. An old mode of singing in two parts, generally in thirds, and first suggested by the organ, from the facility that instrument affords of sounding two or more notes at once. This word was also applied by the ancients to a brazen vessel which formed a principal part in the hydraulic organ, out of which the air, pressed by the incumbent water, was forced into the tibiæ, or pipes.

ORGAN POINT. A succession of chords, in some of which the harmony of the fifth is taken unprepared on the bass as a holding note, whether preceded by the tonic or by the harmony of the fourth of the key.

ORGELGEHAUSE, (G.) The case of an organ.

ORGEL SCHULE, (G.) A school or method for the organ.

ORGEL STÜCKE, (G.) Pieces for the organ.

ORGITANO, professor of the harpsichord at Naples, was celebrated as a performer in 1770. He published, in London, a book of sonatas for the harpsichord.

ORGITANO, a Neapolitan by birth, died at an early age. He left some works evincing talent. It is probably this Orgitano who composed the opera buffa entitled "*L'Infermo a darte*," which was performed at the Theatre Fiorentini at Naples, in 1804, with great applause.

ORGOSINI, HENRY, a musician at the beginning of the seventeenth century. He published "*Neue Singekunst*," Leipsic, 1603, in German and Latin.

ORIA, GIOV. BATTISTA. A very celebrated singer in Italy about the year 1670.

ORIENTAL MUSIC. The music of the ancient Egyptians has survived by tradition, as has also their language — many of the words and phrases which are carved in the phonetic hieroglyphics still being heard in the mouths of the Copts, and even borrowed by their Arab conquerors. Hebrew music could have no other source than from the music of Egypt. The present practitioners of music in the East have no musical notation, and even express astonishment at the idea of musical notes being represented on paper. They are ignorant, and their profession is held in much discredit. The use of music is forbidden by the Koran, although, as if in defiance of its own precept, the Koran itself is *chanted*. The history of Arabian music has its marvels and its miracles, like that of all ancient nations. Celebrated musicians visit, *incognito*, at the court of sultans and caliphs: they take a lute, excite at will all the passions in the soul of those who hear them, plunge them into sleep, disappear as mysteriously as they came, and are only recognized after their departure by their name, which they have written on the handle of their instrument. Such is the enthusiasm of the nations of the East for music, that, to give an idea of its power, they have all had recourse to fiction — yet the profession of musician is considered infamous amongst the Arabs. Eminent musicians have seized with avidity every opportunity of endeavoring to make themselves practically and experimentally acquainted with the insurmountable difficulties of the Eastern music, and have labored, with not much success, to represent it by the intervals of our scale. The singularity of this music consists principally in this, that each note is divided into three parts: that is, the progression is by intervals equal each to about one third of a diatonic interval in our scale, so that the octave contains eighteen notes instead of thirteen. The running up their scale has no other effect upon a Western ear than that of a slide of the voice, or such an effect as is produced by sliding the finger along a violin string. M. Fétis speaks of the music of the Arabs as (after the Italian system) the most singular, the least rational, which exists in respect to the formation of the musical scale and the tonality. A French musician, he continues, discovered that the disagreeable sensation which he experienced from the song of an Arab proceeded from this cause, namely, that the division of the scale of sounds had no analogy with that to which he was accustomed. This scale, so singular and eccentric to us, so natural to the ear of the inhabitants of a great part of Africa and Asia, is divided into thirds of tones, in such manner, that, instead of containing thirteen sounds in the extent of an octave, it admits eighteen. In the notation of the scale, M. Villoteau has tried to represent the position of the notes by broken flats and sharps; but these signs, or any which he might have made use of, would not have enabled him to make us understand the true intonation of these notes, distant from each other by third parts of a tone; for these intonations do not fall under our musical sense. The succession, in the melody, of these little intervals produces, at the first hearing, no other effect on the ear than that of a sliding of the voice; the multiplied ornaments, the frequent trills, and the little *tremblemens* of the throat of the singers, joined to the snuffling of which they make continual use, complete a music made to lacerate our ear and to charm theirs.

It is certain that they have no idea of harmony. "I knew, in Paris," says M. Fétis, "an Arab who was passionately fond of the Marseillaise, and often asked me to play that air for him on the piano; but when I attempted to play it with its harmony, he stopped my left hand, and said, 'No, not that air; only the other.' My bass was to his ear a second air, which prevented his hear-

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ing the Marseillaise. Such is the effect of education on the organs."

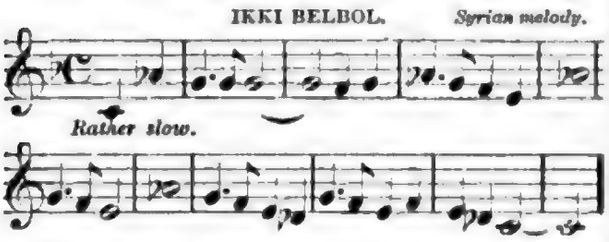
The principal instrument in use among these Oriental musicians is the *kanoon*, described as a sort of dulcimer. The performer sits upon his haunches, and holds the instrument in his lap; or, when he walks in a procession, it is sustained by a string round his neck, like a Turkey merchant's box of rhubarb. Mr. Lane gives the dimensions of one rather larger than ordinary, as follows: the greatest length, thirty-nine inches and three quarters; the breadth, sixteen inches; the depth, two inches and one tenth. The face and back of this instrument were of a fine kind of deal, the sides of beech. The pegs were of poplar wood, inserted in a wrest-board of beech, the bridge of fine deal. The strings were of lamb's gut, three to each note; and the instrument embraced twenty-four notes. To the player of the Syrian *kanoon* the piano-forte would be an absolute object of wonder.

The Arab scale is thus represented; the fourth and fifth being apparently true, and the second and sixth rather flatter, the third and seventh rather sharper than our notes will show: —

ARAB SCALE.

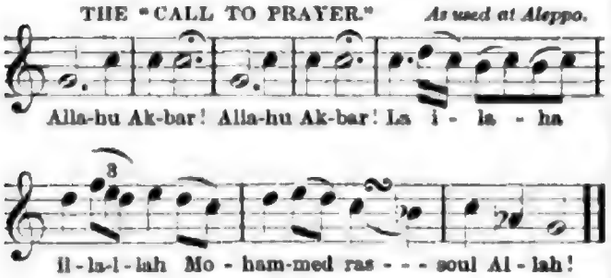
To this we may add a native Syrian melody.

IKKI BELBOL. *Syrian melody.*



To continue our examples, we give the "Call to Prayer," as it is heard from the minarets of the mosques at Aleppo. This, we believe, was first brought to Europe by Captain Sir Byam Martin.

THE "CALL TO PRAYER." *As used at Aleppo.*



ORIGIN OF MUSIC. With respect to the origin of music, we need seek for no other cause than the natural constitution of man. He is so formed as to receive a mechanical delight from the perception of sweet and melodious sounds, whether heard in conjunction or in succession. The causes of this pleasure admit of a philosophical analysis. The laws of concord and discord, of harmony and melody, are founded in the natural constitution of man; and the same thing may be said of rhythm, or the proportional duration of length of musical sounds, compared with each other; for in this also there is a natural relation or a principle of comparison deducible from the fixed and determinate laws of order and proportion. Man, therefore, may be said to seek as naturally for the gratification of music as for food to allay his hunger, or for drink to quench his thirst; it is the natural delight and pleasure of the ear; and it has a striking superiority over all the pleasures of sense, in this respect, that it can hardly be indulged in to excess, or carried so far as to jade and impair the power of sensibility. Man, being thus predisposed to take delight in musical sounds, would embrace the first hint that might suggest any method of producing them artificially. The whistling of the wind through a hollow reed might suggest the idea of a flute or pipe, which appears to have been an instrument of music of great antiquity. The horns of animals, when blown into, produce a powerful sound, and have been employed by all savage nations as instruments for martial or some other music. The ancient trumpet was nothing but an imitation of these horns in metal, and seems to have been invented in the very earliest ages. The only instruments of music spoken of in Scripture as in use during the patriarchal ages, were the pipe or flute, the trumpet, and a kind of kettle drum, called tympanum, the outside of which was of copper, of an oblong figure, and it was covered with skin only at one end, and beat either with sticks or with the hand. Stringed instruments seem to have been a much later invention. It is not improbable that vocal music, or some kind of singing, was of still greater antiquity than instrumental. This is so natural to man, that it is practised every where, even among the most rude and barbarous nations; but if a model were wanting to suggest the art, it is provided by nature in the sweetness and variety of the singing of birds; which might have prompted men to try the melody of their voices, as they are so much inclined to imitation. The inherent laws of concord and discord would direct them to those inflections and modulations of the voice which alone are capable of affording pleasure to the ear. And thus the various scales or modes of musical intonation would be practically made known long before their essential principles and laws were subjected to investigation.

ORISCUS. The name of one of the ten notes used in the middle ages.

ORISICHIO. A celebrated church composer at Rome, about the middle of the last century. Grétry, who was acquainted with him, states that he was very exact in his composition, and that his music was characterized by great truth and expression. Grétry laughs, however, at the solemn countenance and consequential air he used to assume when performing any of his own works.

ORISTANEUS, JULIUS, organist of the Chapel Royal at Palermo, was born at Trepano, in Sicily. He flourished as a composer about the year 1600, and published, among others, the following works: "*Madrigali à 5 voci*," Venice, 1588, and "*Responsoria Nativitatis et Epiphaniæ Domini*, 4 *voc.*," Palermo, 1602.

ORLANDI, SANTI, an Italian composer of the beginning of the seventeenth century, published "*Madrigali à 5 voc.*," Venice, 1607.

ORLANDI, pupil of Paer, composed the music of the opera buffa "*Podesta di Chioggia*,"

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which was performed with success at Paris, in 1806.

ORLANDINI, GIUS. MAR., was an able and famous Bolognese writer, who furnished the theatre at Venice with many operas. His compositions seem more dramatic and elegant than those of any composer of the Italian school anterior to Hasse and Vinti. He is said to have been particularly happy in the composition of intermezzi, a gay kind of music, which was little understood by any other master till the time of Pergolese.

His hymns in three parts are particularly natural and easy for psalm singers, and other persons not very deeply skilled in the knowledge of music. He wrote also *cantici* or catches, and continued to flourish from 1710 to 1745.

ORLANDO, FERDINANDO, a dramatic composer at Milan, born in Italy in 1780, was a pupil of Cimarosa, whose manner he successfully imitated. The first of the following operas was also the first work which he presented to the public. He wrote it for the Milan theatre, where it was performed with great applause, and showed the admirable genius and profound knowledge of the science which Orlando already manifested in his twenty-second year. The title of it is "*Il Podesta di Chioggia*," opera buffa, acted in 1801 at Milan. The following year he again brought out an opera, the second act of which did not please, and was therefore obliged to be recast, both by the poet and composer.

ORNAMENT AND GRACES IN SINGING. It is an extremely false taste to overload every performance with a profusion of ornament. When a piece has intrinsic merit, or when a singer has a fine voice, ornament, if profuse, has more chance to injure it than add to its effect. It is not to be denied, however, that ornament, when judiciously placed, is indispensable to a singer, and will require great care and practice in the acquisition. All good composers write such ornaments and graces as are allowable in singing their music; they do not leave room for a single appoggiatura; and no singer ought ever to attempt a grace that is not set down for him, or which is not pointed out for him by a judicious master. The violation of this rule, if it procure, by chance, a momentary applause from a mixed audience, will never insure a lasting reputation, nor lead to establish first-rate excellence in simple execution.

ORNEMENS. (F.) Graces; as the appoggiatura, turn, shake, &c.

ORNITHOPARCUS. Dr. Forkel not only classes this writer amongst the profoundly musical, but also among the witty authors of his age. He published at Leipsic, in 1517, a work entitled "*Musicæ activæ micrologus, libris quatuor digestus, omnibus musicæ studiosis non tam utilis quam necessarius.*" It is the first book on music that was printed in Germany, and went through several editions. It was translated into English by Dowland, in 1609.

OROLOGIO, ALESSANDRE. A musician and composer in the service of the Emperor of Germany, at Vienna, in the beginning of the seventeenth century. There were published by him "*Canzonetti a tre voc.*," book i., Venice, 1590, and book ii., Venice, 1594; "*Intraden*," for five and six voices, Helmstadt, 1597; and "*Motetti*," Venice, 1627. In the last publication he is called *Horologius*.

ORPHARION. An instrument formerly in use, resembling, and by some identified with, the bass viol.

ORPHEUS. It is the opinion of some eminent philologists of latter times, that there never was any such person as Orpheus, except in fairyland; and that his whole history was nothing but a mere romantic allegory, utterly devoid of truth and reality. But there is nothing alleged for this opinion from antiquity, except the one passage of Cicero concerning Aristotle, who seems to have meant no more than this, that there was no such poet as Orpheus anterior to Homer, or that the verses vulgarly called Orphical were not written by Orpheus. However, if it should be granted that Aristotle had denied the existence of such a man, there seems to be no reason why his single testimony should preponderate against the universal consent of all antiquity; which agrees, that Orpheus was the son of Œager, by birth a Thracian, the father or chief founder of the mythological and allegorical theology amongst the Greeks, and of all their most sacred religious rites and mysteries; who is commonly supposed to have lived before the Trojan war, that is, in the time of the Israelitish judges, or, at least, to have been senior both to Hesiod and Homer, and to have died a violent death, most affirming that he was torn in pieces by women; for which reason, in the vision of Herus Pamphylius, in Plato, Orpheus's soul, passing into another body, is said to have chosen that of a swan, a reputed musical animal, on account of the great hatred he had conceived for all women, from the death which they had inflicted on him. And the historic truth of Orpheus was not only acknowledged by Plato, but also by Isocrates, who lived before Aristotle, in his oration in praise of Busiris, and confirmed by the grave historian Diodorus Siculus, who says, that Orpheus diligently applied himself to literature, and when he had learned the mythological part of theology, travelled into Egypt, where he soon became the greatest proficient, among the Greeks, in the mysteries of religion, theology, and poetry. Neither was this history of Orpheus contradicted by Origen, when so justly provoked by Celsus, who had preferred him to our Savior; and, according to Suidas, Orpheus the Thracian was the first inventor of the religious mysteries of the Greeks, and that religion was thence called *Threskeia*, as it was a Thracian invention. On account of the great antiquity of Orpheus, there have been numberless fables intermingled with his history; yet there appears no reason that we should disbelieve the existence of such a man.

ORSANI, D. FRANCESCO, pupil of Padre Martini, church composer, and member of the Philharmonic Society at Bologna, was eminent in Italy about the year 1770.

ORSINI, GAETANO. An excellent counter tenor singer in the service of the emperor at Vienna, where he died in 1740, at a very advanced age. He was principal singer in the opera *Costanza e Fortezza*, which was performed in the open air, at Prague, in 1723. Francis Benda, in the memoirs of Orsini's life, says that he drew

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tears from his audience, by his pathetic manner of singing in the above opera.

ORSLER, or ORSCHLER, JOHANN GEORG, born in Silesia, was violinist in the Imperial Chapel at Vienna, in 1766. He had previously held the situation of chapel-master to the Prince of Lichtenstein till the death of that nobleman. He left numerous works in manuscript, consisting of violin music and compositions for the church.

ORSLER, JOSEPH. A musician at Vienna, and probably son of the preceding. Under this name the following instrumental works in manuscript are found in Traeg's Catalogue, Vienna, 1799: "*Sinfon. à 8*;" "*2 Quartetti à V., Vc., Viola obl., e B.*;" "*7 Sinfon. à 3 : 2 V., e Vc.*;" "*2 Terzetti à Viola, Vc., e B., e à 2 Vc. e B.*;" and "*4 Sonate à Vc. e B.*" It would seem by the above music, the composer was a violoncellist. There were, in fact, in 1796, two Orslers (father and son) violoncellists, in the orchestra of the national theatre at Vienna.

ORTHIAN. The epithet applied by the ancients to a dactylic nome, or song, said to be invented by the Phrygian Olympus. Herodotus tells us that it was the Orthian nome that Arian sang when thrown into the sea.

ORTHIAN MODE. (Gr.) The *Orthian mode*, like the Harmatian, was a mode of *time*; two down and four up. Plutarch says that it consisted of loud and rapid notes, and was used to inflame the courage of soldiers, previous to battle. It is spoken of in the same manner by Homer, in the seventh book of his Iliad, as also by his commentator, Eustathius. Some confound the Orthian with the Harmatian mode.

ORTING, BENJAMIN, director of the music at the Church of St. Anne, at Augsburg, was born in that town in 1717. He was a pupil of Seyfert. His compositions consist of many canticles, motets, cantatas, &c., none of which have been published.

ORTIZ, or DE ORTO, DIEGO, of Toledo, a celebrated contrapuntist towards the middle of the sixteenth century, published, at Venice, "*Hymni, Magnificat, Salve, Salmi, &c., à 4 Voc.*," 1565. The following work has also been attributed to him: "*El primo libro, nel qual si tratta delle glose sopra le cadenze, ed altre sorte di punti*," Rome, 1553. Glareanus, in his *Dodecachordon*, eulogizes one of the compositions of Ortiz.

ORTOLANI, SIGNORA. This female singer was a pupil of Galuppi, and flourished at Venice about the year 1770.

OSBORNE, G. A., a distinguished pianist and composer, whose duets for piano and violin, which he composed with De Beriot, are favorite concert pieces.

OSCULATI, GIULIO. An Italian composer, who flourished towards the end of the sixteenth century. Bonometti has preserved some of this master's motets, by publishing them in the *Parnassus Musicus Ferdinandæus*, in 1615.

O SIA. (I.) Sometimes written *ossia*. Or else; as, *o sia più facile*, or else in this more easy manner.

OSIO, FEODATO. A lawyer at Milan, born there towards the end of the sixteenth century. He was first known as a writer of novels, but afterwards made law and music his principal pursuits. He left, at his death, the following works: "*L'Armonia del nudo parlare, overo la Musica ragione della voce continua, nella quale a forza di Arithmetiche e di Musiche Speculazioni si pongono alla prova le regole sino al presenta stabilite dagl' osservatori del numero della prosa e del verso.*" Milan, 1637, and "*Sylva novarum opinionum*," Frankfort, 1669, part of which treats of music.

OSSERVANZA. (I.) A word implying that the movement at the beginning of which it is written is to be performed with scrupulous exactness, without adding to or diminishing any of the passages or parts.

OSSI, GIOVANNI, a celebrated singer, was, in 1725, in the service of Prince Borghese.

OSSOWSKY, STANISLAUS D', an amateur musician at Vienna, has been known, since 1792, through his compositions, which consist of the following printed works: "*Douze Variat. pour le Violon et B.*," 1792; "*Der Walzer Augustin, mit 6 Veränderungen f. Klav.*," Vienna, 1797; and "*12 Menuetten f. Klavier*," 1798. He was no longer living in 1807.

OSTI. A singer at the theatres in Rome about the year 1736. He rendered himself principally celebrated by the performance of female characters.

OSTIANO, VINCENZO. A contrapuntist of the sixteenth century, of whose compositions there is still found, amongst the printed works in the library at Munich, "*Canzonette Neapolitane à 3 Voci*," Venice, 1579.

OSTINATO. (I.) Persevered in, adhered to, continued in despite of circumstances.

OSWALD, HEINRICH SIGISMUND, privy counsellor to the King of Prussia in the year 1790, was previously celebrated as an amateur musician. He published some collections of songs, a trio for the harpsichord and violins, and two cantatas for the harpsichord. In 1802 he was still living at Breslau.

OT. There were published, under this name, at Mentz, in 1795 and 1796, "*6 Canzonetti Ital. c. Cemb.*," Op. 5, and "*6 Canzonetti Ital. c. Cemb.*," Op. 6.

OTMAIER, GASPARD. This German composer was born in the year 1515, and published "*Weltliche Lieder*," Nuremberg, 1551.

OTTANI, BERNARDO, born at Turin about the year 1748, was chapel-master of the cathedral of that town, and member of the Philharmonic Society of Bologna. He studied counterpoint under Padre Martini; and at the time of the public examination of composers at Bologna, in 1770, he produced a "*Laudate pueri*," which, according to Dr. Burney, was full of spirituality. In 1772 he brought out, at Munich, an opera entitled "*L'Amore senza malizia*." Another, called "*Il Maestro*," was performed at various theatres in Germany about the year 1790. Two other of his works are "*L'Erminio*," op. ser., Cremona, 1784, and "*Amajonne*," op. ser., Turin, 1784. His brother, Cajetano Ottani, was an excellent tenor singer, resident at Turin in 1770, and was also known as a good landscape painter.

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OTTAVA, or 8va. (I.) An octave, or interval of seven diatonic degrees. This word is generally joined with *alto* or *bassa*; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second that it must be played an octave lower.

OTTAVINA. (I.) A little or higher octave.

OTTETTO. (I.) A composition in eight parts.

OTTO, CARL, a vocal composer in Germany about the year 1796, published about that year, at Goslar, in Lower Saxony, "A Collection of good Songs for the Harpsichord," and "An Ode on Hope."

OTTO, ERNST JULIUS, born in 1804, at Königstein, organist at the cathedral in Dresden, is a distinguished church composer. The performances of church music, under his direction, are much sought. He first came into notice through a song of his, which was crowned by the *Musikverein* at Manheim.

OTTO, FRANZ, organist at Glatz, in Silesia, published, at Breslau, "*Neues vollständiges Choralbuch*," &c., 1784, and "6 *vollständige Klavier-Sonaten*," Breslau, 1798.

OTTO, GEORG, chapel-master of the Landgrave of Hesse-Cassel, was born at Torgau in 1550. He resided, in 1564, as a student of singing, at the school there, and was, in 1750, promoted to the precentorship at Salza, whence the celebrated musical connoisseur, the Landgrave Moritz, invited him, in 1585, to Cassel, as his chapel-master. Walther has collected the following titles of his works: "*Introitus totius Anni, 5 voc.*," Erfurt, 1574; "*Die teutschen Gesänge Lutheri auf die vornehmsten Feste, mit 5 und 6 Stimmen gesetzt*," Cassel, 1588; and "*Opus mus. nov.*" A second edition of the last-named work appeared at Erfurt in 1618. An edition of the second of the above works was printed at Erfurt, and still exists in the library at Munich. His complete printed works are preserved in the museum at Cassel.

OTTO, J. F. Under this name were published at Leipsic, about the year 1800, "6 *Klaviersolos*."

OTTO, VALERIUS. A celebrated organist and composer, of whose origin nothing further is known than that the city of Leipsic placed him, in 1592, as student of singing at the Gate School. There he became such an accomplished musician, that, fifteen years afterwards, he was appointed organist of the Lutheran church in the old town at Prague. He further styles himself in his last works, dated 1612, court instrumentalist to the Prince of Lichtenberg. Of his printed works we can name "*Musa Jessæa quinque vocibus ad octonos modos expressa*," Leipsic, 1609, and "*Neue Paduanen, Galliarden, Intraden, und Couranten, nach englischer und französischer Art, mit 5 Stimmen componirt und in Druck gegeben, durch*," &c., Leipsic, 1611.

OTTO, STEF., of Freyberg, in Misnia, wrote two works on music, about the years 1632 and 1648. Mattheson says that they treat ably and profoundly on the science, for the time in which they were written.

OTTUPLA. (I.) An expression implying common time, or a measure of four times, marked with a C, or semicircle, placed at the beginning of the staff of the movement. Such a movement is said to be in *ottupla* time.

OTTUSI, OTTAVIO. Under this academical name Monteverde, or one of his partisans, addressed a letter to Artusi, in which he supported some propositions in opposition to the practice of that master. He pretended that the seventh of the dominant is more pleasing to the ear than the octave; that the fourth may be resolved by rising to the fifth, the third to the fourth, and the fifth to the major or minor sixth. Artusi strongly combatted these opinions.

OUVRARD, RENÉ, a French canon and chapel-master, born at Chinon, in Touraine, died in 1694. He left, at his death, a work, probably in manuscript, entitled "*Historia Musices apud Hebræos, Græcos, et Romanos.*" The Abbé Cainicaise, who died in 1702, says of this work that it brings the history of music down to the seventeenth century, and contains the solution of many interesting and curious questions. He also states that the author had much contributed, by his preceding works, to the advancement of painting as well as of music.

OVERBECK, CHRISTIAN ADOLPH, a German writer and doctor of laws at Lubec, was born in that town. He published, in 1781, "Songs and Canticles, with an Accompaniment for the Harpsichord." He was also the author of a German parody of the *Salve Regina* of Pergolese, which he published at Hamburg in 1785, with an accompaniment for the harpsichord.

OVERBECK, JOHANN DANIEL, a relation, perhaps father, of the preceding, was born at Rethem, in Lower Saxony, in 1715, and was rector of the gymnasium at Lubec. Amongst numerous other writings, he published several pamphlets on the subject of music, two of which were entitled "An Answer to the Letter of the Singer Ruetz, as it respects the Opinions of Batteux," 1754, and "The Life of Gaspard Ruetz," Lubec, 1755.

OVEREND, MARMADUKE, an English author and musician, published in London, in 1783, a work entitled "On the Science of Music."

OVERTURE, OUVERTURE, (F.) OVERTURA, (I.) The introductory symphony to an oratorio, opera, &c., and generally consisting of three or four different movements. The overture is chiefly distinguished from the sonata by consisting of less artificial melody, bolder masses of harmony, and stronger lights and shades. Its movements, in works of the modern school, generally contain snatches of the more prominent and leading airs in the opera, and introduce the audience to a general notion of the emotions which it is the desire of the author to excite. The Germans have composed overtures for poetical works, as Beethoven's Overture to Göthe's "Egmont." Overtures are often played independently of the work for which they were written, as at the beginning of concerts; but their highest office is to convey to the intelligent lover of music the whole character of the following piece. The latter mode of composing overtures was first conceived by the French; and such is the character of the overtures of their great composers,

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particularly Cherubini. Carl Maria von Weber, in the overture to the "*Freischütz*" and "*Oberon*," has observed this rule, which did not exist when Mozart composed his admirable overtures to "*Figaro*" and "*Don Juan*," in which the general character of the following piece is given. In the oldest overtures the fugue was the chief part, preceded by a slow movement in four-four time, not too much prolonged, and closing in the dominant. The *grave* was often repeated after the fugue. Most of the overtures of Handel's oratorios have this form. Another form consists of an *allegro*, an *andante*, and again an *allegro*, or *presto*. The most usual form, at present, is a brilliant and passionate *allegro*, preceded by a short, solemn passage. Gluck was the first who used this form.

OXIPYCNI. The name given by the ancient Greeks to high sounds in general, but more particularly to the highest of any three notes that are to one another as C natural to C sharp, and C sharp to D natural. The lowest were called the *baripycni*, and those in the middle *mesopycni*.

OZI, FRANÇOIS, born at Montpellier, about the year 1750, was a celebrated performer on the bassoon.

OZI, ETIENNE, probably a son of the preceding, was born at Nismes, in Languedoc, in 1754. He was professor of the bassoon at the Conservatory in Paris, and also first bassoon at the Academy of Music. He published "*Méthode de Basson, aussi précieuse pour les Maitres que pour les Elèves, avec des Airs et Duos faciles*," Paris, 1787; "*Méthode nouvelle et raisonnée pour le Basson*," second edition, Paris, 1800; "*Sept Concert. pour Basson, avec Acc. de Gr. Orch.*," Ops. 3, 4, 6, 9, 11, Paris, to 1801 — the above were published separately; "*Trois Sinfon. conc. à Clar. et Fag.*," Ops. 5, 7, 10, Paris, to 1797; "*Vingt-quatre Duos à deux Bassons*," Paris, to 1798; "*Pet. Airs connus var. pour deux Vc.*," Liv. 1, 2, Paris, 1793 and 1794; "*Six Duos pour deux Vc.*," Paris, 1800. Ozi's instruction book for the bassoon was considered by far the best and most complete which had appeared.

OZI, MARIE JOSEPH, probably a son of the preceding, was adjudged the prize at Paris, in 1799, given to the best young artist on the pianoforte by the minister of the interior. He was then only twelve years of age.

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P.

P. This letter, by abbreviation, signifies *piano*, soft, denoting that the force of the voice or instrument is to be diminished. P P. means *piu piano*, or more soft; and P P P., as soft as possible.

PACÆUS, or PACE, RICHARDUS, Dean of St. Paul's in London, and a musical author, was a favorite of King Henry VIII., who employed him on several important services. Cardinal Wolsey was at length the means of his losing his sovereign's confidence, which affected him so much that he became insane. He died in 1532, being about fifty, though, according to Bayle, only forty years old. He left, besides other works, one entitled "*De Restitutione Musices.*"

PACCHIAROTTI, GASPARO, was born in the Roman states, in 1744. He began his musical career in 1770, at Palermo, in Sicily. In 1772 he was the principal singer in the theatre San Carlo at Naples, with De Amicis. For the five following years he sang at the provincial towns in Italy, and in 1778 went to England. Dr. Burney says, that "the natural tone of Pacchiarotti's voice was so interesting, sweet, and pathetic, that when he had a long note, or *messa di voce*, he (the doctor) never wished him to change it, or to do any thing but swell, diminish, or prolong it, in whatever way he pleased." A great compass of voice downwards, with an ascent to B flat, and sometimes to C in alt., with an unbounded fancy, and the power not only of executing the most refined and difficult passages of other singers, but likewise of inventing new embellishments, which had never then been on paper, made him, during his long residence in England, a new singer every time he was heard. To sum up his merits, it may be said that his voice was naturally most sweet and touching; that he had a fine shake and exquisite taste, great fancy, and a divine expression in pathetic songs. In the summer of 1779, Pacchiarotti left England for Italy, but returned in 1780, and continued principal singer at the opera till the commemoration of Handel in 1784. He then again went to Italy, and afterwards lived in retirement at Padua. The following anecdote is related of Pacchiarotti. The "*Artaxerxes*" of Metastasio was performed in one of the first theatres of Rome, with the music of Bertoni. Pacchiarotti executed the part of Arbaces. During the third representation, at the famous judgment scene, in which the author had placed a short symphony after the words "*Eppur sono innocente*," the beauty of the situation, the music, and the expression of the singer, had so enraptured the musicians, that Pacchiarotti perceived, after he had uttered these words, the orchestra did not proceed with the symphony. Displeased, he turned angrily to the leader, exclaiming, "What are you about?" The leader, as if awaking from a trance, sobbed out with great simplicity, "We are crying." In fact, not one of the performers had thought of the symphony, and all had their eyes, suffused with tears, fixed on the singer. He died at Padua in 1821.

PACCHIONI, DON ANTONIO, of Modena, was born in 1654. He was a pupil of Ercoleo and of Giov. Mar. Buononcini. After having profoundly studied the works of Palestrina, he became highly celebrated in the science of counterpoint. Besides the composition of much church music, an opera by him is known, which was performed at Modena in 1682, entitled "*La gran Matilda.*" He died in 1738.

PACCIOTTI, FRANCESCO. An Italian professor. The Milan *Indice de Spettac. Teatr.* names him as an opera composer between the years 1788 and 1791.

PACE, ANTONIO. Cerreto names him, in 1600, amongst the then celebrated Italian contrapuntists. Walther has also named a *Pietro* Pace as a celebrated professor.

PACE, GIOV. BATTISTA. A contrapuntist in Italy, of the sixteenth century. Some of his compositions are to be found in *De Antiquis, Lib.* 1, *à* 2 *voci, de diversi Autori de Bari*, Venice, 1585.

PACE, VINCENT. A contrapuntist in the latter half of the sixteenth century.

PACELLI, ASPRILIO, chapel-master at Warsaw, was born in 1570 at Vasciano, in Italy. He was at first director of music in the German college at Rome, but received an invitation from King Sigismund III. of Poland to Warsaw, as royal chapel-master; which office he filled, with great credit to himself, for upwards of twenty years, and died there in 1623, aged fifty-three. He was buried in the Church of St. John the Baptist, where the king caused a monument to be erected to him with a very honorable inscription, from which the above particulars are chiefly derived. Of his printed works we can enumerate "*Cantiones Sacræ*, 5, 6, 8–10 *bis* 20 *voc.*," Frankfort, 1604; "*Psalmi et Motetti*, 8 *voc.*," Frankfort, 1607; "*Cantiones Sacræ*, 5, 6, 7–20 *voc.*," Frankfort, 1708; "*Psalmi, Motetti, et Magnificat*, 4 *voc.*," Frankfort; "*Madrigali à* 4 *voci, Lib.* 1," Frankfort; and "*Madrigali à* 5 *voci, Lib.* 2," Frankfort. Some of Pacelli's pieces are also to be found amongst *Fabio Costantini, Selectæ Cantiones excellentissim. Autor.*

PACELLI, ANTONIO, a Venetian composer, is especially known by a cantata (*Amor furente*) published in 1723, and by the music of the drama "*Il Finto Esau*," performed at Venice in 1698.

PACHELBEL, JOHANN, a celebrated organist and composer, was born at Nuremberg in the year 1653. Discovering in his youth a strong inclination for science, he was provided by his parents with the ablest instructors that could be procured. He studied for some time at Altdorf, but finding himself straitened in circumstances, he removed to the Gymnasium Poeticum in Ratisbon. Here he continued three years, prosecuting his studies, particularly in music, with so much diligence, that the fame of his proficiency was spread throughout all Germany. On his quitting Ratisbon, he went to Vienna, and became deputy

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to the organist of St. Stephen's Church in that city. This situation, though attended with little profit, he found very agreeable, as it procured him the friendship and acquaintance of Kerl, at that time chapel-master at Vienna. In 1675, Pachelbel was sent for to Eisenach, and was there preferred to the dignity of court organist. Three years afterwards he removed to Erfurt, where his abilities caused him to be eminently distinguished. In 1690, he was invited to Stuttgard, but that city being threatened with invasion by the French, he quitted it, and settled at Gotha. Not long after this, on the death of Wecher, he succeeded to his place as organist of Nuremberg, in which he continued till his own death, about the year 1706.

Pachelbel is celebrated as one of the most excellent of those German organists of whom Kerl is accounted the father. He studied the grand and full styles, which he labored much to improve.

The works of Pachelbel, that are known, are very few, being only four funeral hymns, composed at Erfurt during the time that a violent pestilence raged there; seven sonatas for two violins and a bass; and airs, with variations, printed at Nuremberg.

PACHELBEL, WILHELM HIERONYMUS, son of the preceding, was born at Erfurt, about the year 1685. His father taught him the harpsichord and composition; by means of which instruction, he acquired sufficient skill to fill with credit the situation of organist at Wöhrd, near Nuremberg. In 1706 he was nominated organist of St. James's Church at Nuremberg. His published works are "Musical Amusements, consisting of a Prelude, Fugue, and Fantasia, for the Organ or Harpsichord," Nuremberg, 1725, and "Fugue in F for the Harpsichord," Nuremberg, 1725.

PACHNER, EUGEN, an excellent violinist, born, in 1747, at Melnik, in Bohemia, resided last, as ex-Benedictine monk, with his friends at Zdiz, where he died in 1790.

PACHYMÉRE, GEORG. Born in 1242, in a town of the Ottoman states. Having studied theology and the sciences during many years, he entered on the ecclesiastical functions. Among numerous other interesting works, he wrote "*De Harmonicâ et Musicâ*," and "*De quatuor Scientiis Mathematicis, Arithmeticâ, Musicâ, Geometriâ, et Astronomiâ.*"

PACINI, ANDREA. A celebrated Italian soprano singer at Venice about the year 1725.

PACINI, ANNA, a celebrated Italian singer, performed at Hanover between the years 1783 and 1786. Her voice was a fine counter tenor.

PACINI, LUIGI, a good buffo singer, was born at Rome in 1776. His voice, at first a tenor, gradually became bass. He was a favorite at Milan, where he sang often in the theatre, between the years 1801 and 1819. His last appearance was in the autumn of 1819, in the theatre of La Scala. In the latter part of his life he was teacher of singing in the Conservatory at Viareggio, where he died in 1837. He was the brother of Anna.

PACINI, G. A Neapolitan composer, born about the year 1774. He studied composition at the Conservatory of La Pietà. In 1805 he was at Paris, and brought out, at the Théâtre Feydeau the opera "*Isabelle et Gertrude;*" and in 1808, at the same theatre, "*Amour et mauvaise Tête,*" in three acts. Pacini was one of the editors, with Blangini, of the "*Journal des Troubadours pour le Chant,*" published periodically at Paris.

PACINI, GIOVANNI, the celebrated opera composer, son of Luigi, known in Italy as *Pacini di Roma*, was born in Syracuse, in 1796, but was sent to Rome for his musical education at a very early age. From there he went to Bologna, where he received lessons in singing from Marchesi, and in harmony and counterpoint from Mattei. Before completing these lessons he went to Venice, and had some instruction from the old *maestro di capella*, at St. Marks, Furlanetto. Destined by his parents for a place in some chapel, he began with writing church music. But his taste soon led him to the theatre, where he composed, at the age of eighteen, a little opera, called "*Annetta e Lucindo,*" which was favorably received at Venice. In 1815 he wrote a farce for Pisa, and in the same year, his "*Rosina,*" for Florence. In 1817 he wrote four operas for a small theatre in Milan. From Milan he went to Venice, where he wrote "*L'Ingenua,*" and returned to Milan in the carnival of 1818, to give his "*Adelaide e Comingio.*" This opera, considered one of his best productions, was followed by "*Il Barone di Dolsheim,*" at La Scala. To these works succeeded, in the principal Italian cities, "*L'Ambizione Delusa,*" "*Gli Sponsali de' Silfi,*" "*Il Falegname di Livonia,*" "*Ser Marcantonio,*" "*La Sposa fedele,*" "*La Schiava di Bagdad,*" "*La Gioventù d'Enrico V.,*" "*La Vestale,*" "*L'Eroe Scozzese,*" "*La Sacerdotezza d' Irminsul,*" "*Atala,*" "*Isabella ed Enrico,*" and many other works. In 1824 he made his debut at Naples, by "*Alessandro nelle Indie.*" Here he married a young Neapolitan lady, and lived in retirement for about a year. In the summer of 1825 his "*Amazilia*" was produced at the San Carlos; and on the 19th of November following, for the festival of the queen, his "*L'Ultimo Giorno di Pompeia,*" a serious opera, reckoned among his best works. In 1826 his "*Niobe,*" written for Pasta, was brought out, at first with doubtful success, but afterwards with general acceptance. For some time after this, Pacini lived in a hired house at Portici, near Naples, having already written, at the age of hardly thirty, about thirty operas, several masses, cantatas, and some instrumental music. But this activity did not continue. Between 1826 and the summer of 1828, M. Fetis knows of no work of Pacini's, except "*I Crociati in Tolemaide,*" which was successfully performed at Trieste. In December of 1828 he went to Turin, to bring out, at carnival, "*Gli Arabi nelle Gallie,*" one of his best works. This was succeeded, in 1829 and 1830, by "*Margherita d'Anjou,*" "*Cesare in Egitto,*" and "*Gianni di Calais.*" In this last year his "*Giovanna d'Arco*" failed at La Scala, although sung by Rubini, Tamburini, and Mme. Lalande. Since that time Pacini has not been much before the world, although an opera of his, called "*Saffo,*" has even enjoyed popularity in the theatres of New York and Boston. Fetis gives him credit for melody, facility of style, and good understanding of stage effect; but adds, that, being an imitator of Rossini, he shared the fate of his model, so prematurely abandoned by the Italians.

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PADUANA, SIGNORA, a singer, educated at the Conservatory Delle Mendicante, at Venice. In 1768 she was considered to possess the finest voice of any female in Italy.

PÆAN. A song of victory, sung by the ancient Greeks in honor of the gods, but chiefly of Mars and Apollo. Also the name of a certain foot in poetry, proper to the *pæan*. Quintilian derives the word from the proper name of *Pæan*, a physician to whom he attributes the invention of this species of hymn; but Plutarch gives the honor of its origin to Thaletas.

PAËR, FERDINANDO. This eminent dramatic composer was born at Parma, in 1771. After having studied in the seminary of that town, he devoted himself to composition under Ghiretti, a Neapolitan, and adjunct of the celebrated Sala at the Conservatory of La Pietà. At the age of ten, Paër went to Venice, and not long afterwards wrote an opera there, "*Circe*," which was successful. From Venice he proceeded to Padua, Milan, Florence, Naples, Rome, Bologna, &c. At length the Duke of Parma, who was his godfather, bestowed on him a pension, giving him permission to travel to Vienna, for the purpose of composing some works in that city. On the death of Naumann, in 1801, Paër was invited to Dresden, with the appointment of chapel-master for life. His patron, the Duke of Parma, dying about this period, gave Paër the opportunity of accepting the offer of the Elector of Saxony; and he accordingly, soon after, arrived at Dresden, where he composed several operas, each of which met with brilliant success. After the battle of Jena, Napoleon, being at Dresden, desired that Paër, together with his wife, who was an excellent singer, should be engaged in his suite. They accordingly followed the emperor to Posen and Warsaw, where they gave several concerts, at which Napoleon was present, who afterwards obtained their regular discharge from the Saxon court, and engaged Paër for the court of France; upon which he proceeded to Paris, where he subsequently continued to reside. The situations which he held under Napoleon were, conductor of the chamber music and composer to the emperor. Paër was a member of the Academy of the Fine Arts at Naples, and of those at Bologna and Venice. He had composed, up to the year 1811, thirty operas, exclusive of overtures, sonatas, cantatas, ariettes, and other light compositions. The operas which he brought out in Italy, with great success, are, "*Circe*," "*La Locanda de' Vagabondi*," "*Oro fa tutto*," "*Laodicea*," "*Cinna*," "*Agnese*," "*L'Intrigo amoroso*," "*Il Principe di Taranto*," "*Idomeneo*," "*I due Sordi*," "*La Testa riscaldata*," "*La Griselda*," &c. Those composed at Vienna are, "*Camilla*," "*Il Morto vivo*," "*Ginevra degli Almeri*," and "*Achille*." His works for the Austrian court consist in cantatas for the Empress Theresa, with whom he had the honor of singing them. They are entitled "*Bacco ed Ariadna*," "*La Conversazione armonica*," "*Il Trionfo della Chiesa Cattolica*," and "*Il S. Sepolcro*." At Dresden he composed the following operas: "*I fuor' usciti*," and "*Leonora*;" and at Prague, "*Sargino*;" the success of which was the more flattering to Paër, as it was in this city that Mozart composed his *chefs d'œuvre*, "*Don Juan*," "*Figaro*," and "*Clemenza di Tito*." Before Paër's first arrival at Paris, three of his operas, "*Il Principe di Taranto*," "*La Camilla*," and "*La Griselda*," had been submitted to the Parisian public, and well received. While residing in France he composed the following operas: "*Numa Pompilio*," "*I Baccanti*," "*Didone*," "*Le Maître de Chapelle*," a French opera, and the cantatas "*Eloisa e Abelardo*," "*Safo*," and "*Ulisse e Penelope*." Paër died at Paris in 1839.

PAËR, MME. RICCARDI, wife of the preceding, was born at Parma. She was considered an excellent singer at Dresden, and accompanied her husband to Paris, after which time she principally resided with her family in Italy.

PAGANELLI, GIUS. ANT., conductor of the chamber music of the King of Spain, was born at Padua. In 1733, he was at Augsburg, and pianist in the orchestra at the theatre there. Several of his operas are known, also some instrumental music, and a part of the odes of Horace set to music.

PAGANINI, NICOLO, was born in Genoa, in February, 1784. His father, Antonio, was by profession a packer, of Portofranco, and being a lover of music, and having early perceived the fine disposition of his son for this art, placed him while a child to learn the violin. But Antonio being most of his time in the house, where he established a species of lottery to procure small gains, the education of Nicolo was severe, as he was obliged to attend to these matters and also to his violin. At the age of eight years, his mother, Teresa Bocciardo, dreamed that an angel came to her, and revealed to her that her son would be a great performer. At this age, in fact, he composed, under the direction of his father, a sonata of so difficult a nature that none but himself could execute it. At this time he went three times a week to perform in one of the churches, and the next year, at the age of nine, was brought forward for the first time at the theatre, on which occasion he executed some variations of his own composition on the republican French air *La Carmagnole*, being for the benefit of the celebrated soprano Marchesi.

He now took thirty lessons, in six months' tuition, under the direction of Costa, the most skilful master of the violin at Genoa, after which his father took him to Parma, to place him under Rolla. This latter being sick, his wife requested the son and father to remain in a room near that where her husband was confined to his bed. Young Nicolo, seeing a violin and new concerto lying on the table, played off the piece at sight in so beautiful a manner that Rolla would not believe it was performed by a child until he saw him do it with his own eyes. He then told the young Paganini he could teach him nothing, and recommended him to go to Paër, who was then director of the Conservatory of Parma, and who confided him to the care of Giretti, master of the chapel, who gave him three lessons a week in counterpoint for six months. Paganini then composed in the way of study, and without the instrument, twenty-four pieces for four hands. Paër then took so deep an interest in him, that he gave two lessons of instruction a day. After four months of that exercise, Paër begged of him a duetto, which the pupil composed with entire satisfaction to the master.

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Paganini afterwards visited, with his father, the principal cities of Northern Italy, where he gave concerts with great applause. At fourteen he finally escaped from the severe tutelage of his father, and went with his brother to Lucca, where he gave a concert with great success. In fact, he created a profound sensation. He then travelled from city to city, his own master, and was all the rage. He also exercised himself on the guitar, which he played with rare perfection, though he deemed it an inferior instrument. "I do not like the guitar," he said, "but I esteem it as a conductor of thoughts. I take it sometimes to put my imagination in exercise, or to smooth down for me some difficulty that I cannot execute on the violin." In his twenty-first year he accepted of a permanent situation at the court of Lucca, where he was retained a long time by a love affair. It was at that epoch he commenced his celebrated performance on the large chord. At Lucca, besides directing the orchestra every time the royal family came to the opera, he played three times a week at court, and every fifteen days composed a grand concerto for the royal circle, at which was often present the reigning princess, Eliza Bacciocchi, the beloved sister of Napoleon. "She never staid," says Paganini, "to the end of my concerto; for when I came to the harmonic sounds, she found her nervous system too strongly excited by them. Fortunately for me, there was another amiable lady, who was not so much affected, and who never quitted the circle. Her passion for music made her pay some attention, and I thought that she would not always be insensible to the admiration which I had for her beauty. I promised, one day, to surprise her in the succeeding concert with a sonata which would have reference to our attachment. At the same time I announced to the court a comic novelty or love scene. Curiosity was keenly excited when I presented myself with my violin, deprived of the two middle chords, so that I had only the G and E. The first was to personate the lady, the second the man. It commenced with a species of dialogue, which was intended to represent the caprices of an amorous friendship, or the little passions and reconciliations. The chords now gave out moans, sighs, and groans, now sported, laughed, or broke forth into the most drunken madness. The reconciliation terminated with a *coda brillante*. The composition pleased; the person for whom I had written it recompensed me with a sweet smile, and the Princess Eliza said to me, 'Since you have done so fine a thing on two chords, can you make us hear something marvellous on *one!*' Smiling at the remark, I promised to do so, and after some weeks, on the day of St. Napoleon, I executed on the chord C a sonata, which I entitled *Napoleone*. It had an effect so captivating, that a cantata of Cimarosa, which was executed the same evening, obtained scarcely the same applause. This led me to practise on one chord only." Paganini then informs us that his passion for travelling and being independent seized him anew; his gains amounted already to twenty thousand francs, and he proposed to give a portion to his parents before leaving them. His father was not satisfied, and threatened to kill him if he did not give up the whole, which he thought but a poor compensation for the sacrifices he had made in educating his son. Paganini proposed to give him the income, which he accepted; and the son went for that purpose to hypothecate the whole by a legal process. After his death, says he, "I took care of my mother — to me a sweet duty." He lent to his sister the sum of five thousand francs, which she soon dissipated. The second sister, through the intercession of her mother, obtained also a considerable sum, which her husband soon squandered in gambling. The life of Paganini presented then nothing remarkable until the year 1813, when he appeared at Milan, where, for two or three years, his concerts caused an immense sensation. His variations called "The Witches" excited the most vivid enthusiasm; and while director of the Philharmonic Society of Milan, he contended successfully with the violinist Lafont. In 1816 he gave concerts at Venice, where he met with the German violinist Spohr, whom he considered the first *cantante* violinist.

In 1817 Paganini was at Verona; in 1818 at Turin and Piacenza; in 1819 at Rome, Florence, and Naples; in 1821 at Rome; in 1822 at Milan.

In the carnival of 1827, at Rome, Pope Leo XII. decorated him with the grand order of the Golden Spur. He was then forty-three years of age, and had not been out of Italy. At Vienna the emperor gave him an honorary title, and the city decreed to him a medal. His travels through Germany were a triumphal march. The King of Prussia named him master of the chapel. England and France confirmed his unexampled success. The naturally delicate constitution of Paganini had been rendered more feeble by excessive labor, and the privations he endured while a child, and his extreme enthusiasm for his art. He was attacked while he was a child with an affection of the chest. He was severely afflicted also with some complaint of his eyes, and underwent an operation which nearly lost him the left eye. Besides which, by his own confessions, he indulged while young in every kind of excess. He had to struggle against much opposition, and many times lost the entire proceeds of his concerts. A favorite saying of his was, "One must suffer much to make others feel," which was confirmed every time he played the *adagio* movement. In reference to the extraordinary and unprecedented mastery he obtained over the violin, his friend Schottky affirmed that Paganini possessed a musical secret, by means of which a pupil, in three years, would acquire a conception of the capacities of the instrument. Paganini himself declared it to be a fact that he possessed this secret, and that Gaetano Ciandalli, of Naples, was the only person acquainted with it. "After long and severe studies, and the ordinary methods, Gaetano," says Paganini, "arrived only to a mediocre perfection on the violoncello. I professed much friendship for him, and gave him my discovery. In three days he was another person. The sounds which he drew from the instrument, and his movement of the bow, were much better than before." Paganini promised that he would one day completely initiate the public into this mystery. The biographical sketch from which we have taken these interesting details thinks this mystery may perhaps be explained. He was accustomed to play his pieces in a way and often in a tone written so high that no orchestra could accompany him. This circumstance explains in part the strange

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quality of his sounds compared with those of the orchestral violins. Many artists, during his concerts, exhibited a curiosity to examine his violin, and pronounced it untuned or tuned after his own peculiar system. It is therefore probable that Paganini found a combination in the manner of according the instrument which diminishes the difficulty of fingering.

In England his weird and mystical appearance gave rise to many marvellous and absurd stories about him, which had extensive currency, until they were fully refuted by his own explanations. Returning through France to Italy, he purchased in 1834, at Parma, the villa Gajona, and in November of that year gave at Parma a concert for the poor, (a thing he often did,) and again set out upon a concert tour in Italy.

As a composer Paganini stands very high. His works are rich in invention, genial, and show a mastery of the scientific part of the art. He frequently indulges in grotesque turns, which seem quite in harmony with his eccentric nature. No violin virtuoso has surpassed him as a composer. But one must not consider every composition which bears the name of Paganini, as actually his. In the autumn of 1835 he gave notice in the Milan newspapers, that all the compositions published in other countries, particularly in Leipsic, were apocryphal; since up to that time he had had nothing printed except twenty-four *cappricci* for the violin, six sonatas for violin and guitar, and six quartets for violin, viola, guitar, and violoncello; but that very soon all his works were to be published. Already since 1835 a nervous disorder had obliged him to refrain almost from playing; but in the autumn of 1839 he became a confirmed invalid, and so weak that he could scarcely hold his instrument. Recovering a little, he went to Marseilles, where he found benefit in change of air. He went back to Paris, and from there to Italy, where his illness so increased, that he succumbed to it entirely on the 27th of May, 1840, at Nizza. His body was embalmed and deposited on his estate, *villa Gajona*, church burial having been refused him, because he had allowed no priest to visit him during his sickness.

The world is full of anecdotes of Paganini, which we need not here recall. That he was not altogether so avaricious as has been often said, appears in the fact that after hearing a symphony of Berlioz, then an obscure and poor young artist, he sent him twenty thousand francs, with the most kind and flattering expressions. According to the *Journal des Debats*, the property which he left behind him amounted to one million seven hundred thousand francs, mostly in real estate. His oldest sister received the income of seventy-five thousand francs during her lifetime, after which it went to her children. His youngest sister had the income in the same way of fifty thousand francs. To an unknown lady in Lucca he left an annuity of six thousand francs; and to the mother of his son, a singer who once travelled with him, an annuity of twelve hundred francs. All the rest went to his son Achilles.

For explanations of Paganini's peculiar style and method, the reader is referred to the article in Fetis' "*Biographie Universelle;*" also to "*Notice sur le célèbre violoniste Nicolo Paganini, par M. J. Imbert de la Phalèque,*" Paris, E. Guyot. His life and adventures too are given at great length, in an octavo volume of four hundred and ten pages, by professor Schottky, of Prague — "*Paganini's Leben und Treiben,*" Prague, 1830.

PAGENDARM, JACOB, singer at Lubec, was born in 1646. He pronounced a celebrated oration on music at the time of his being appointed to the above situation. He died in 1706. A work of his was published at Lubec, entitled "*Cantiones Sacræ.*"

PAGIN, born in 1730, travelled into Italy from France for the express purpose of receiving lessons from Tartini. He had scarcely attained the age of twenty, when he returned to Paris, and frequently performed at the *Concert Spirituel*, with the greatest success: but as he would perform no music but that of Tartini, the French musicians opposed him; and the ironical applauses that he received at one of the above concerts decided him not to appear at any more of them. He was then engaged in the suite of the Count of Clermont. In 1770, Dr. Burney heard him in a private party, and admired the expression and lightness of his execution. He published six sonatas for the violin, Paris, 1748.

PAGNUZZI, P. GIUSEPPE LORENZO, organist at the convent of the holy mount Dell' Alvernia, in the Florentine states, and member of the Academia Filarmonica at Bologna, was born at Fabrino in 1738, and died at his convent in 1802, where he had devoted thirty years to the science of music; maintaining, both as a theoretical and practical professor, but chiefly as an organist, a distinguished rank amongst the first artists of Italy.

PAISIBLE. A celebrated flutist and composer for that instrument in England, towards the end of the seventeenth century. He published "Musick performed before her Majesty and the new King of Spain, three Overtures."

PAISIBLE, N., A celebrated violinist at the *Concert Spirituel* at Paris, and musician to the Duchess of Bourbon Conti, was born in that city in 1745. He was one of the best pupils of Gaviniés, who, charmed with his talent, assisted him in obtaining the preceding situations. Early in life he travelled through a part of France, the Low Countries, Germany, and as far as Petersburg, obtaining every where success as an artist. At Petersburg, however, when he wished his playing to become known to the empress, Lolli, who was then in the service of that court, prevented him by his intrigues from being heard by the empress. He then gave two public concerts, which producing him a sum insufficient for his maintenance, induced him to engage in the service of a Russian count, with whom he went to Moscow. He did not long continue in this office, but again tried two concerts, which had worse success than those at St. Petersburg. At length, in 1781, driven to distraction by his misfortunes, and harassed with debts which he had no means of satisfying but by the sale of his very valuable violin, he formed the fatal resolution to terminate his existence, and accordingly blew out his brains, leaving a letter, tenderly taking farewell of his friends, and desiring them to pay his debts by the sale of his violin. He published several operas of music for his instrument.

PAISIELLO, GIOVANNI, son of François and of Grazazio Fogiale, was born at Tarento in

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the year 1741. His father was a veterinary surgeon, particularly distinguished in his art; and the reputation he had acquired, not only in the province of Lucca, but in the whole kingdom, procured him the honor of being employed by the King of Naples, Charles III., during the war of Velletri. His father determined, as soon as his son had attained his fifth year, that he should study till he was thirteen, with the Jesuits, who had a college at Tarento; and as it was the custom of these fathers to have the service to the virgin sung in all their festivals, they remarked, when their young pupil sang the hours of matins, that he had a fine contralto voice and an excellent ear. Upon this observation, the Chevalier D. Girolamo Carducci, of the same city, and who superintended the music for the holy week in the church of the Capuchins, endeavored to make young Paisiello sing some pieces from memory. The boy, who was then under thirteen years of age, acquitted himself in such a manner, that it might have been imagined he had studied music for a length of time. This was in March, 1754. The Chevalier Carducci, perceiving the promising genius of Paisiello, advised his father to send him to Naples, in order that he might study music, and, for this purpose, instantly to place him with some good chapel-master; but his parents would not consent to this, for, being their only son, they could not resolve to part with him. The reiterated entreaties of the chevalier began at last to prevail, and they promised to give an answer, after having reflected more maturely. In short, after some time had elapsed, they determined on sending him to Naples; his departure was fixed for the month of May following, and in the mean time he employed all his time in learning the first elements of music, under an ecclesiastic, a secular priest, named Carlo Resta, of Tarento, an excellent tenor, who played very well on the arch-lute, an instrument which Paisiello made use of during the two or three months allotted to him for acquiring the first instructions. He afterwards set out for Naples with his father, and in June, 1754, was received into the conservatorio of St. Onofrio, where he had the happiness of finding, as a master, the celebrated Durante. It was under him that he studied, and at the end of five years became first master among the pupils of the conservatorio. During the next four years he composed there some masses, psalms, motets, oratorios, and a comic interlude, which was performed in the same institution. This interlude procured him the advantage of being employed to compose, in 1763, an opera for the theatre at Bologna.

Here begins the first epoch of his works.

At the theatre of the Marsigli, at Bologna, appeared "*La Pupilla*," "*I Francesi brillanti*," "*Il Mondo a Roverscio*;" at Modena, "*La Madama Umorista*;" at Parma, "*Le Virtuose Ridicole*," "*Il Sagno d'Abano*;" at Venice, "*Il Ciarlone*," "*Le Pescatrice*;" at Rome, "*Il Marchese Tulipano*;" at Naples, "*La Vedova di bel Genio*," "*L'Imbroglio della Vajasse*," "*L' Idolo Cinese*," (it was for this work that the court of Naples began the custom of having comic operas performed in the little theatre of the court,) "*Lucio Papirio*," "*Il Furbo mal accorto*," "*L'Olimpia*," and "*Peleas*," a cantata for the marriage of Ferdinand IV. with Maria Caroline of Austria; at Venice, "*L'Innocente Fortunato*;" at Milan, "*Sismano nel Mogolle*;" at Naples, "*L'Arabo Cortese*," "*La Luna habitata*," "*La Contesa dei Numi*;" at Rome, "*La Semiramide*," "*Il Montezuma*;" at Naples, "*Le Dardane*," "*Il Tamburro Notturno*;" at Venice, the same work, with changes and augmentations; at Milan, "*L'Andromeda*." He also composed in this city twelve quartets, for two violins, tenor, and harpsichord, for the Archduchess Beatrice of Este, wife of Ferdinand of Austria, Duke of Milan. At Turin, "*Annibale in Italia*," "*I Filosofi*," "*Il Giocatore*;" at Naples, "*La Somiglianza dei Numi*," "*L'Astuzie Amorose*," a mass for the dead, for two choirs, for the funeral of the prince royal D. Gennaro di Borbone; "*Gli Scherzi d'Amore e di Fortuna*," "*Don Chisciotte della Mangia*," "*La Finta Maga*," "*L'Osteria di Mere Chiaro*;" at Modena, "*Alessandro nell' Indie*;" at Naples, "*Il Duello Comico*," "*Don Anchise Campanone*," "*Il Mondo della Luna*;" at Venice, "*La Frescatana*," "*La Discordia Fortunata*," "*Il Demofoonte*." At this time he was engaged for the King's Theatre in London, but an invitation from the court of Russia caused him to break his engagement. At Naples, "*I Socrati Imaginari*;" at Florence, "*Il Gran Cid*," "*Il Finto Principe*;" at Rome, "*Le Due Contesse*," "*La Disfatta di Dario*." It was in this opera that an air in two movements was composed for the first time, "*Mentre ti lascio o figlia*," sung by the tenor Anzani, and which has since served as a model to all composers. At Naples, "*Dal Finto il Vero*." It was at the time when this opera appeared, that the court of Naples went, for the first time, to the comic theatre. In this same year, that is to say, on the 28th of July, 1766, Paisiello departed for Russia, and entered the service of Catharine II., with an appointment of four thousand rubles. As music master to the grand duchess, he had the further sum of nine hundred rubles; and his country house, which was allowed him during five or six months in the year, procured him two thousand rubles. With these and some other advantages, he had an annual income of nine thousand rubles.

Second Epoch. — Paisiello remained in Russia nine years, during which time he composed "*La Serva Padrona*," "*Il Matrimonio Inaspettato*," "*Il Barbiere di Siviglia*," "*I Filosofi Imaginari*," "*La Finta Amante*," (this opera was composed for Catharine's journey to Mohilow, in Poland, where she had an interview with Joseph II.,) "*Il Mondo della Luna*," in one act, "*La Nitteti*," "*Lucinda ed Armidoro*," "*Alcide al Bivio*," "*Achille in Sciro*," a cantata for Prince Potemkin, and an interlude for Prince Orloff.

During his residence in Russia, he composed for his pupil, the Grand Duchess Maria Federowna, wife of the Grand Duke Paul Petrowitz, afterwards empress, several sonatas and pieces for the piano, making two volumes. He also arranged a collection of rules for the accompaniment of a score on the piano-forte. This small treatise was printed in Russia, and on this occasion the empress presented him with an annual pension of nine hundred rubles. At Warsaw he composed the oratorio of "*La Passione*," set to Metastasio's words, for King Poniatowski.

Third Epoch. — At Vienna he wrote for the Emperor Joseph II. the opera of "*Il Re Teodoro*," and twelve concerted symphonies. From thence he returned to Naples. On his arrival in this

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city, Ferdinand IV. took him into his service, in quality of master of the chapel, with a salary of twelve hundred ducats. He then directly composed his opera "*Antigono;*" at Rome, "*L'Amore Ingenioso,*" "*La Molinara;*" at Naples, "*La Grotta di Trofonio,*" "*Le Gare Generose,*" "*L'Olympiade,*" "*Il Pirro.*" This work was the first, of the serious kind, in which introductions and finales were employed. It also contains a scene where the principal person, executing a monologue, is surprised by soldiers, who arrive to the sound of a military march, and which agrees with the song of the actor; a scene which has since served as a model to many composers.

At this time Paisiello received from the King of Prussia (William) an invitation to Berlin, but which he could not accept, being in the service of the King of Naples, Ferdinand IV., of Bourbon.

A short time after, he gave, at Naples, "*I Zingari in Fiera,*" and composed for the obsequies of General Hoche a funeral symphony, which procured him a recompense from General Bonaparte. He afterwards gave "*La Phedra,*" with some analogous ballets, "*Le Varie Gelosie,*" and "*Catone in Utica.*"

He was now invited to take a new engagement in Russia; but the motives which had induced him to refuse the offers of the King of Prussia prevented him from accepting those of the court of Russia. The King of Naples commanded him to set to music "*Nina, o la Pazza d' Amore,*" for the little country theatre of the Belvidere. This opera was afterwards performed at the Florentine theatre, with the addition of the quartet.

"*Giunone Lucina*" was composed for the churching of the Queen of Naples, Caroline of Austria. In this cantata, an air, intermixed with choruses, was used for the first time, and which has been since imitated by other composers. It was followed by "*La Zenobia di Palmira.*" Being invited to London, where it was impossible for him to go, he sent to the theatre of that city the opera of "*La Locanda,*" which was afterwards performed at Naples, under the title of "*Il Fanatico in Berlina,*" with the addition of a quintet. He then composed a grand "*Te Deum,*" for the return of the King and Queen of Naples from Germany; a cantata, "*Dafne ed Alceo,*" for the academy *dei Cavalieri;* a cantata, "*Le Retour de Persée,*" for the academy *des Amis;* "*L'Elfrida,*" and "*L'Elvira;*" at Venice, "*I Giuochi d' Agrigento;*" at Naples, "*La Didone,*" "*L'Inganno Felice,*" and "*L'Andromaca.*"

The French revolution having extended to Naples in 1789, the government assumed the republican form. The court abandoning Naples and returning into Sicily, the rulers of the state named Paisiello composer to the nation. But the Bourbon family, being reestablished, made it a crime in him to have accepted this employment, and for some time his appointments were suspended. At last, after two years had elapsed, he was restored to his situation. He was afterwards demanded at Paris by the First Consul of France, Napoleon Bonaparte; when Ferdinand, King of Naples, gave him a despatch, with an order to go to Paris, and place himself at the disposal of the first consul. Alquier, the minister of France, resident at Naples, pressed him on this occasion to declare his intentions respecting the fees and the treatment he desired. Paisiello replied, that the honor of serving the first consul he considered as a sufficient recompense. On arriving at Paris, he was provided with a furnished apartment, and one of the court carriages; he was assigned a salary of twelve thousand francs, and a present of eighteen thousand francs for the expenses of his stay, besides those of his journey. He was offered at Paris several employments; such as those of director of the Imperial Academy and of the Conservatorio; he refused them all, and contented himself with that of director of the chapel, which he filled with excellent artists. He composed for this chapel sixteen sacred services, consisting of masses, motets, prayers, &c., and besides these he set the opera of "*Proserpine,*" for the Academy of Music, and a "*Grand Mass*" for two choirs, a "*Te Deum,*" and prayers for the coronation of the emperor. Finding that the climate of Paris did not agree with his wife, he quitted that city, after residing in it two years and a half, and returned to Italy; he still, however, continued to send every year to Napoleon a sacred composition for the anniversary of his birth, the 15th of August. A year after his departure, the emperor proposed to him to return to Paris, but the bad state of his health prevented him from accepting the invitation. The Bourbon family being obliged to quit Naples, King Joseph Napoleon confirmed to him the place of master of the chapel, of composer and director of the music of his chamber and of his chapel, with an appointment of one thousand eight hundred ducats. He wrote for this chapel twenty-four services, consisting of masses, motets, and prayers. At the same time, Napoleon sent him the cross of the legion of honor, which Joseph himself presented to him, with an additional pension of one thousand francs. Subsequently to this period, he composed the opera "*Dei Pittagorici,*" which might serve as a model both to poets and musicians, and procured him the decoration of the order of the Two Sicilies from the king; he was also named a member of the Royal Society of Naples, and president of the musical direction of the royal Conservatorio. King Joseph having gone to Spain, Murat, who succeeded him, confirmed Paisiello in all his employments. At the period of the emperor's marriage with her imperial and royal highness the Archduchess of Austria, Paisiello thought it his duty to present her majesty with a sacred composition; and in token of her thanks, the empress sent him a present of four thousand francs, accompanied with a letter addressed to him, from the grand marshal of the palace, containing the acknowledgments of her majesty.

Besides the offices already spoken of, Paisiello was chapel-master of the cathedral of Naples, for which he composed several services *alla Palestrina;* he was also chapel-master to the municipality. He likewise composed for different religious houses, now destroyed, a great number of offices; such as three masses for two choirs, two masses for five voices, *alla Palestrina,* with an accompaniment for the violoncello and tenor, and a *Christus;* and besides these, three cantatas for a single voice, for amateurs; four notturnos for two voices; six concertos for the piano-forte, written expressly for the infanta, Princess of Parma, afterwards Queen of Spain, wife of Charles IV.

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Paisiello is the first who introduced the viola into the comic opera at Naples. He was also the first who brought into the theatres and the churches of that city the use of concerted bassoons and clarinets.

It was Paisiello who had the merit of being the means of effecting the removal of the prohibition on the audience from applauding composers and singers in the theatre of San Carlos; the king set the example of the change by applauding an air sung by Carlo Raina, in the opera of "*Papirius.*"

Paisiello (now chevalier) was named a member of many learned societies; such as of the Napoleon Academy of Lucca, the Italian Academy, then sitting at Leghorn, and the Society of the Children of Apollo, at Paris; and on the 30th of December, 1809, he was elected an associate of the institute of France. He died in Naples, in the year 1816, aged seventy-six. That city rendered him funeral honors, in causing to be executed a mass for the dead, found among his papers. The same evening his "*Nina*" was performed at the opera, when the King of Naples and the whole court attended.

Among the numerous works of which we have given the list, there are many which have had general success, and which have been often performed in the principal theatres of Europe. The following are among the most favorite of his comic operas: "*La Frescatana,*" "*Le Due Contesse,*" "*Il Re Teodoro,*" "*Il Barbiere di Siviglia,*" "*Il Furbo mal accorto,*" "*D. Anchise Campanone,*" "*La Modista raggiratrice,*" "*I Zingari in Fiera,*" "*Dal Finto il Vero,*" "*L'Inganno Felice,*" "*L'Arabo Cortese,*" "*L'Amor contrastato,*" "*Il Tamburro Notturno,*" "*La Pazza per Amore,*" "*L'Innocente Fortunata,*" "*Il Matrimonio Inaspettato,*" "*La Serva Padrona,*" "*I Filosofi Imaginari,*" "*Le Gare Generose,*" and "*La Grotta di Trofonio.*" Among the serious operas: "*La Disfatta di Dario,*" "*L'Elfrida,*" "*Il Pirro,*" "*La Nitteti,*" "*L'Antigono,*" "*Lucinda ed Armidoro,*" "*L'Olympiade.*" "*Il Demetrio,*" "*L'Andromaca,*" "*La Fedra,*" "*Catone in Utica,*" and "*I Giuochi d'Agrigento.*" Among the works for the church: "*La Passione,*" the mass for two choirs, the "*Te Deum,*" the motets and funeral symphonies.

To complete the account of Paisiello, some remarks on the nature of his talents, and on those qualities which characterized him, are merely necessary. To do this in few words, they are fertility of invention; an extraordinary and happy facility of finding subjects full both of nature and originality; a talent unique in developing them by the resources of melody, and embellishing them by interesting details; an arrangement always full of fancy and learning; and a taste, grace, and freshness of melody by which he has far surpassed most other composers, and has been a model to those who have labored after him. His composition, always very simple, and divested of all affectation of learning, is not only extremely correct, but exceedingly elegant, and his accompaniments, always very clear, are at the same time brilliant and full of effect. With regard to expression, although simplicity seems to be his principal and ruling characteristic, it is not less true that he knew perfectly how to introduce variety, to seize on the different methods of producing effect, and to pass from the comic, from the simple, and unaffected, to the pathetic, the majestic, and even the terrible, without losing that grace and elegance from which it appears impossible for him to depart. Such are the qualities which have obtained Paisiello the suffrages of all, both those of the public and of amateurs, as well as those of the learned and of masters. No composer's works could at any time have been more universally admired, sought, applauded, and sung in all the nations of Europe, nor have better deserved the distinguished reception they every where met. No individual could have more enjoyed such universal success; for, placed at the same time among the most delightful authors and among the finest classics, he personally received the homage of his age, assuring to himself at the same time those of posterity.

PAITA, GIOVANNI, a Genoese by birth, was a celebrated tenor singer at Venice in 1726. Quanz speaks of him as singing an adagio in the greatest possible perfection. He was always called the *king of tenors.* He was likewise an excellent performer on the harpsichord, and established a school for singing in his native city, which afterwards became highly celebrated.

PAIX, JACOB, of Augsburg, was organist at Lauingen, where he published, in 1589, a treatise "On the Utility of Music in Churches, Schools, and private Families." The following practical works are also by him: "A Guide to the Organ," 1583; "A Selection of Fugues by different Composers, for three, four, and more Voices;" and some masses, fugues, &c., Lauingen, 1588.

PALADINI, GIUSEPPE, of Milan, was chapel-master in that city, and composed several oratorios, which were performed there between the years 1728 and 1743.

PALANCIA, called also TOMASO GOMEZ. A celebrated Spanish composer, resident in Italy towards the close of the sixteenth century.

PALAVICINO, BENEDETTO, a native of Cremona, and a celebrated musical composer, was chapel-master to the Duke of Mantua about the year 1600.

His works consist chiefly of madrigals for five and six voices, and are in general good. They contain, however, no great variety of style, melody, harmony, or modulation.

PALAZZOTTI, GIUSEPPE, also called TAGLIAVIA, a Sicilian priest, doctor of divinity and archdeacon of Cephaleda, was likewise a fertile composer, and flourished about the year 1645. Mongitor, "*Bibl. Sicul.,*" p. 395, assures us that Palazzotti published nine practical musical works, of which, however, we can only name "*Madrigali Concertati à 3 voc.,*" Op. 9, Naples, 1632.

PALESTRINA, GIOVAN. PIETRO ALOISIO DA. A celebrated Italian composer. His birth has been fixed, with some degree of certainty, in the year 1524, at *Palestrina*, the *Præneste* of the ancients. Italy being divided into many independent states, each of which has a distinct and separate honor to maintain, the natives are not only very careful in settling a spot where a man of genius was born, but of recording the place where he was educated, with the name of his master; and as the painters of Italy

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are appropriated to different schools, so are the musicians, and a composer or performer of great abilities is seldom mentioned without his country; by which it is known that he is of the Roman, Venetian, Neapolitan, Lombard, or Bolognese school, each of which has some peculiar characteristic that enables one intelligent musician of Italy immediately to discover the school of another by his works or performance. To these distinctions the natives of other countries so little attend, that, when it is known that a musician comes from Italy, no further inquiry is made. From this ancient custom of naming the master with the scholar and his country, all the writers of Italy, who have given any account of Palestrina, have thought it necessary to say, that he was a scholar of Guadio Mell, *Fiamingo*, a Fleming; by whom they have been generally understood to mean Claude Goudimel, a native of Franche Comté, and a Huguenot, who was one of the first that set the translation of the Psalms, by Clement Marot and Theodore Beza, to music, and who was murdered at Lyons in 1572, on the fatal day of the massacre of Paris.

In some miscellaneous publications during our author's younger time, before his fame was established, we find him frequently called "*Gianetto da Palestrina.*" He had this title in the "*Secondo Libro delle Muse,*" a set of madrigals so called, that was printed at Venice, 1559; and in another set, under the title of "*Amorosi ardori di diversi eccellenti Musici,*" as well as in the second book of Cipriano's madrigals, printed likewise at Venice, 1571, in four parts, where there is a "*Canzon di Gianetto, sopra di Pace non trovo, con* 14 *Stanze,*" published about the same time.

The few circumstances and outlines of Palestrina's life that have been preserved from oblivion, and seem the most indisputable, are, that he was born in the year 1524; that having distinguished himself as a composer, about 1555, he was admitted into the Pope's Chapel at Rome; in 1562, at the age of thirty-three, he was elected chapel-master of Santa Maria Maggiore, in the same city, as, upon the death of Giovanni Animuccia, in 1571, he was honored with a similar appointment at St. Peter's; and lastly, having brought choral harmony to a degree of perfection that has never since been exceeded, he died in the year 1594, at the age of seventy.

The following account of his death and burial was entered in the register of the Pontifical Chapel by Ippolito Gamboce, *Puntatore*, who at that time had the care of the records: —

"February 2, 1594. This morning died the most excellent musician, Signor Giovanni Palestrina, our dear companion, and *maestro di capella* of St. Peter's Church, whither his funeral was attended, not only by all the musicians of Rome, but by an infinite concourse of people, when '*Libera me, Domine,*' was sung by the whole college." To this account Adami adds that of Torrigio, who says, "In St. Peter's Church, near the altar of St. Simon and St. Jude, was interred, in consequence of his extraordinary abilities, Pierluigi da Palestrina, the great musical composer, and *maestro di capella* of this church. His funeral was attended by all the musicians of Rome, and '*Libera me, Domine,*' as composed by himself, in five parts, was sung by three choirs. Upon his coffin was this inscription: '*Joannes Petrus Aloysius Prænestinus Musicæ Princeps.*'"

It would be endless to transcribe all the eulogiums that have been bestowed upon Palestrina by musical writers. Very honorable mention has been made of the great contrapuntist, during his lifetime, by Giovanni Guidetto, chaplain to Pope Gregory XIII., who, being appointed to collate, correct, and regulate the choir service of St. Peter's Church, 1582, says that he was unwilling to depend solely on his own judgment in this undertaking, and therefore had applied to that prince of musicians, Giovanni Pierluigi da Palestrina, to superintend and correct the whole work — an office which he was so obliging as to undertake; "and if," says he, "the compilation be found to have any merit, it must be chiefly ascribed to his kind assistance."

Some judgment may be formed, says the learned author of the "Essay on Counterpoint," of the great veneration in which he was held by the professors of his own time, from a collection of psalms, in five parts, that was published in 1592, and dedicated to Palestrina by fourteen of the greatest masters of Italy at that time; among these were Pietro Pontio and Costanzo Porta.

"In the year 1584 he dedicated a work to the pope, Gregory XIII., which, by the originality of treating the subject, and by its depth of conception, elicited approbation far exceeding that of any of his previous works. This work consists of twenty-nine motets from the 'Song of Solomon.' The dedication contains a short synopsis of the life and intentions of the artist. In former years, he says, he threw away his songs, poems of unholy, idolatrous love, and he felt repentant and ashamed of it. For this reason he turned to the cultivation of sacred music, sang the praise of Christ and his virgin mother, and finally selected the 'Song of Solomon,' a poem singing Christ's holy love to his bride, the soul. This caused him to give a more lively, inspired character to his music, in order to reach the glowing tenderness pervading the whole poem. The truth of this assertion, as those affirm who know the composition, he has proved throughout the whole work. The agony into which he was plunged by the loss of his wife here dissolved itself into pure, holy longing, and joyous hope of reunion: the bitterness of his former thoughts on death is now changed to serene earnestness."

The following catalogue comprises the principal works of this renowned master: "*Misse à* 4, 5, *e* 6 *voci, Lib.* 1," Rome, 1554; "*Misse à* 4–6 *voci, Lib.* 2," Rome, 1567; "*Misse à* 4–6 *voci, Lib.* 3," Rome, 1570; "*Misse, Lib.* 4," Venice, 1582; "*Misse, Lib.* 5," Rome, 1590; "*Misse, Lib.* 6," Venice, 1596; "*Misse, Lib.* 7," 1594; "*Misse, Lib.* 8," 1594; "*Misse, Lib.* 9," and "*Misse, Lib.* 11," Venice, 1600; "*Misse, Lib.* 12," without date; "*Misse, à* 4 *voci,*" Milan, 1610; "*Motetti à* 5, 6, 7, *e* 8 *voci,*" Rome and Venice, 1569, 1588, 1589, 1596, and 1601; "*Liber* 1, *Motettorum,* 5, 6, *et* 7 *voc.,*" Venice, 1579; "*Liber* 2, *Motettorum,*" Venice, 1579; "*Liber* 3, *Motettorum,*" Venice, 1586; "*Liber* 4, *Motettorum,*" Venice, 1594; "*Motetta Festorum totius Anni cum Communi Sanctorum,* 4 *vocib., Lib.* 1," Venice, 1574; "*Offertorii à* 5 *e* 6 *voc., Lib.* 1 *e* 2," Rome, 1593; "*Magnificat octo Tonorum,*" Venice; "*Lamentationes Jeremiæ, cum* 4 *voc.,*" Venice, 1585; "*Lamentationi, à* 4 *voci,*" Rome, 1588; "*Lamentationi, à* 5 *voci;*" "*Cantiones Sacræ,* 4 *voc., pro Festis totius Anni et*

omnium Sanctor. Editio iterata," Antwerp, 1613; "*Hymni totius Anni, à 6 voc.,*" Rome, 1589; "*Hymni à 5 voc.,*" Venice, 1598; "*Lib. 1 de' Madrigali à 5 voci,*" Venice, 1593; "*Secondo Libro delle Muse,*" Venice, 1595; and "*Madrigali Spirituali, Lib. 1 e 2,*" Rome and Venice, 1594. Many of Palestrina's works are fortunately to be met with in selections made by other authors. The following are titles of the works in which some of Palestrina's pieces may be found: "*Musica Transalpina,*" &c., London, 1588; "*Fab. Constantini selectæ Cantiones,*" &c., Rome, 1614; "*Florilegium Sacrarum Cantionum,*" &c., Antwerp, 1609; "*Paolucci Arte pratica di Contrapunto,*" &c.; "*Eximeno dell' Origine e delle Regole della Musica, colla Storia del suo Progresso, Decadenza, e Rinuovazione,*" Rome, 1774. In this book is found Palestrina's mass of Pope Marcellus, and a "*Kyrie.*" Sir J. Hawkins's "History of Music." In vol. iii. p. 175, is Palestrina's motet, "*Sicut cervus, à 4;*" and at page 185, of the same volume, is the spiritual madrigal, "*Credo gentill. à 5.*" Dr. Burney's "History of Music." In vol. iii. p. 170, is a "*Canon à 3,*" by Palestrina; and at p. 191, a motet by the same master, "*Exaltabo te Dom. à 5.*" Kircher's "*Musurgia.*" In vol. i. lib. 7, cap. 5, is a "*Crucifixus*" by Palestrina. Lastly, there are three pieces by this composer in the work entitled "*Musica Sacra, quæ cantatur quotannis per hebdomadam sanctam Romæ in sacello pontificio.*"

PALIONE, GIUSEPPE, was born at Rome in 1781, and commenced his musical studies in 1792, under the direction of Fontemaggi and Fenaroli. He has composed the following works: "Three Airs and a Quartet in Lodoiska, Opera of Caruso;" "*La Finta Amante,*" opera, Naples; "*Le Due Rivali,*" "*La Vedova astuta,*" and "*La Villanella rapita;*" the three last operas at Rome. Besides these, many of his vocal and instrumental works have been published, chiefly at Paris, where he died in 1819.

PALLADIUS, DAVID, a contrapuntist of Naples, flourished about the year 1600. The following of his works were printed: "*Cantiones Nuptiales, 4, 5, 6, et 7 voc.,*" Wittenberg, 1590, and "*Neues Lied,*" Magdeburg, 1590.

PALLAVICINI, VINCENZO, chapel-master at a Conservatory in Venice, flourished about the middle of the eighteenth century, when his compositions of almost every kind were in high repute.

PALLAVICINO, BENEDETTO. See PALAVICINO.

PALLAVICINO, CARLO, of Brescia. A celebrated dramatic composer of the Venetian school. He was invited to the court of Saxony, where he enjoyed a high reputation. The following operas were successfully produced by him in Italy: "*Aureliano Demetrio,*" 1666; "*Il Tiranno umiliato d'Amore, overo il Meraspe,*" 1667; "*Diocleziano,*" 1674; "*Enea in Italia,*" 1675; "*Galeno,*" 1676; "*Il Vespasiano,*" 1678; "*Il Nerone,*" 1679; "*Messalina,*" 1680; "*Bassiano, overo il Maggior impossibile,*" 1682; "*Carlo Rè d'Italia;*" "*Il Rè Infante,*" 1683; "*Licinio Imperatore,*" 1684; "*Recimero Rè de' Vandali;*" "*Massimo Pupieno,*" 1685; "*Peneloppe la Casta;*" "*La Didone delirante,*" 1686; "*Amor inamorato;*" "*L'Amazone Corsara;*" "*Elmiro Re di Corinto,*" 1687; and "*La Gerusalemme Liberata,*" 1688.

PALLOTTA, MATT. A composer of sacred music, probably in the first half of the eighteenth century. He was a native of Palermo, in Sicily. Amongst his works are "*Cantionum Benedictus ad laudes in solemnibus matutinis hebdomadæ sanctæ à 4 voc.,*" and "*Benedictus quinti modi, B mollati.*"

PALMA. A Neapolitan composer of some symphonies performed at the *Concert Spirituel*, in Paris, in 1752. He was a pupil of the profound Sala, and immediately on the completion of his musical education, he wrote several theatrical pieces at Naples, and in the rest of Italy, all of which were successful from their gay and *piquant* style. He was an excellent pianist and tenor singer.

PALMA, SILVESTRO DI, a composer, born at Naples about 1751, was a pupil of Paisiello, as also of Sala. He composed some of the airs in "*Le Vane Gelosie,*" an opera, written in 1791 for Naples. His first entire opera was "*La Pietra Simpatica,*" opera buffa, acted in 1797 at Vienna, and apparently with applause, since it has been arranged there for eight wind instruments. Palma settled permanently at Naples about the year 1804. He has since been only distinguished by an operetta, entitled "*La Sposa contrastata.*"

PALSA, JOHANN, a very celebrated performer on the horn, in the service of the King of Prussia, at Berlin, was born at Jermeritz, in Bohemia, in 1754. In 1770 he performed with his colleague Türrschmidts at the *Concert Spirituel* at Paris, in which they both remained till 1783, when they travelled into Germany, and were engaged by the Landgrave of Hesse Cassel at a high salary. In 1785 they went to England, where they were much admired. The following year they returned to Cassel. The editors of the French Dictionary of Musicians say, that it would be impossible to give an idea of the beauty and purity of the cantabile of Palsa, or the vivacity, quickness, and skill of Türrschmidts. Accompanied by the orchestra of the theatre at Cassel, they performed on their silver horns (manufactured at Paris, and each valued at one hundred louisd'ors) two concertos in E major; and, in the rondos, passed to the keys of E minor and G major with as much facility as performers on the piano-forte. On the death of the landgrave they proceeded to Berlin, where they were engaged by the court, and where Palsa died in 1792, in the thirty-eighth year of his age. In the name of Türrschmidts there were published, at Paris, "*Duos à 2 Cors de Chasse,*" Ops. 1 and 2.

PALSCHAU. A German professor of the harpsichord, resident at St. Petersburg for many years up to 1800, when he was in the full enjoyment of a well-earned fame in that city. Dr. Burney speaks of a child of this name, who was celebrated on the harpsichord in the year 1760. Probably it was the subject of this article.

PAMIGER, or PAMINGER, LEONARD, a contrapuntist of the sixteenth century, resident at Passau, was a very learned man and intimate friend of Luther. According to an epitaph writ-

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ten by his son, his death took place in 1568. His son also edited the following of his father's works: "*Primus Tomus Ecclesiasticorum Cantionum, 4, 5, et plurium vocum, 1 Adv. usque ad Passionem Domini et Saluatoris nostri J. C.*" Norimb., 1573; "*Tomus 2,*" Norimb. 1573; "*Tomus 3,*" Norimb., 1576; and "*Tomus 4,*" Norimb., 1580.

PAMIGER, or PAMINGER, MAG. SOPHONIAS, son of the preceding, and editor of his works, was ultimately private teacher at the Carthusian convent in Nuremberg. He was born in 1526, and studied at Wittenberg, where he had letters of recommendation from his father to Dr. Luther and Melanchthon. Afterwards he was driven as a schoolman, on account of his adherence to Luther's doctrine, from one place to another. It was at Oettingen that he resided longest, having been invited there, in 1568, as rector, and also as inspector of the choir. At last he resigned all his situations, and removed, in 1575, to Nuremberg, where he made it his business to procure purchasers and patrons for his father's works, of which he himself superintended the edition. He then opened a private school in that town, and died in 1603. Amongst his numerous works we can mention "*Epitaphia Leonh. Pamingeri, Aschaniensis, viri pietate, eruditione et virtute præstantissimi, musici clarissimi, &c., a Soph. Pamingero et quibusdam reverendis, clariss. piis ac eruditis viris scripta,*" Ratisb. 1568.

PAMPANI, ANTONIO GAETANO, of the Roman states, was, during twenty years, master of the Conservatory of the Ospedaletto at Venice. He wrote the following operas: "*Anagilda,*" 1735; "*Artaserse Longimano,*" 1737; "*Caduta d'Amulio,*" 1746; "*La Clemenza di Tito,*" 1748; "*Artaserse,*" 1750; "*Il Venceslao,*" 1752; "*Astianatte,*" 1755; "*Demofoonte,*" 1764; "*Demetrio,*" 1768. Of all the above operas, "*Demofoonte*" was the most successful. Pampani also composed much church music. His style is said to have been noisy, and unworthy of the head of an Italian school.

PAN. So called because he exhilarated the minds of all the gods with the music of his *pipe*, which he invented, and by the harmony of the *cithern*, upon which he played skilfully as soon as he was born. The nymphs dance to the music of the pipe; which instrument Pan first invented thus: a nymph whom he was pursuing prayed the Naiades, the nymphs of the water, to change her into a bundle of reeds, just as Pan was laying hold of her, who therefore caught the reeds in his hands, instead of her. The winds moving these reeds backward and forward, occasioned mournful but musical sounds, which Pan perceiving, he cut them down, and made of them reeden pipes.

"He sighs; his sighs the tiny reeds return
In soft, small notes, like one that seemed to mourn;
The new, but pleasant notes the gods surprise;
Yet this shall make us friends at last, he cries;
So he this pipe of reeds unequal framed
With wax, and Syrinx, from his mistress, named."

Lucretius ascribes the invention of these pipes not to Pan, but to some countryman, who had observed, on another occasion, the whistling of the wind through reeds.

"And while soft evening gales blew o'er the plains,
And shook the sounding reeds, they taught the swains;
And thus the pipe was framed, and tuneful reed."

PANARMONION. (Gr.) A wind instrument used by the ancient Greeks, which, as far as we are able to collect from Plato, and the Commentaries of Proclus on that illustrious author, consisted of an assemblage of pipes, and resembled in some degree the modern organ. It is particularly worthy of notice, that every hole of these pipes, or *imitations of pipes*, as Proclus expressly calls them, was capable of emitting *three* different sounds, and in some circumstances *more* than three. It follows that they must have been of a construction utterly unknown to modern instrument makers, as it was to those of the time of the learned commentator, who flourished in the fifth century.

PANDEAN. An epithet formed from the name of *Pan*, and applied to any music adapted for performance by the *Fistulæ Panis*, or Pipes of Pan.

PANDEAN PIPES. A wind instrument of the greatest antiquity, made of reeds, fastened together, and tuned to each other; said to have been invented by Pan, the god of mountains, woods, and shepherds, and the son of Mercury. He is represented as a monster, with horns on his head, and the legs and feet of a goat. These several pipes are bound together side by side, and made to sound as many notes as there are pipes.

PANDECT, MUSICAL. A treatise that comprehends the whole of the harmonic science.

PANDORA. An ancient stringed instrument resembling a lute, and the strings of which are of brass. Its frets are of copper, like those of the cistrum; its back is like that of a guitar; and the rims of its table, like those of its ribs, are cut into semicircles. The *Pandora* was borrowed by the Spaniards from the Moors.

PANE, DOMENICO DEL, sopranist of the pontifical chapel at Rome, was a composer whose works are remarkable for their elevated style. He first entered on his office in the chapel in 1654. Amongst the works which he published is one entitled "*Missæ dell' Abbate del Pane a tre, a quattro, cinque, sei, e otto voci,*" Rome, 1687. This is a collection of masses in the style of Palestrina.

PANECK, JOHANN. The theatrical almanacs call him chapel-master. Previously to 1791, the operetta "*Die Christliche Judenbraut,*" composed by him, was performed in many German theatres. It seems, however, that the critics could not agree on the merits of this work, since it was in many places hissed and hooted; for instance, at Bremen, it was, in 1796, pronounced to be trash, whilst at Vienna they could not perform it often enough, both at the Leopoldstadt and at the Carinthian Gate theatres.

PANTALON. (F.) One of the movements of the quadrille.

PANTOMIME. (From the Greek.) A species of musical entertainment, so called because it is *all* mimic. There is no scenic exhibition, the music of which requires a greater variety and liveliness of fancy than that of the *pantomime*. The scene may be perpetually changing, the bustle and business sustained, and the agility of the motley hero fully employed; yet how insipid

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will be the effect, if the music be not equally agile and diversified, the imagination of the composer as active as the movements of the machinist! if he do not, in every instance, every minutia, accommodate himself to the varying spectacle, impart life to the action, and, working at the unconscious hearts of the spectators, give a momentary reality to the delusion! To do this is the business of the musician; and the reader, by reflecting on the difficulty of the task, will know how to appreciate good *pantomimic* music.

PANSERON, AUGUSTE MATHIEU, was born in Paris, in 1795. He received his first instruction from his father, himself a music teacher. Afterwards he entered the Conservatoire, where in the years 1806, 1808, 1811, and 1812, he won several prizes for solfeggio, violoncello, and composition. In 1813, having received the grand prize for composition, he made the Italian tour. In 1815, he produced his first French mass at Rome; after which he travelled through Russia and Germany, and received lessons from Winter and Salieri. In 1818 a "*Requiem*," and a "*De Profundis*," by him were performed in Vienna. After a short stay with Prince Esterhazy he went back to Paris, where his first opera, "*La Grille du Parc*," was brought out in 1819. The poor success of a second opera deterred him from the theatre, and he sought a quiet subsistence by composing romances and giving private lessons. It was Panseron who gave to the *romance* its peculiar form and character, and he was the first who accompanied it with different instruments. He published more than two hundred romances, some of which were reprinted in Germany, Italy, and England. His excellent "Method of Vocalization," published in 1839, led to his appointment as teacher of singing in the Conservatoire.

PANZAU, P. OCTAVIAN, dean of the Convent of the Holy Cross at Augsburg, was of a good family in that town, but studied music, and became organist about the year 1750. One of his works was published at Augsburg under the title "*Octonium Ecclesiasticum Organicum*."

PAOLINI, AURELIO, an instrumental composer, flourished about the year 1710, in which year he published a work at Amsterdam, entitled "*Sonate à tre*."

PAOLO, AGOSTINO. See AGOSTINI.

PAOLUCCI, PADRE GIUSEPPE, pupil of Padre Martini at Bologna, published a didactic work in two volumes in folio, entitled "*Arte pratica di Contrapunto dimonstrata con Esempi di vari Autori e con Osservazioni*," Venice, 1765. In this book are to be found specimens of the *chefs d'œuvre* of the following great masters: Orlando Lasso, Perti, Clari, Palestrina, Caldara, Marcello, Bernabei, Vittoria, Colonna, Porta, Asola, Fux, Buononcini, Gonella, Pacchioni, Handel, Turini, Agostini, Morales, and Zarlini. This was considered a work of high merit.

PAPA, TARQUINIO. A contrapuntist of the sixteenth century. Some pieces of his composition are found in "*Antiquis, Libro* 1, *à* 2 *voci, de div. Autori di Bari*," Venice, 1585.

PAPA, CLEMENS NON. See CLEMENS.

PAPAVOINE. A French violinist in the orchestra of the Théâtre Ambigu Comique at Paris, and afterwards *chef d'orchestre* of the theatre at Marseilles. He brought out at the Théâtre Italien at Paris, in 1760, an operetta entitled "*Barbavole, ou le Manuscrit volé*."

PAPE, ERNEST FERDINAND, director of the music at the Royal Gymnasium, and at the Cathedral of Arosen, in Sweden, about the year 1727, is regarded as the author of the "*Specimen Academicum de Triade Harmonica*," attributed to Westenbladh.

PAPPO, FRANCESCO, a professor of philosophy and divinity, also preacher at Milan in the year 1600, had acquired so much valuable knowledge in music and composition, that he wrote, in his leisure hours, several musical works, which met with approbation even at Rome. Of these were printed "*Motetti à* 2 *et à* 4 *voci*," Milan, 1608, and "*Partito delle Canzoni, à* 2 *e* 4 *voci*," Milan, 1608.

PARA. (Gr.) A conjunctive word, signifying *near*; as, *paramese*, near the middle chord or string.

PARABOSCO, GIROLAMO, was organist of St. Mark's Church at Venice, and, according to Crescimbeni, a most admirable performer. Several of his motets and madrigals are inserted in the collection that was published about the middle of the sixteenth century; some of which Dr. Burney took the trouble to score, but found in them no subject, and but little design or contrivance. And, if his literary abilities did not impose on the writers who speak of his musical productions, his character as a composer must have been established on works superior to these, which are mere *remplissage*. The compositions of the two Netherlanders, Jachet Berchem and Archadelt, are infinitely superior to those of Parabosco. Parabosco died at Venice in 1587.

PARADIAZEUXIS. (Gr.) The name given by the ancients to an interval between two tetrachords consisting of one tone. The disjunction of the tetrachord synemmenon and the tetrachord diazeugmenon was of this description.

PARADIES, MARIA THERESA, born at Vienna in 1759, became blind at the age of five years, evincing at the same time such a disposition for the arts and sciences, that, notwithstanding her privation of sight, she soon became capable of playing the harpsichord, (on which she could perform from memory the most difficult fugues and concertos of Bach, Handel, &c.,) also to sing, compose, speak several languages, perform the usual operations of arithmetic, understand geography, dance, &c. About the year 1780 she commenced travelling, with her mother, to the principal capitals of Europe, and every where excited equal interest and admiration. The Empress Maria Theresa, before whom she had performed when only eleven years, gave her a pension of two hundred and fifty florins, which she lost at the death of that princess. About the year 1790 she was in London, when the celebrated Pitt heard her, and, according to the authors of the French "Dictionary of Musicians," was affected even to tears. Many of her compositions for the harpsichord, and more than one operetta by her, have been published.

PARADIES, PIETR. DOM., a celebrated composer, was born at Venice. He was a pupil of

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Porpora He went to England towards the close of the year 1746, and produced, in January, 1747, the opera of "*Phaëton*," of the music of which Dr. Burney thus speaks: "In examining the airs of this opera, the first seems very common and ill-phrased; nor is there much *estro* or grace in any of his songs that I have seen. Indeed, he seems to have had no great experience as an opera composer, and during his residence in England he acquired more reputation by the lessons he published for the harpsichord, and the scholars he made for that instrument, on which he was an admirable master, than by his vocal composition." Previously to his visit to England, Paradies had composed, at Venice, "*Alessandro in Persia*," and "*Decreto del Fato*," both operas; also, a cantata entitled "*Le Muse in Gara*," written for the Conservatory of the Mendicanti. Most decidedly, however, his greatest work was his twelve harpsichord sonatas, which must ever charm the connoisseur of taste. Paradies was the master of Thomas Linley, and his sonatas formed part of the early study of the celebrated Clementi.

PARADIN, GUILLAUME, Dean of Beaujeu about the year 1581, was born at Cuiseaux, in Burgundy. He published, among many other works, "*Traité des Chœurs*," Beaujeu, 1566.

PARA HYPATE. (Gr.) The next sound above the gravest, of the lowest of the ancient diapason, or octave.

PARALLEL MOTION. That motion in which two or more parts move in the same direction, ascending or descending.

PARAMESE. (Gr.) The name applied by the ancients to the second sound of the second octave, because next in degree to the middle sound of their great system, or diagram. The paramese corresponded with our B above the fifth line in the bass.

PARANETE. (Gr.) The next sound to the *nete*, or most acute tone of the ancient diapason, or octave.

PARANETE DIAZEUGMENON. (Gr.) The name by which the ancients distinguished the third string of the fourth tetrachord, the tone of which was equivalent to our D under the first line in the treble clef.

PARANETE HYPERBOLÆON. (Gr.) The name given by the ancients to the penultima of the supreme, or fifth tetrachord. This sound corresponded with our treble clef note on the second line.

PARANETE SYNEMMENON. (Gr.) The appellation by which the ancients distinguished the penultima, or last sound but one, of the third tetrachord. This sound corresponded with our C on the first leger line above, in the bass.

PARAPHONIA. (Gr.) A word which, with the ancients, was, in some degree, synonymous with harmony. The paraphonia was that consonance resulting from sounds really different, as the fifth and the fourth, (the only harmony admitted in the Greek music,) but which excluded the unison, called *homophony*, and the octave, called *antiphony*.

PARAPHONOI. (Gr.) Certain combinations in the ancient music, which were neither concords nor discords, but between both. The moderns have no sounds that come under this predicament.

PARATRIPEMATA. The name given by the ancients to the side apertures of their flutes.

PARAHYPATE MESON. (Gr.) Next the middle. The name applied by the ancients to the second sound of their second tetrachord, because it was next in degree to that sound which formed the *meson*, or middle sound, of the two first tetrachords.

PARAVICINI, MADAME, pupil of Viotti, was a distinguished performer on the violin. She was performing at Paris about the year 1795, and again as late as 1820 in Munich.

PAREDES, PEDRO SANCHES DE, a Portuguese, was an excellent classical scholar, composer, and organist. He died at Lisbon in 1635. Besides a Latin grammar which he published for the use of his countrymen, he wrote the following works (in manuscript) which concern music, namely, "*Lamentaçoens da Semana Santa da varias Vozes*," and "*Vilhancicos para à Noute de Natal*." These compositions are still deposited in the church of Obidos, where the author held a benefice.

PAREJA, BARTOLOMEO RAMO DA. A professor of music in Salamanca, and afterwards, in 1482, at Bologna. Von Murr communicated to Gerber the following remarks on this musician: "The title of his work, which is very scarce, is "*Tractatus de Musica*," Salamanca, no year named. Dr. Forkel, in his "Literature," p. 276, speaks of two editions of the above work, Bononiæ, 1482; but these do not now exist. Nicol Burtius, or Bursio, a professor of the classics at Parma, and who was also a poet, published at Bologna, in 1487, in opposition to the opinions of Pareja, a work entitled "*Musices Opusculum cum defensione Guidonis Aretini adversus quendam Hispanum veritatis prævaricatorem, cum Fig. et Notis Mus.*" On this, Giov. Spadario, a pupil of Pareja, and who was a professor at Bologna in 1482, most strenuously defended his master against Bursio. Dr. Burney observes of this Pareja, that he was originally a professor of music at Toledo, and not at Salamanca, and that he was the first who maintained, though not without opposition, the necessity of a musical temperament.

PARENTI, FRANCESCO P. M., a composer and singing master, resident at Paris from the year 1790, was born at Naples in 1764. He was a pupil of the Conservatory of La Pietà, and studied counterpoint under Nicolo Sala, Giacomo Trajetta, and Tarantina. He brought out in Italy the following operas, which were all successful, especially at Rome: "*La Vendemia*," "*Il Matrimonio per Fanatismo*," "*I Viaggiatori Felici*." The above three were comic operas, and the following four serious: "*Antigone*," "*Il Re Pastore*," "*La Niteti*," and "*L'Artaserse*." When Parenti first arrived at Paris, several of his songs were inserted in "*Les Pélérins de la Mecque*," performed at the Théâtre Feydeau; for which theatre he also composed "*Les deux Portraits*," in two acts, 1792, "*Les Souliers mordorés*," 1793, "*L'Homme ou le Malheur*," in one act, and a few other *pièces de circonstance*. In 1802 he was conductor in the orchestra of the opera buffa at Paris. In 1799 he published a work entitled "*Recueil d'Hymnes philosophiques, civiques, et moraux, augmenté de la note en plein chant d'après la musique des meilleurs auteurs, pour faciliter, surtout dans les campagnes, la célébration des fêtes républicaines*." He also composed many masses, motets, and other pieces of church music, *alla Palestrina*.

PARFAIT. (F.) *Perfect*, in respect to intervals or chords.

PARIS, NICOLAUS, a distinguished singer at the Chapel Royal in Naples, and afterwards, about the year 1710, in the service of the Prince of Anspach.

PARIS, GUILLAUME ALEXIS, a celebrated conductor of the orchestra at the French theatre in St. Petersburg, was born in 1756. He accepted the above situation in 1799, which he filled with great credit.

PARISI, NICODEMO, a composer of the seventeenth century, published "*Messe e Salmi à 5 voci*."

PARKE, JOHN, born about the end of the year 1745, studied under Simpson, the best performer on the hautboy at that time, and, for the theory of music, under Baumgarten. He made such progress in both branches, particularly in the former, that he was, in 1776, engaged by Smith and Stanley, the successors of Handel, to

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play the principal hautboy part at the oratorios during Lent, which performances their majesties then honored every night with their presence. Here he gave universal satisfaction; and from that time his reputation daily increasing, he was engaged at Ranelagh, at which place there was a band of the best performers in the profession. This entertainment being but three nights in the week, he played at Mary-le-bone Gardens the other three, while they were under the direction of Pinto, the famous performer on the violin, who engaged all the best artists at the opera, and then made Mary-le-bone Gardens the grand resort of all the amateurs and lovers of music, who could there hear the best music played by the best performers of that day. In 1768, he was engaged to play the principal hautboy at the opera. In 1769, Fischer, the celebrated hautboyist from Dresden, went to England, and was allowed by all to be the most able performer on that instrument that had been heard, and Parke most cheerfully subscribed to the general opinion. Fischer only played his concerto at a concert, not being accustomed to play in an orchestra, and the proprietors of Vauxhall Gardens engaged him to play a concerto every night, at a very liberal salary, which he did for two seasons, and then resigned. Parke was engaged to succeed him, and did so with the universal applause of the public for a great number of years. The entertainment at that place was, at the period we are speaking of, a regular concert only, by the best singers and instrumental performers. In the same year that J. Parke succeeded Fischer at Vauxhall, they were in great want of a good performer on the hautboy at Drury Lane Theatre. Garrick then offered Parke such terms as to salary, together with indulgences to attend concerts, as he thought very much to his interest to accept; by which he also won Garrick's friendship, and they ever after lived on the most intimate and friendly terms, he frequently inviting him to his house at Hampton, &c. Some short time after this, his talent and respectability procured for him the patronage of the Duke of Cumberland, the universal patron of music. J. Parke had not only the high honor of his patronage, but of his esteem; the duke sometimes calling on him in the morning in the most friendly way, and occasionally ordering his band to have some music in a morning at Parke's house; on which occasions his royal highness always played the tenor. Besides this, the duke had music generally three mornings in the week, either at Cumberland House or at Windsor Lodge, where Parke frequently staid for a short time. To the duke's patronage Parke also owed the honor of being musician in ordinary to the king. It was at one of the concerts of Queen Charlotte, at Buckingham House, in the autumn of 1783, that he was so fortunate as to be introduced to the then Prince of Wales, who, being pleased with his performance, did him the honor to desire his presence at Carlton House on the following night; he accordingly attended, with Giardini, Schroeter, and Crosdill, who were his royal highness's chamber band. Parke was then put on a salary of one hundred pounds a year, and attached to the Carlton House band. He was in great repute at this time, having to perform at the Professional Concert, the Ancient Concert, which their majesties honored with their presence every night, besides a great number of private ones; he likewise was engaged at all the music meetings in the country, namely, at Gloucester, Worcester, Hereford, Liverpool, Manchester, Birmingham, Chester, Oxford, Cambridge, Norwich; and, in fact, wherever there was a great provincial meeting he was engaged at it, for the space of near forty years. Having been long in the receipt of a good income, and living prudently, though respectably, Parke at length thought it better to retire from business while in the full possession of his powers, his instrument requiring more application than a man at his time of life (near seventy years of age) could agreeably bestow. Parke composed many concertos for his own performances, but could never be prevailed on to publish any of them. He died at London, in 1829.

PARKE, MISS, afterwards MRS. BEARDMORE, was the eldest daughter of the preceding, and among the first orchestral singers and most celebrated pianists. She was instructed both in singing and playing solely by her father. She died at an early age, in the year 1822, her husband surviving her only four months. Mrs. Beardmore published several sets of sonatas, besides detached pieces and some songs.

PARKE, WILLIAM THOMAS, the celebrated performer on the hautboy, was born in the year 1762, and at eight years old began to study music under his elder brother, John Parke. His first instruments were the German flute and hautboy, after which he received instructions on the piano-forte from Dance and Dr. Charles Burney, and subsequently studied harmony under that profound theorist C. F. Baumgarten. During the first six years he made so rapid a progress, that, at the age of fourteen, he was regularly engaged in the orchestras of Vauxhall and Drury Lane Theatre. It was at this time (1776) that Garrick retired, and disposed of his theatre to Sheridan, and his father-in-law, Mr. Linley. The instrument Parke played, in both these situations, was the *tenore;* but, during the eight years he remained in Drury Lane Theatre, his practice on the hautboy, his favorite instrument, was so unceasing, that he devoted many of those hours which are usually passed in sleep to the cultivation of it. In the year 1784, he removed to Covent Garden Theatre, and was placed in the situation of first hautboy, through the recommendation of Shield, who was then composer to that theatre, and who being an admirer of W. Parke's talent, wrote obligato parts for him in all the operas he produced. About two years after this, upon Fischer (the father of the hautboy, as he was justly termed) going abroad, Parke was engaged to succeed him at the Ladies' Concert; and shortly after, when the Professional Concert was in its zenith, he was invited to become a member, where he displayed his abilities as a solo performer, under the auspices of the Duke of Cumberland, and was honored with the warmest patronage of his royal highness till his death. He was also honored with the favor of George IV., when Prince of Wales, who commanded his attendance at all his music parties; upon which occasions Parke had the happiness to experience the most public approbation of his royal master, who condescended to permit his dedicating a concerto to him, com-

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posed for and performed at the Professional Concert. In the year 1800, W. Parke was solicited to become the principal hautboy, and to perform concertos at Vauxhall Gardens; which he accepted, and remained in that situation till the new proprietors dispensed with the fine concert band which had for many years delighted the public, and substituted a military one in its stead. W. Parke, as a composer, acquired considerable reputation. He was employed as such for several seasons at Vauxhall, and during that period experienced the most flattering success. Among the numerous songs, glees, &c., there produced by him, "The Romp," "The Day of Fashion," "The Triple Courtship," and "The Canary Bird," were well known, as well as many others, which we have not space to enumerate. He is also author of many instrumental pieces, some of which were written for the theatre, particularly the overtures to "Netley Abbey" (with some of the songs in the piece) and "Lock and Key," both of which have been popular. In speaking of his performance on the hautboy, so well known, we will only observe, that his tone was remarkably sweet, his execution rapid and articulate, his shakes brilliant, his cantabiles and cadences varied and fanciful, and that his judicious style of playing adagio movements evinced the greatest feeling and expression. We must not avoid mentioning that W. Parke, by his industry and genius, added to the compass of the hautboy, as he played up to G in alt, which was a third higher than the usual extent of the instrument, E natural having been the highest note. W. Parke was a member of the Royal Society of Musicians, and was elected one of the court of assistants, or governor for life.

PARKER, MATTHEW, Archbishop of Canterbury, and court chaplain to Queen Elizabeth, was born at Norwich in 1504. He was so good a musician, that he composed the music to Queen Elizabeth's Liturgy. He also translated the Psalms; in which work he introduced some ingenious remarks on the church tones. He died in 1575.

PARLANTE. (I.) Literally, *speaking, talking.* Accented, as if with words, in a declamatory style. *Parlando* has the same meaning.

PARMA, NICOLO, a contrapuntist of the sixteenth century, born at Mantua, published "*Cantiones Sacræ*, 5, 6–10 *vocum*," Venice, 1580.

PAROCHIAL DUTY. The signification of this expression includes the organ accompaniment of a congregation singing in the Psalms, and the performance of voluntaries.

PARODI, TERESA, a native of Genoa, was born on the 27th of August, 1827, of respectable parents. Her father was a retired and pensioned *employé* of the Sardinian government. She gave early evidence of musical talents, which drew upon her the notice of many lovers of art among the first families of Genoa, through whose patronage she enjoyed the best means of instruction which wealth and taste could command. At twelve years of age she was placed by her parents in the Musical Institute of Genoa, under Maestro Celli, from which she was removed to the tuition of a professor of celebrity in the same city, Maestro Degola. In 1844 she was taken to Milan to study under Felice Ronconi. In the capital of Lombardy she happened to be heard at a private concert by the husband of Pasta, who was so struck by the resemblance of her vocal gifts to those of his renowned consort, that he hurried back to his villa at Como, to tell Pasta that he had heard a young singer in whom her voice and dramatic spirit were renewed. Pasta repaired to Milan, and became at once so impressed with the young Teresa that she immediately endeavored to persuade Madame Parodi to consent to place her under her care. This was too advantageous an offer to be declined, and Teresa became the pupil and adopted daughter of Pasta. Ronconi bitterly complained of being deprived of his pupil, from whose success he reasonably expected to derive an increase of fame, and his entreaties prevailed upon Pasta to remain with Parodi for some time in Milan, imparting her lessons at the same time with the professor. Thence she withdrew with her to Como, where Parodi remained a year without returning to Milan.

Pasta devoted herself to her pupil *con amore*, recalling in the young Teresa's voice and form her own blooming youth, when she reigned the undisputed queen of song in Europe. The first tests to which Parodi's voice was subjected, satisfied her experienced instructress of her striking adaptedness to the delivery of those great effects which had made her own name so famous, and she at once avowed her conviction that her pupil must succeed in her chosen career — an assurance which added new incentives to the ardor of the young Genoese, ambitious, not more for her own fame than for a position which would enable her to benefit her aged parents and dependent sisters.

It was anticipated that a systematic course of thorough study for two years might prepare the young singer for a *début*, and, in this estimate of the time requisite, the more than ordinary development of the singer was allowed to have much weight. How wonderful, then, must be considered her progress, when, at the close of twelve months, Pasta embraced her pupil, and addressed her in these words: "My child, God has endowed you with a noble voice! I have done for you all that I can do, or that you now need. You are ready to appear before the world! Go, my child, and my blessing go with you. I shall live to behold you the first singer of Europe!"

The *Fieza di Bergamo*, one of those united festivals of commerce and music so peculiar to Italy, presented to Parodi the first opportunity of a *début*, and Pasta, in dismissing her pupil, conferred upon her all the ornaments she had worn when enacting the queens of lyrical tragedy; the tiara, zone, and girdle of Medea; the crown, the mantle, and golden sickle of Norma; and thus armed and encouraged, the young Genoese, to fulfil her destiny, entered at once upon the grand opera.

She appeared for the first time at the *Teatro Riccardi*, in Bergamo, in 1845, in Donizetti's opera "*Gemma di Vergy*." From Bergamo she went to Verona. Her success in both was immense. And the young *débutante* found herself at once the idol of the Italian public. Offers of engagements reached her from all quarters, and her difficulty was to choose from among them. She decided to accept an invitation extended by

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the enthusiastic inhabitants of Spezzia, to dedicate by her presence a new and beautiful Opera House, which had just been built in that city. "*Ernani*" was the piece, and her representation of the heroine was a triumph in every scene. It established her fame.

The next year saw Parodi in "*La Semiramide*" and "*Norma*," both of which rôles she enacted at Palermo. Afterwards she performed in Florence and Rome. It was left, however, for her to excite the warm-hearted Sicilians to a sort of musical frenzy, when, in the very midst of the revolution, and among the wildest scenes of civil war, she sang, in a new opera by Coppola, called "*Il Fingallo*," at the great theatre of Palermo. So much, indeed, did the people there delight in her, that they made every concession to prevent her leaving; and there she lingered until the insurrection broke out, and she was obliged to take refuge with the French consul and other official personages, for twenty-two days, on board a Sardinian ship, a witness to the continual scenes of conflict, carnage, and destruction around her.

The first appearance of Parodi in London was under the auspices of the great impresario, Lumley, who engaged her in the midst of the furore created by Jenny Lind. Parodi appeared successively in "*La Favorita*," "*Lucrezia Borgia*," "*Don Giovanni*," "*Le Nozze di Figaro*," "*Il Matrimonio*," and in "*Norma*," and "*Semiramide*." The triumph of the young girl of twenty-two was as complete as her friend Pasta could have desired.

Parodi's London *début* was in the season of 1849. In the spring of 1850 she again appeared at Her Majesty's Theatre. She sang in the principal cities of the United States, in 1851–1852. In the winter of 1853–1854, Parodi was engaged at the Grand Opera in Paris.

PARRAN, ANTOINE, a Jesuit, died at Bourges in 1650, published at Paris, in 1636 and 1646, a work entitled "*Traité de Musique, contenant les Préceptes de la Composition.*"

PARRY, JOHN, was born at Denbigh, in North Wales, in the year 1776. He gave very early proofs of his genius for music by making a fife of a piece of cane, and without the least tuition, learning to play all the popular airs of the day. A dancing master who resided near him taught him the notes, and their value in time, &c.; he also gave him a few lessons on the clarinet, so as to enable him to accompany the church singers in common psalm tunes. In 1793 the Denbigh militia were embodied, and young Parry was persuaded to join the corps for the eight and twenty days which it was to be trained in the county; but previously to the assembling of the regiment, the colonel received a route from the war office to march his men to Whitehaven, in Cumberland. The 6th of June was the day fixed for the corps to assemble at Denbigh, and on the tenth it marched off, and remained absent from the principality for ten years. A German was master of the band, under whom Parry was placed for general musical instructions; but his master, being fonder of paying court to Bacchus than to Apollo, sadly neglected him, although he gave him many striking proofs of his intimacy with thorough bass. In two years' time, Parry was able to lead the band, and in 1797 was made master of it — a situation which he held for ten years, when he left the Royal Denbigh, and married into a respectable family of Plymouth. During the period that Parry was in the army, he made himself thoroughly acquainted with every wind instrument, so that he could take any part, in case of emergency; he also cultivated singing, and studied the harp, piano, and violin; but his principal instrument was the clarinet, on which he used to perform concertos. A circumstance peculiar to himself ought not to be omitted. He used to play at the mess dinners on two of Bainbridge's patent octave flageolets, and at a concert given by him and the master of the Duke of York's band at Rochester, he actually performed on three flageolets, which were fixed in a stand contrived for the purpose. This feat sounded afar, and he was requested to oblige a friend by exhibiting at Covent Garden Theatre; this he consented to do, and he made his *début* for the benefit of Mrs. T. Dibdin, in 1805. He performed the duet of "All's well" on two, and "*Viva Tutte*," in distinct parts, on three instruments. In 1807, he went to reside in London, when the double flageolet was becoming so very fashionable among ladies, that he had as much teaching as he could attend to.

Having composed several popular songs, &c., he was invited, in 1809, to write for Vauxhall Gardens. In 1814 he wrote a farce for his friend Lovegrove's benefit, called "Fair Cheating," which was performed three times at Drury Lane Theatre. The plot, dialogue, incidents, as well as the music, were from his pen. While this farce was in rehearsal, he formed an intimacy with Arnold, the then manager, and T. Dibdin, the prompter, who requested him to compose the music of that never-to-be-forgotten broad extravaganza, called "Harlequin Hoax," which was performed with unprecedented success at the English Opera House. In 1816 he composed the music of "Oberon's Oath," a grand spectacle by Thompson, author of the "Stranger," which was performed at Drury Lane. The following year he wrote a musical farce, called "High Notions, or a Trip to Exmouth," which was performed with the greatest success at Drury Lane for two and twenty nights. In 1818 he brought out a musical sketch at Covent Garden Theatre, called "Helpless Animals;" and in 1821, a very successful piece at the Lyceum, called "Two Wives, or a Hint to Husbands," which was performed for twenty-five successive nights. To write a dramatic piece is in itself no easy task; but to accomplish this, also to write the poetry for songs, compose the music, arranging the same for a full orchestra, and afterwards for the piano-forte, falls to the lot of but few individuals. Besides these dramatic compositions, Parry has, in conjunction with others, furnished parts of operas, &c. He adapted the whole of the music in the opera of "Ivanhoe," as performed at Covent Garden Theatre, and he wrote songs, duets, &c., for Messrs. Braham, Sinclair, Phillips, Incledon, Pyne, Munden, Harley, C. Taylor, Knight, T. Cooke, Mrs. Dickons, Mrs. Mountain, Mrs. Bland, Miss Stephens, Miss Povey, Miss Cubitt, and a number of very successful ballads for Collyer.

On the emancipation of Holland from the yoke of France, a grand *fête* was given at the City of London Tavern to the Prince of Orange. Parry was requested by the stewards of the day to

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write an appropriate song, which he did, with an understanding that C. Taylor was to have sung it. But Braham, having been invited to the dinner, was requested to sing the song, which he did in the most masterly manner, although he neither saw a note nor a word of it till he entered the room. Braham also sang "Arthur the Brave," written by Parry in compliment to the glorious victories of the Duke of Wellington, who condescended to send the author a very gratifying letter of thanks. Parry also wrote an appropriate song called "England and her brave Allies," which was sung at the grand festival given to the Emperor of Russia, King of Prussia, &c., &c., at Guildhall, in 1814. In 1809 Parry adapted English words to a selection of Welsh melodies, for which the Cambrian Society presented him with a silver medal. He published two volumes of ancient British airs, with beautiful poetry, written chiefly on historical subjects, by Mrs. Hemans, of St. Asaph. He also conducted the "*Eisteddfod*," or congress of bards, at Wrexham, in 1820, and at Brecon in 1822; on each occasion he was presented with a handsome piece of plate. The meetings of the Welsh bards and minstrels, held in London, were entirely under his direction, as registrar of music to the Royal Cambrian Institution. At a *Gorsedd*, or meeting of Welsh bards, in 1821, a bardic degree was conferred on Mr. Parry, who was denominated *Bardd Alaw*, or professor of music, and master of song. He wrote an historical essay on the harp, from the earliest period, which was published in the Transactions of the Royal Cambrian Institution. Having said so much in detail of Parry's general talent, something might be expected relative to his abilities as a composer; on that head we will quote his own words, written in a series of letters to a friend.

"When I went to London I found that I had almost every thing to learn; I accordingly applied myself seriously to study, with a view of turning my work out of hand without many glaring faults. I confined myself to vocal compositions, chiefly ballads, and easy pieces for the harp and piano-forte, also duets for flutes and other wind instruments; and never attempt *now* to soar above my sphere, well knowing that there are many musicians in the higher walk of the science much more able to produce erudite compositions than myself. I understand the genus of every instrument used in an orchestra; hence the rare instances of the necessity of a second rehearsal of any of my compositions. I score with uncommon facility and, I trust, tolerably correct; I know the power of the various instruments, and I endeavor to ascertain the ability of the different performers, and write accordingly. I do my utmost to walk peaceably through life, in friendship with all my brethren, interfering with no one, and, I trust, bearing the ill will of no man."

Parry has published upwards of three hundred compositions and arrangements, and several dramatic pieces. The following are among his more favorite publications. Arranged and adapted: "Two Volumes of Welsh Melodies, with English words;" "Two Volumes of Scottish Melodies;" "Two Volumes of Catches and Glees;" "Two Volumes of Minstrel Songs for the Flute;" "One ditto, called the Corydon;" "One ditto ditto, the Sapphonian, for the Violin;" "The Opera of Ivanhoe for the Voice and P. F." Original compositions: "High Notions," a farce in two acts; "Two Wives," a farce in one act. "Helpless Animals," a farce in one act; "Fair Cheating," a farce in two acts, written and composed by Parry; "Harlequin Hoax," two acts. A number of ducts and glees; also the following songs: "The Peasant Boy;" "The Minstrel Boy;" "*Ap Shenkin*;" "Love's a Tyrant;" "Sweet Home;" "Little Mary of the Dee;" "The voice of her I love;" "Beauty in Tears;" "Orange Boven;" "Arthur the Brave;" "England and her brave Allies;" "Farewell, my charming maid;" "Take a bumper and try;" "Adieu to the Cottage;" "The Sailor's Home;" "National Blunders;" "Fly, fly away;" "I never will deceive thee;" "O, bring me a bowl;" "Poor Dicky;" "Mister Goose;" "Still I'll think of thee;" "The Banner of Battle;" "The maid I love so well;" "Taste pleasure while you may;" "As down the vale of life I glide;" "The Grotto;" "The last word;" "Take a hint;" "Woman's smile;" "Donald is now no more;" "I dinna care to tell;" "Smile again, my bonnie lassie;" and a vast number of others. Several pieces for the harp, twelve familiar rondos for the piano-forte, also popular airs with variations for the piano-forte, and a number of detached pieces. A long list of music for the double and single flageolet, flute, violin, &c., &c.; also books of instruction for several instruments, and many volumes of military music, particularly "Two Sets of Welsh Airs," and the Æolian harmonies, consisting of selections from the works of eminent authors, arranged for wind instruments.

PARSONS, ROBERT, was organist of Westminster Abbey. He was a gentleman of the Chapel Royal in the reign of Queen Elizabeth, and was drowned at Newark upon Trent, in 1569. Many of his compositions are extant in manuscript, and some of them have been spoken of in terms of high commendation.

PARSONS, SIR WILLIAM, doctor of music, was, from a very early period of his life, instructed in the science of music. He attained the first rudiments of his professional knowledge in Westminster Abbey, under the tuition of Dr. Cooke. Arduous in the pursuit of his scientific researches, he, in the year 1768, travelled to Italy to complete his musical education. We have not learned the exact time of his return to England, but find that, on the death of Stanley, an event which happened in the year 1786, Parsons was appointed master and conductor of his majesty's band of musicians. In the year 1790 he received from the University of Oxford the degree of doctor of music. He next went to Dublin, during the administration of Earl Camden, in the year 1795, when that nobleman conferred upon him the honor of knighthood. In the year 1796 he was appointed by the queen to instruct the princesses in music. In the same year his name was inserted in the commission of the peace for the county of Middlesex; in consequence of which he sat for several years at the public office, Bow Street.

PARTE. (I.) A part in vocal or instrumental music.

PARTE CANTANTE. (I.) The singing or vocal part.

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PARTIE. (F.) A part. *Partie du violon*, a violin part.

PARTHENIA. (Gr.) Songs by a chorus of virgins at festivals.

PARTITURA. (I.) The entire draught of a composition in *parts*. *Partition*, *partitur*, *partizione*, are all of the same meaning as *partitura*.

PARTIMENTI. (I.) Exercises on thorough bass; figured basses for the practice of harmony.

PARTS. The names of the melodies of any harmonic composition, the performance of which, in union, forms its harmony. Four is the fewest number of *parts* with which the chords necessary to elaborate harmony can be completely filled. At the first introduction of counterpoint, there were only two *parts*, one of which was called tenor, and the other descant. At length a third was added, called triplum, and afterwards a fourth, called quadruplum. There are instrumental *parts*, as *organ part*, *violin part*, *violoncello part*, &c.; and the paper, or book, on which is separately written the particular melody appropriated to any single performer, or set of performers of the same melody, is called a *part*. In concert, every performer, except the composer, or conductor, who generally uses the *score*, sings or plays from his single *part*.

PARYPATE HYPATON. (Gr.) *Next the principal*. The appellation applied by the ancients to the second note of their lowest tetrachord, because it followed the first, or *principal*. This note corresponded with our C on the second space in the bass.

PARTENIO, GIOVANNI DOMENICO, was master of the Conservatory of the Mendicanti at Venice, and born at the commencement of the seventeenth century. The music of his following operas was much esteemed: "*Genserico*," 1669; "*La Costanza Trionfante*," 1673; "*Dionisio*," 1681; and "*Flavio Cuniberto*," 1682.

PAS. (F.) A dance; as, *pas seul*, *pas de deux*, a dance by one or by two performers; *pas redoublé*, a quick step.

PASCALE, FRANCESCO, a nobleman and amateur musician, born at Casentini, in Italy, lived in the seventeenth century. He published "*Madrigali à 5 voci*," Venice, 1615. Mersenne, in his "*Harmon.*," lib. 8, p. 179, says of one Pascalius, "*Insignis mathematicus veræ praxeos theoriam, et infinitos propemodum dissonantiis utendi modos pollicetur.*" Judging from the dates, he probably meant the subject of this article.

PASI, ANTONIO, a celebrated sopranist, born at Bologna about the year 1710, was a pupil of Pistocchi. He was an excellent singer of an adagio, according to the testimony of Quanz, who heard him at Parma in 1726.

PASINO, DON STEFFANO, an Italian composer, resided, in 1680, at Conato, and published many works, amongst which we can name the following: "*Messe à 2, 3, e 4 voci*;" "*Motetti Concertati à 2, 3, e 4 voci, con V. se piace, e Salmi à 5 voci*;" and "12 *Sonate à 2, 3, e 4 Stromenti, de quali una e composta in Canone, et un altra ad imitatione di versi che soglione fare diversi animali brutti*," Op. 8, Venice, 1679.

PASQUALI, NICOLO, an Italian violinist and composer, was first known, about the year 1743, in London, where he then resided. He afterwards settled at Edinburgh, and continued there, as a teacher, to the period of his death, which took place in 1757. He published "Art of Thorough Bass made easy, containing Practical Rules for finding and applying its various Chords with facility, with a Variety of Examples, showing the manner of accompanying, with elegance, Concertos, Solos, Songs, Recitative, &c.," London; "Art of fingering the Harpsichord, illustrated with numerous Examples, expressly calculated for those who wish to obtain a complete Knowledge of that necessary Art," London; "Twelve Overtures for a Full Band;" "Quartettos for two Violins, &c.," sets 1 and 2; and "Songs."

PASQUALINI, MARC ANTONIO, a celebrated soprano singer at Rome, was engaged, in 1630, in the Papal Chapel, but quitted it again about the year 1643; after which time, till towards 1670, he was reckoned, as Doni and Quadrio affirm, one of the first and most favorite opera singers. To these merits he united also a talent for composition; proofs of which are to be found in several collections of vocal music made in his time. Dr. Burney possessed one of these collections made by Salvator Rosa, in which a song of Pasqualini occurs.

PASQUALINO. See BINI.

PASQUINI, or PASQUINO, ERCOLE, a celebrated organist of St. Peter's, at Rome, was born at Ferrara. He flourished about the year 1620.

PASQUINI, BERNARDO, son of the preceding, was chapel-master and organist to the Church of St. John of the Lateran, at Rome, where he was born in 1640. He flourished at Rome about the same time with Corelli, and was esteemed the most celebrated amongst the dramatic composers of his time; which may be easily concluded from the Theatre de Capranica being opened in 1679 with his compositions, as also from his having been employed in composing the drama which Rome caused to be acted in 1686, in compliment to Queen Christina of Sweden. Besides these proofs of his celebrity, some of the greatest masters are counted among his pupils; for instance, Gasparini in 1672, and, subsequently, Durante. Mattheson extols the excellent condition of the opera at Rome in 1690, particularly in respect to the orchestra, where Pasquini presided at the harpsichord, Corelli played the violin, and Gaetani the lute. Of his works Hawkins and Burney only notice the two following: "*Dov' è Amore a Pieta*," an opera, performed at Rome at the inauguration of the Theatre de Capranica, and "An Allegorical Drama, in honor of Queen Christina of Sweden," 1686.

PASSACAGLIO. (I.) A kind of chacone, but somewhat graver, and more delicate. See PASSACAILLE.

PASSACAILLE. (F.) A kind of chacone, of a tender and slow motion. It is generally written in three crotchets, and begins with the third. There are, however, *passacailles* in common time, beginning with the full bar, though they are very rare. See CHACONE.

PASSAGE. Any phrase, or short portion of an air, or other composition. Every member of a strain, or movement, is a *passage*.

PASSAGGIO. (I.) A succession of sounds

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forming a member, or phrase, in a composition. See PASSAGE.

PASSAMEZZO. (I.) A slow dance, little differing from the action of walking. A movement of the body partaking of the air of walking, and the grace of gliding motions. This was an exhilarating tune. Sir John Falstaff had this music in his mind, when he sent for Sneak, the musician, to entertain his company after dinner.

PASSARINI, FRANCESCO, a native of Bologna, was a chapel-master in that city. He published the following works: "*Salmi Concertati à 3, 4, 5, e 6 voci, parte con violini, et parte senza; con Litanie della B. V. à cinque voci con due Violini,*" Op. 1, 1671; and "*Compieta concertata à 5 voci, con Violini Obligati,*" 1672. Some *Kyrie* of his composition are also to be found.

PASSEPIED. (F.) A movement written in three crotchets, or three quavers, in a bar; much resembling a minuet, but of a somewhat more lively character.

PASSETTO, GIORDANO, chapel-master at the Padua cathedral in the sixteenth century, published "*Madrigali,*" Venice.

PASSING CHORDS. Chords in any piece, whose harmonies are too transient for their construction to be cognizable. See TRANSIENT.

PASSING NOTES, in harmony. Those notes in a composition which do not represent the sounds of the chord, or harmony, but which are only introduced for the purpose of ornamenting and enriching the general effect. If these happen on the weak part of a measure, they are termed *discords of regular transition;* if on the strong parts, *discords of irregular transition.* The latter are properly *appoggiaturas*, which in the performance are dwelt upon; the former, *after notes*, which are passed over slightly.

PASSING NOTES, in melody, are notes introduced between two others, for the purpose of softening a distance, or melodizing a passage, and which notes are not calculated in the harmony.

PASSING SHAKE. A short trill, made *en passant*, in flowing passages of quavers, or semiquavers, without breaking the time, or interrupting the natural course of the melody.

PASSIONATO, or CON PASSIONE. (I.) Impassioned, with pathos.

PASSIONE. (I.) The passion, or seven last words of our Savior, set to music.

PASSION MUSIC. The music composed in Italy, and other Roman Catholic countries, expressly for Passion week.

PASSIONES. (L.) Compositions intended for Passion week.

PASTA, GIOVANNI, poet, composer, and ultimately master of the band in an Italian regiment, was born at Milan in 1604. He was also for some years organist of the Church of St. Alessandro, at Bergamo, then became a canon of St. Maria Falcorina, and then again joined the army in his former capacity. He died in 1666. Among his works is "*Due Sorelle, Musica et Poesia concertate in Arie Musicali, Parte* 1 *e* 2," Venice.

PASTA, GIUDITTA. This distinguished singer was born at Milan in 1799, and made her first appearance on any stage at the King's Theatre, in 1817. She was then only in her eighteenth year; and though she could not, at so early an age, and without any musical experience, compete with the two admirable female singers, Fodor and Camporese, who performed in the same season, yet she showed, most distinctly, the possession of a talent that wanted only a little time and culture, and a fair opportunity for displaying itself. She left England at the close of the season, and retired to Italy, where she devoted the whole of her time to study and to the hearing of the best performers, but without the interference of any master.

In 1822 she returned to the stage, and chose Paris as the place of her second *début*, where she immediately produced a great sensation, and rose in popularity, not only with the French, but with all the foreign visitors at that capital. Here, it is said, a noble marquis, connected with the management of the King's Theatre, heard her, and took immediate steps for carrying her to London; in consequence of which she reappeared in London on Saturday, the 24th of March, 1824, in the character of Desdemona, in Rossini's "*Otello.*"

Madame Pasta's voice was a *mezzo soprano*; its compass was extensive, and, though not strong, had quite power enough, except in concerted pieces, in which she could not contend successfully against the combined sounds of the other singers, and the thunder of orchestra. Her tones were rich and sweet, except when she forced them; and though devoid of that clearness and vibration which the real soprano — Madame Ronzi, for instance — possessed, yet they were well suited to her style of singing, and to the characters which she undertook. Her intonation was unimpeachable. Her style was pure, and totally divested of all spurious finery. As an actress, Madame Pasta was not less worthy of distinction; her expression and gesture were in excellent keeping with her singing; all three were the offspring of deep feeling and correct judgment. In figure she was rather below the middle size, but exceedingly well proportioned. Her first appearance in England was in male attire, and her form was then greatly admired. The principal operas in which Madame Pasta appeared in Italy and France were "*Otello,*" "*Medea,*" "*Camilla,*" "*Nina,*" "*Romeo e Giuletta,*" "*Tancredi,*" and "*La Rosa Bianca, e Rosa Rossa.*" Afterwards her Norma was very celebrated. In 1853 Madame Pasta was living in elegant retirement at her villa on the Lake of Como.

PASTERWITZ, PATER GEORG VON, professor of philosophy, and director of the music in the Abbey of the Benedictines at Kremsmunster, in Upper Austria, was born in 1730. After visiting Italy, he brought out, in Germany, two oratorios, entitled "*Giuseppe riconnosciuto,*" the words by Metastasio, and "*Samson,*" which were performed in the years 1776 and 1777, with prodigious success. He also published "8 *Fughe secondo l'Ordine dei Toni Ecclesiastici per l'Organo o Clavicembalo,*" Vienna, 1792; "8 *Fughe secondo l'A, B, C di Musica per l'Organo o Clav.,*" Op. 2, Vienna, 1792; "8 *Fughe per l'Organo,*" &c., Op. 3, Vienna, 1792; and a canon, "*Te quisquis amat, à 4 voci.*" In speaking of his fugues, Gerber

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says, "This erudite musical professor has afforded a convincing proof that the true science of counterpoint and fugue was not lost in Germany at the close of the eighteenth century; for in his works are found fugues on single and double themes, all treated, arranged, and analyzed in a masterly, and, at the same time, fluent manner."

PASTICCIO. (I.) An opera, the music of which is not the uniform production of one master, but selected from a variety of composers. This species of dramatic music, in which the words are written to the melodies, instead of the melodies being composed to the words, has long been adopted, both in Italy and England; but rarely with that consistency and force of effect derived from the original efforts of one composer of genius and feeling.

PASTORAL. A musical drama, the personages and scenery of which are chiefly rural. This species of the drama, which formed one of the earliest attempts in musical representation, and the proper characteristics of which are sweetness and simplicity, has in all ages been heard with delight, and has given exercise to the finest poetical and musical talents of the civilized nations of Europe. A *pastoral* is also any lyrical production, the subject of which is taken from rural life; and the Italians give the same name to an instrumental composition written in the pastoral style.

PATETICO. (I.) Pathetic.

PASTORAL MUSIC. Music the style of which is rustic or rural.

PASTORALE. (I.) An epithet applied to soft rural movements, generally written in twelve quavers, and moving by alternate crotchets and quavers, like the *Siciliano*.

PATHETIQUE. (F.) Pathetic.

PATON, MISS. See Wood, Mrs.

PATRASSI, MICHEL, a distinguished alto singer, was, in 1782, manager of an Italian company of actors at Brunswick.

PATRICIO, FRANCESCO, professor of philosophy and Bishop of Gaeta, was born at Clissa, in Dalmatia, in 1529. He published a work entitled "*Della Poetica*," Ferrara, 1586, part of which treats of the music of ancient Greece. He died in 1597.

PATRICK, NATHAN. An English church composer, at the commencement of the last century. Dr. Boyce, in his "Cathedral Music," quotes some of his compositions.

PATZELT, JOHANN. A German violinist and composer, both for his instrument and the piano-forte. He was a Bohemian by birth, was first in the imperial artillery, but bought his discharge, and travelled to seek his fortune by his instrument in 1788. He is said to have played in a most masterly manner. Traeg quotes in his "Catalogue," Vienna, 1799, the following manuscript compositions by Patzelt: "*Concerto à Vc. princip. c. 8 Strom.*," and "2 *Sonate à Vc. e B.*"

PAUKE, pl. PAUKEN. (G.) The kettle drum.

PAUL, P. DUTREIH, born at Lyons, was the son of Jean Baptiste Dutreih, a physician in that town. He received a good education, but afterwards could not resist his inclination for a theatrical life. After performing as an amateur in his native town, he went to Rouen, and, under the name of Paul, was engaged, during two years, in the Opera Comique there; he was then invited to Paris, where, in 1804, he made his *début* at the Théâtre Feydeau, in the part of Azor. He since became one of the most favorite actors and singers of that theatre.

PAULATI, ANDREA, an eminent composer, produced at Venice, in 1713, the opera "*I Veri Amici*," which was again revived there in 1723.

PAULI, P. ARCHANGELO, a Carmelite, born at Florence, published at Rome, in 1699, "*Directorium Chor.*," &c.

PAULI, G. ALBERT, wrote a Latin treatise in favor of vocal and instrumental church music, which was printed in 1719. He died in 1745.

PAULI, JOHANN ADAM FRIEDRICH, precentor at Graitz, in Voigtland, left, at his decease, two annual courses of church music of his own composition, comprising several coronation anthems, dirges, and psalms, for a full orchestra. He also left several more volumes of annual services by Hasse, Graun, Telemann, Homilius, Geo. Benda, Wolf, Doles, Reichardt, Tag, Krebs, &c.

PAULIN, a French composer about the year 1700, published a collection of his own motets.

PAULO, GIOVANNI BATTISTA, an eminent Italian contrapuntist, flourished at Naples about the year 1760.

PAULSEN, CARL FRIEDRICH FERDINAND, organist of St. Mary's Church at Flensburg, was born in 1763. He entered the above situation in the year 1781, and seems to have subsequently applied himself to the composition and publication of vocal melodies. The following are the titles of some of his printed works: "*Klavier und Singstücke*," Flensburg, 1794; "*Lieder mit Melodien, 1te Samml.*," Flensburg and Hamburg, 1797; and "*Derselben, 2te Samml.*," Flensburg and Hamburg, 1798.

PAUSA. (I.) A rest.

PAUSCH, EUGENIUS. Born in 1758. A Cistercian monk, and church composer at the convent of Walderbach. Of his works, he printed "6 *Kurze doch solenne Messen, 7 Motetten, und 1 Requiem, mit 4 gewöhnlichen Singstimmen, 2 V., 2 Waldhorn, Orgel, und B.*," Augsburg, 1790; "*Te Deum solenne à 4 voc. ordinar., 2 V., 2 Hobois obl., 2 Cornibus non obl., 2 Clar., et Timp. obl., Organo et Violone*," 1791.

PAUSE. This character is now generally called a *hold*, and shows that the note, measure, or rest under which it is placed, may be prolonged at the pleasure of the performer. The character used for the pause is a curve line with a dot, thus: —

The more ancient *pause* is, like the *hold*, a

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mark, or character, consisting of a curve drawn over a dot, and signifying that the *note*, or the *rest*, over which it is placed, is to be prolonged beyond the regular time. The exact length of the *pause* is not dictated by any stated rule, but left to the judgment, taste, and feeling of the performer, who sometimes is licensed by the words *ad libitum* to introduce whatever extempore embellishments his imagination may suggest.

PAUSE GÉNÉRALE. (F.) A pause for all the instruments, singers, &c.

PAUWELS, J., composer for the theatre at Brussels, was born there in 1771. His father was a musician, and the son evinced an early talent for music, in which he made rapid progress, being considered, when a boy, an excellent violinist. At the age of eighteen he went to Paris, where he soon procured an engagement in the orchestra of the Théâtre Feydeau. After a residence of three years in Paris, he returned to his native city, when his playing, which had been highly improved under the best masters in France, excited the admiration of his countrymen. He was appointed first violin in the orchestra of the Brussels theatre, and subsequently conductor. From that time he devoted many of his leisure hours to composition, and brought out much music for his instrument, as well as for the horn, the flute, and the piano-forte; also several songs, sung at the Brussels Concert, of which he was the founder, and three operas for the Brussels theatre, "*La Maisonnette dans le Bois*," "*L'Auteur malgré lui*," and "*Leontine et Fonrose*." The last opera, which is in four acts, is considered his *chef-d'œuvre*; the other two were likewise successful. Pauwels died in his thirty-third year.

PAVAN, or PAVANE. A grave, stately dance, which took its name from *pavo*, a peacock. It was danced by princes in their mantles, and by ladies in gowns with long trains, whose motion resembled that of a peacock's tail. It was followed by a lighter kind of air, called a *galliard*. The modern minuet is derived from the pavan. Sir John Hawkins says, "The method of dancing it was anciently by gentlemen dressed with a cap and sword, by those of the long robe in their gowns, by princes in their mantles, and by ladies in gowns with long trains, the motion whereof in the dance resembled that of a peacock's tail." This dance was invented by the Spaniards. Every *pavan* has its galliard, a lighter kind of air, made out of the former.

PAXTON, WILLIAM and STEPHEN. There were two brothers of this name, one of whom was celebrated as a violoncello performer, and died previously to the year 1718, and the other ranked high as a composer of glees. Probably the following works may be deemed of their united composition. Instrumental: "Six Duets for Vc.," Op. 1; "Eight Duets for V. and Vc.," Op. 2; "Solos for V.," Op. 3; "Four Solos for V., and two Solos for Vc.," Op. 4; "Twelve easy Lessons for Vc., in which are introduced several favorite airs," Op. 6; "Six easy Solos for the Vc.," Op. 8. Vocal: "Collection of two Songs, Glees, and two Catches," Op. 7; "Glees," Op. 5. Amongst the most favorite part songs by the Paxtons, we may name "Go, Damon, go; Amarillis bids adieu," four voices; "Blest power," four voices; "How sweet, how fresh," four voices; "Round the hapless André's urn;" "Where grass and flowers," four voices; and "Breathe soft, ye winds," four voices. The eighth and ninth masses in Samuel Webbe's collection are also by one of the Paxtons.

PEALS. The name given by ringers to the several settled successions of sounds produced by bells; melodies composed for bells.

PEARSON, or PIERSON, MARTIN, was master of the choristers at St. Paul's. He took his degree of bachelor of music in the year 1613, and about sixteen years afterwards published a work with the following singular title: "Mottects, or grave Chamber Musique, containing Songs of Five Parts, of several Sorts, some ful, and some Verse and Chorus, but all fit for the Voyces and Vials, with an Organ Part; which, for want of Organs, may be performed on Virgenals, Base Lute, Bandora, or Irish Harpe. Also a Mourning Song of Sixe Parts, for the Death of the late Right Honourable Sir F. Grevil, Knight." He died about the latter end of the year 1650.

PECCI, TOMASO, of a noble family at Sienna, published there, about the year 1600, several operas of madrigals, which were much admired, and of which he had written both the words and music.

PECCI, DESIDERIO, a composer in Italy about the beginning of the seventeenth century, called *Il Ghiribizzoso*, (the deep one,) published of his works "*Le Musiche sopra l'Adone*," Venice, 1619.

PED., or PEDAL. The wooden rest for the foot under a piano-forte, by the use of which the dampers are raised from the strings, thus allowing them their full vibration.

PEDALS. The judicious and tasteful employment of the pedals is productive of the best effects. Care should be taken not to use them too frequently, or prolong their influence when the harmony of a phrase or passage happens to change.

In all well-written piano-forte music, the *swell pedal*, or that which raises the dampers from the strings, allowing their vibration to continue, is indicated by the abbreviation *ped.*, or the sign ✻ and its relinquishment by the mark or asterisk *. When the *soft pedal* is used, which is placed under the left foot in grand piano-fortes, upright ditto of all kinds, and grand squares, it shifts the action so as to strike only one string; the *clavier*, or key-board, also is moved a little to the right. The sudden use of this pedal should be avoided, and indeed it ought never to be touched except when it is expressly set down in the works of the most judicious and tasteful masters. The combined action of the two pedals is sometimes productive of the most pleasing effects; but the young student is advised to trust more to his fingers than his feet, more to the delicacy, force, and variety of his manual touch than to the jumbling influence of the pedals, which they will most assuredly possess if not treated with the greatest skill. Many pianists of the first order never resort to them at all for their effects; but this is going to extremes, for a judicious use of them will impart a grace

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and smoothness, particularly in *cantabile* passages, which cannot be obtained otherwise.

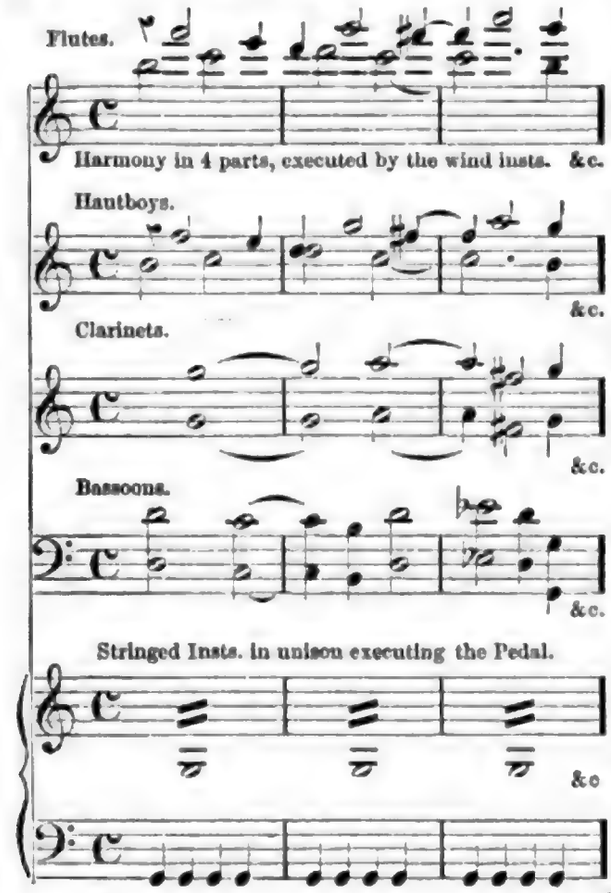
PEDAL NOTE. A holding note, during which the harmony formed by the other *parts* of the composition is allowed to proceed independently.

A *pedal* passage can only take place on a *tonic* or *dominant*. It generally occurs in the principal key of the piece, though a pedal passage may also be introduced in any relative key. The part which is immediately above the pedal note must be considered as the real bass, and the harmony must be treated regularly with regard to that part, as the pedal note must be considered as merely accidental. The best pedal passages are those in which the bass note frequently becomes an essential note. All regular progression of chords, sequences, &c., belonging to the same scale, may occur upon a pedal note; and even transient modulations, notes of embellishment, &c., may be introduced, as sequences of 7 6 on a dominant pedal. The chords formed by placing the dominant seventh, diminished seventh, or seventh of a leading note on the tonic, or the dominant treated as a temporary key note, are, by some authors, called pedal harmonies, from their frequent occurrence in such passages.

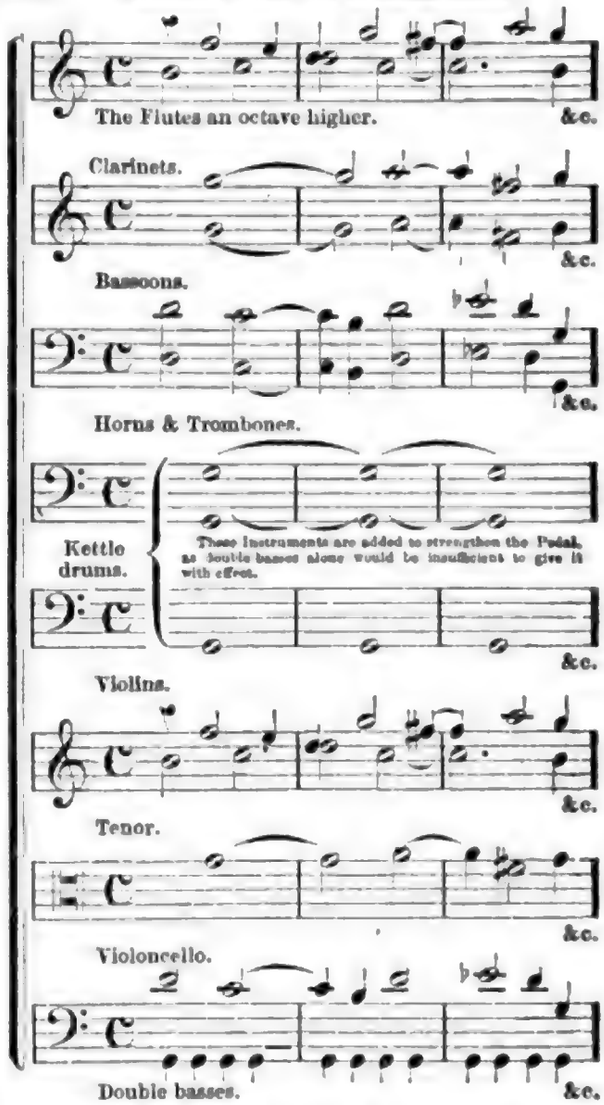
In instrumental music the harmony upon a pedal note may be executed by the two masses in two different manners. First, the stringed instruments may play the pedal note in unison, and the wind instruments execute the harmony above it. Secondly, the pedal note may be given to the grave instruments of both masses in unison, and the harmony to the acute instruments in both masses in the octave.

EXAMPLES.

No. 1. PEDAL ON THE DOMINANT.



No. 2. DOMINANT PEDAL FOR 20 INSTRUMENTS.



PEDALE, or PED. (I.) An epithet applied to a fixed or stationary bass, during which the superior *parts* evolve through various harmonies, independent of the pedal note.

PEDALI. (I.) The pedals in piano or organ music.

PEDAL KEYS. That set of keys belonging to an organ which are played on by the feet.

PEDRILLO flourished at Naples about 1700, as one of the first Italian violinists.

PEGADO, BENTO NUNES, a Portuguese chapel-master at Evora, was one of the celebrated pupils of Antonio Pinheiro, and flourished about the year 1600. The following of his works are still preserved in the Royal Library at Lisbon: "*Parce Domine, à 7 Vozes, Motete para a Quaresma;*" "*Hei mihi Domine, à 6 Vozes, Responsorio de Defuntos;*" "*Hi sunt qui cum mulieribus, Motete dos Santos Innocentes;*" and "*Ad te suspiramus, Motete à N. Senhora.*"

PEGRINS, BENETON DE MORANGE DE, a French writer about the middle of the eighteenth century, inserted in the "*Mercure de France*" (1740) an article entitled "*Dissertation de l'Origine et de l'Utilité des Chansons, particulièrement des Vaudevilles.*"

PEKEL, BARTH., vice chapel-master to the Chapel Royal of the King of Poland in 1643, inserted in the "*Cribrum Musicum,*" of Marco Scac-

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chi, a *chef-d'œuvre* of his composition, in which three canons can be sung at the same time.

PELI, FRANCESCO, an Italian singer about the year 1720, established a singing school at Modena, which afterwards became very celebrated. He brought out at Munich, in 1737, an opera entitled "*La Costanza in Trionfo.*"

PELLATIS, PADRE ANGELO, organist at Treviso, published at Venice, in 1667, "*Compendio per impare le Regole del Canto Fermo.*"

PELLEGRINI, VINCENZO, canon at Pesaro, in the papal states, and ultimately chapel-master of the metropolitan church at Milan, published several of his works, amongst which are to be noticed "*Missarum, Lib.* 1," Venice, 1604; "*Concerti à* 1, 2, 3, 4, 5, *e* 6 *voci, con una Missa à* 6 *voci;*" and "*Motetti,*" Venice, 1619. In the "*Bergameno Parnassus Music. Ferdin.,*" Venice, 1615, some of his works also occur.

PELLEGRINI, VALERIO, a singer in the service of the King of Spain, flourished about the year 1700.

PELLEGRINI, FERDINAND, a musician at Naples, published several works, the first of which appeared at Paris in 1754, and contains several sonatas for the harpsichord, with a letter on the rondo. In 1768 he brought out his ninth opera at Paris. It consists of six concertos for the harpsichord.

PELLEGRINI, PIETRO, was, in 1770, chapel-master of the Jesuits' Church at Brescia. He was celebrated as a performer on the harpsichord. Amongst his works is an opera entitled "*Cirene.*"

PELLI flourished as chapel-master at Rome in the latter part of the last century, and published some musical works of taste. See Leveque's "*Tableau de Rome,*" 1792.

PELLIO, GIOVANNI. A composer of the sixteenth century. Of his works we can mention only "*Canzoni Spirituali à* 5 *voci, Lib.* 2," Venice, 1597, and "*Canzoni Spirituali à* 6 *voci,*" Venice, 1584. These may still be found in the library at Munich.

PENNA, LORENZO, of Bologna, a Carmelite monk, and a professor of music, was the author of a work entitled "*Albori Musicali,*" printed at Bologna in 1672. This he divided into three parts. The first treats of the elements of the *canto figurato;* the second of counterpoint; and the third of thorough bass, or the art of accompaniment. In this, which is one of the best Italian works on the subject, the scale of Guido, with the use of the syllables and clefs, and the nature of the mutations, are explained in a very concise, intelligible manner, as are also the characters employed in the *cantus mensurabilis.* Of his rules of counterpoint little can be said, further than that they are perfectly consistent with the laws of harmony.

The third part of the work is taken from the writings of Luzzaschi, Merula, Frescobaldi, and other celebrated Italian organists. A continuation of the "*Albori Musicali*" was published at Venice in the year 1678. In 1689 Penna published at Modena a "*Directorio del Canto Fermo.*"

PENNA, FRANCESCO, of Bologna, published a treatise on music at Antwerp in 1688. Dr. Burney quotes this work in his Travels, vol. i. p. 39; but, as he had not himself seen it, it may probably belong to the preceding article.

PENNA, L. A professor of music, and probably of the piano-forte, at Paris. Of his published works may be noticed, "*Trois Sonates pour le Clav. avec V.,*" Op. 2, Paris, 1791, and "*Romances pour Piano-forte,*" Paris, 1787.

PENTACHORD. (Gr.) This word, with the ancients, sometimes signified an instrument containing five strings, and sometimes an order, or system, of five sounds.

PENTATONON. (Gr.) The name of that interval in the ancient music which was the same with our superfluous sixth, consisting of four tones, a major semitone, and a minor; hence it receives the name of *pentatonon*, or five tones.

PEPUSCH, JOHN CHRISTOPHER, one of the greatest theoretical musicians of modern times, was born at Berlin about the year 1667. His father, a minister of a Protestant congregation in that city, discovering in his son an early propensity to music, employed at the same time two different masters to instruct him, the one in the theory, and the other in the practice.

At the age of fourteen he was sent to court, and by accompanying one of the ladies who sang before the queen, so recommended himself, that he was immediately appointed to teach the prince on the harpsichord, and on that day gave him a lesson.

Pepusch quitted Berlin, and on going to England about the year 1700, was retained as a performer at Drury Lane. It is probable that he assisted in adapting the operas for the stage that were performed there.

The abilities of Pepusch, as a practical composer, were not likely to become a source of wealth to him; his music was correct, but it wanted variety of modulation; besides which, Handel had got possession of the public ear, and the whole kingdom were forming their taste of harmony and melody by the standard of his compositions. Pepusch, who soon became sensible of this, wisely betook himself to another course, and became a teacher of music. In the year 1713, at the same time with Croft, Pepusch was admitted to the degree of doctor in music in the University of Oxford, and continued to prosecute his studies with great assiduity. About the year 1722, Signora Margarita de l'Epine having quitted the stage with a large sum of money, Dr. Pepusch married her. The fortune which Margarita had acquired was estimated at ten thousand pounds, and the possession thereof enabled the doctor to live in a style of elegance, to which, till his marriage, he had been a stranger. This change in his circumstances was no interruption to his studies; he loved music, and he pursued the knowledge of it with ardor. He, at the instance of Gay and Rich, undertook to compose, or rather correct, the music to the "Beggar's Opera." Every one is aware that the music to this drama consists solely of ballad tunes and country dances; it was nevertheless necessary to settle the airs for performance, and also to compose basses to such as needed them. This Pepusch did, prefixing to the opera an overture, which was printed in the first, and has been continued in every succeeding edition of the work. About the year 1740, Pepusch's wife died, and he, having before lost his son, an only child, had scarcely any source of delight left,

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other than the prosecution of his studies, and teaching a few favorite pupils, who attended him at his apartments. Here he drew up that account of the ancient genera, which was read before the Royal Society, and is published in the Philosophical Transactions for the months of October, November, and December, in the year 1746; and soon after the publication he was elected a fellow of the Royal Society. He died in the year 1752.

PER. (I.) For, or by.

PERA, GIROLAMO, of Venice, an excellent church composer, died in 1770. Joseph Schuster, chapel-master to the King of Sardinia, was a pupil of Girolamo Pera.

PERANDI, MARCO GIOSEFFO, chapel-master to the Elector of Saxony, was born at Rome. The celebrated Christoph Bernhard brought him, in 1640, from Rome to Dresden, where he honorably filled the above office, jointly with four more chapel-masters, namely, Heinr. Schütz, Albrici, Bontempi, and the above-named Bernhard, until about the year 1670. As a composer he was particularly distinguished for his energetic expression of the passions; for which reason Mattheson calls him the celebrated *affecken-zwinger* (passion subduer.)

PER BISCANTUM. (L.) An expression by which the old ecclesiastical musicians signified the composition and performance of music in two *parts*.

PERCACCIO, GIOVANNI, chapel-master and organist at Breno, published "12 *Sonate da Camera à tre*," Op. 1, 1698.

PERCY, JOHN, an eminent English ballad composer at the latter end of the last century. Amongst other songs he published "I know a bank," "Soft as yon silver ray," "Sweet smells the brier," "Song of a Spirit," and the very celebrated ballad of "Wapping Old Stairs."

PERCUSSIONAL. An epithet applied to instruments that are struck; as a drum, tabor, gong, or bell. *Percussion* is the actual striking of a note or chord, the touch on the pianoforte, &c.

PERDENDOSI, or PERDENDO, or PERD. An Italian participle, signifying that the passage over which it is written is to be performed in a time gradually decreasing to the last note, and with a tone insensibly sinking on the ear till entirely lost.

PERDIGAL, a celebrated musician in the reign of Louis XIV., composed many songs that were in fashion at the court of that monarch.

PEREGO, CAMILLO, a good poet and musician, was an ecclesiastic of exemplary character at Milan. During thirty-five years he was engaged in the office of church singing master; not only teaching the young scholars in the seminary, but also the Milan clergy, the Ambrosian *canto fermo*. A proof of his competence for this task was given, many years after his death, by the Cardinal Feder. Borromeo, who caused the compendium to be printed which Perego had used in his instructions. It is entitled "*Regola del Canto Fermo Ambrosiano*," Milan, 1622. The author himself published, during his lifetime, several musical works, amongst which is "*Madrigali à 4 voci*," Venice, 1555.

PEREIRA, DOMINGOS NUNES, a Portuguese monk and preacher, born at Lisbon, was also chapel-master to the cathedral there, and was highly celebrated for his musical acquirements. He died in 1729. Amongst numerous musical works left by him in manuscript, the following can be named: "*Responsorios da Semana santa à 8 Vozes*," "*Responsorios de Officio dos Defuntos à 8 Vozes*," "*Liçoens de Defuntos à 4 Voz.*," "*Confitebor à 8 Voz.*," "*Laudate, pueri, Dominum, à 8 Voz.*," "*Laudate Dominum, omnes gentes, à 4 Voz.*," and "*Vilhancicos e Motetes à 4, 6, e 8 Voz.*"

PEREIRA, MARCOS SOARES, royal chapel-master at Lisbon, died in 1655. Many of his works for the church are to be found in the Royal Musical Library at Lisbon.

PEREIRA, ANTONIO, a Portuguese regular ecclesiastic, born at Macao, in the bishopric of Guarder, in the year 1725, became rector of the Conventual School, and published, besides school books, much music for the church. His works were, however, all destroyed by fire in 1755.

PEREIRA, TOMASI, a Jesuit and Portuguese missionary, enjoyed great power at the court of the Emperor of China, between the years 1680 and 1692. He was appointed ambassador from Portugal, and in that quality concluded a peace with the Chinese, reserving a right of free exercise of the Christian religion throughout the whole Chinese empire. It is said that it was principally through his profound knowledge in music, that he became so great a favorite with the Chinese court.

PEREZ, DAVID, of Spanish extraction, was born at Naples in 1711. He owed his musical education to Antonio Gallo and Francesco Mancini. His progress in composition was rapid, and he discovered an uncommon genius. On leaving the Conservatory, he did not observe the usual custom of travelling throughout Italy, but repaired to Sicily, where he filled the functions of chapel-master in the Cathedral of Palermo. The Sicilians are not less sensible to melody than the Italians; perhaps they are more so. It is certain that their ear, their tact, and their musical taste are as much practised as those of the Neapolitans; for all the operas composed at Naples are performed in their theatres. Perez composed his first operas for the theatre at Palermo from 1741 to 1748. They were greatly esteemed by the Sicilians, who admired his learning no less than the spirit and fascination of his style. While in Sicily, this composer obtained great reputation. He returned to Naples, and soon after his arrival gave his opera of "*La Clemenza di Tito*," at the theatre of San Carlos. This work had as much success at Naples as his preceding compositions experienced in Sicily. The fellow-citizens of Perez acknowledged in his style that of the great masters of their school. His reputation increased; and he was invited to Rome by the manager of the great theatre, where he immediately became very celebrated.

His first work was the opera of "*Semiramide*;" that of "*Farnace*" soon followed, and the Romans confirmed by their plaudits the approbation of his countrymen. From Rome he proceeded to the other Italian cities, and successively composed "*Didone abbandonata*," "*Zenobia*," and "*Alessandro nell' Indie*," which sustained a comparison

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with the operas of the best masters of the most celebrated schools of Italy. Whilst most of the Italian cities disputed the possession of Perez, Joseph, King of Portugal, invited him, in 1752, to Lisbon, as his chapel-master; and the suffrages of the Portuguese were added to those of the Italians, when they heard "*Demofoonte*," the opera in which the author first discovered to them his talent and his style.

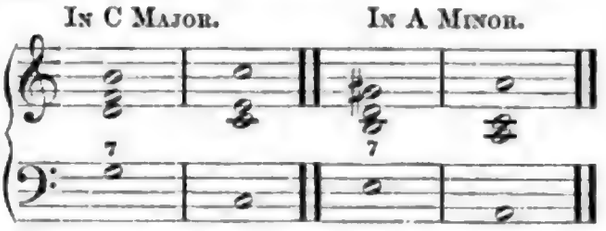
Gizziello was the principal soprano, and Raaf, the tenor, two very celebrated singers. In 1755, on the occasion of the queen's birthday, Perez composed a march in the manege, to the grand pas of a beautiful horse. On this occasion the King of Portugal assembled the following great singers: Elisi, Manzoli, Caffarelli, Gizziello, Veroli, Babbi, Luciani, Raaf, Raina, and Guadagni. The compositions of Perez had therefore every advantage execution could bestow. His operas "*Demetrio*" and "*Solimano*" enjoyed the highest repute in Portugal. Perez was stimulated to exertion in their composition by their alternate performance with the "*Vologeso*" and "*Enea nel Lazio*" of Jomelli. The former were esteemed for the learned construction of the instrumental parts, the latter for their graceful and expressive melody.

The compositions of Perez bear the stamp of genius, strength, and science; but perhaps they were deficient in grace. Dr. Burney is, however, of a different opinion. He says, "It appears, on examining his scores, that this master had not, like Jomelli, much exercised his pen in the composition of fugues or learned counterpoint for the church. There is, however, an original grace and elegance in all his productions."

Perez died in the service of King Joseph, aged sixty-seven, after living twenty-seven years in Portugal, much admired, beloved, and respected. A dirge of his own composition was performed by the best musicians in Lisbon. Like Handel, he was blind during the latter years of his life; and when laboring under this calamity, and confined to his bed, frequently dictated, without an instrument, compositions in parts. He sang with great taste, particularly cantabile and pathetic airs. The following is a more regular list of his principal works for the theatres, besides which he left much church music of almost unrivalled beauty, some delightful specimens of which may be found in Novello's collection of motets. Operas: "*Clemenza di Tito*," Naples, 1749; "*Semiramide*," Rome, 1750; "*Farnace*," Rome, 1750; "*Merope*," 1750; "*La Didone abbandonata*," 1751; "*Zenobia*," 1751; "*Demetrio*," 1751; "*Alessandro nell' Indie*," 1751; "*Demofoonte*," Lisbon, 1758; "*Alessandro nell' Indie*," recomposed, Lisbon, 1755; "*Solimano*," Lisbon, 1755; "*Ipermnestra*," Lisbon, 1755; and "*Ezio*."

PERFECT. A word variously understood by musicians. When conjoined with the term *chord*, it implies a concord which comprehends all the consonances. When applied to *cadence*, it signifies that close in which the dominant, or fifth, falls to the final or key-note. A *perfect consonance* is a just and determined interval, as the octave, fifth, or fourth; and with the old masters, *perfect time*, or measure, was that which consisted of a ternary number, and which was perfect, in contradistinction to the imperfect, or binary measure.

PERFECT CADENCE. This consists of the dominant harmony, followed by that of the tonic; thus: —



The first or leading harmony is always major.

PERFECT CONCORDS, or CONSONANCES. Certain intervals are so called; they are the unison, octave, fifth, and fourth. Such intervals, if altered by a ♯, ♭, or ♮, lose their consonant character.

PERFECT INSTRUMENTS. It may be said with much reason that the only perfect instruments now in use are the violin, the violoncello, the double bass, the tenor, and one or two others. On these, any tone of which their compass is capable can be produced in every possible variety of execution.

The piano-forte, delightful as are its powers, cannot produce a gliding sound from one note to the other; neither can it prolong a note for any length of time without losing at its termination the vigor with which it produced the tone at its commencement. In addition to these disadvantages it labors under another, which is common to all *wind* instruments. It can produce full tones, diatonic semitones, and chromatic semitones, but it cannot yield an enharmonic tone. On the piano-forte, on the harp, and on all wind instruments, (with the exception of the organ in the Temple Church, London,) G flat is F sharp; A flat is G sharp; E sharp is F natural; B sharp is C natural; E flat is D sharp; and so on. The difference is so nicely arranged as scarcely to strike the finest ear; but it is undoubtedly an obstacle in the way of perfection which will most probably be overcome by and by. The organ in the Temple Church, in London, which we have made an exception to the above complaint, is a curious specimen. The black notes are split, in order to provide for the production of enharmonic tones, and the effect on a nice ear is very agreeable.

As the majority of organs are not made on the last-named principle, they must be classed among the imperfect instruments. At the same time, it is believed that general opinion unites in ascribing to the organ the first place among instruments. It is capable of prolonging sounds, of producing multiplied chords, of modulating and swelling its tones at the option of the performer, of suppressing or expanding its volume, and, in a word, of doing every thing which any other instrument can perform, except of gliding from one note to another. (See Enharmonic Organ.)

PERFORMER. A practical vocal or instrumental musician.

PERGOLESE, or PERGOLESI, GIOVANNI BATTISTA, was born at Jesi, in 1710. His friends, discovering, very early in his infancy, that he had a disposition for music, placed him in the Conservatorio at Naples, called *Dei Poveri in Giesu Cristo*, which has been since suppressed. Gaetano Greco, of whom the Italians still speak with reverence as a contrapuntist, then presided over that

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celebrated school. This judicious master, soon perceiving traits of unusual genius in his young pupil, took particular pleasure in facilitating his studies, and in communicating to him all the mysteries of his art. The progress of the young musician was proportioned to the uncommon advantages of nature and art with which he was favored; and at a time when others had scarcely learned the gamut, he produced specimens of ability which would have done honor to the first masters of Naples. At the age of fourteen he began to perceive that taste and melody were sacrificed to the pedantry of learned counterpoint; and after vanquishing the necessary difficulty in the study of harmony, fugue, and scientific texture of the parts, he entreated his friends to take him home, that he might indulge his own fancies, and write some music that was most agreeable to his natural perceptions and feelings. The instant he quitted the Conservatorio, he totally changed his style, and adopted that of Vinci; from whom he received lessons in vocal composition, and also from Hasse, who was then in high favor. Though he so late entered in the course which they were pursuing with such rapidity, he soon came up with them, and taking the lead, attained the point to which their views were directed, before either. With equal simplicity and clearness, he surpassed them both in graceful and interesting melody. His countrymen, however, were the last to discover or allow his superiority; and his first opera, performed at the second theatre in Naples, called *Dei Fiorentini*, met with but little success. The Prince of Stegliano, however, first equerry to the King of Naples, discovering great abilities in young Pergolese, took him under his protection; and from the year 1730 to 1734, by his influence, procured employment for him at the *Teatro Nuovo*. During this period his productions were chiefly of the comic kind, and, with the exception of the "*Serva Padrona*," in the Neapolitan dialect, which is unintelligible to the rest of Italy. It was not till the year 1735 that an account of his merit penetrated even as far as Rome, and inclined the directors of the operas there to engage him to compose for the Tordinone Theatre in that city. Pergolese, ambitious of writing for a better theatre, as well as for better performers than those for whom he had been hitherto employed, and happy in having the exquisite poetry of Metastasio's "*Olimpiade*" to set, instead of the Neapolitan jargon, went to work with the zeal and enthusiasm of a man of genius, animated by hope, and glowing with an ardent passion for his art. The Romans, however, by some unaccountable fatality, received his opera with coldness; and the composer being a young man but little known, they seemed to require to be told by others that his music was excellent, and would soon, by the admiration of all Europe, make them ashamed of their injustice and want of taste. To complete poor Pergolese's mortification at the ill reception of his opera, "*Nerone*," composed by Duni, the next that was brought out on that stage, had very great success. Duni, a good musician, and a man of candor, though greatly inferior in genius to Pergolese, is said to have been ashamed of the treatment which he received; and with an honest indignation declared, that he was out of all patience with the Roman public, *(frenetico contra il publico Romano.)* He even tried, during the short life of Pergolese's opera, to make a party in its favor among the professors, who were captivated with the beauty of the music: but their efforts were vain; the time was not arrived when judgment and feeling were to unite in its favor.

Pergolese returned to Naples with the small crop of laurels which had been bestowed on him by professors and persons of taste, who in every country compose but a very inconsiderable part of an audience. He was, indeed, extremely mortified at the fate of his opera, and not much disposed to resume the pen, till the Duke of Matelon, a Neapolitan nobleman, engaged him to compose a mass and vespers for the festival of a saint, which was about to be celebrated at Rome with the greatest magnificence. Though Pergolese had but too much cause to be dissatisfied with the Roman decrees, he could not decline the duke's proposition; and it was on this occasion that he composed the mass, "*Dixit*," and "*Laudate*," which have since been so often performed and transcribed by the curious. They were heard for the first time in the Church of San Lorenzo, with general rapture; and if any thing could console a man of genius for such unworthy treatment as he had lately experienced at Rome, it must have been such hearty and unequivocal approbation as he now received in the same city. His health, however, daily and visibly declined. His friends had perceived, by his frequent spitting of blood, for four or five years before this period, that he was likely to be cut off in his prime; and his malady was still increased by his last journey to Rome. His first patron, the Prince of Stegliano, who had never withdrawn his protection, advised him to take a small house at Torre del Greco, near Naples, by the seaside, almost at the foot of Mount Vesuvius. It is imagined by the Neapolitans, that persons afflicted with consumption are either speedily cured or killed in this situation.

During his last sickness, Pergolese composed his celebrated cantata of "*Orfeo ed Euridice*," like Purcell, who, under similar circumstances, produced "From rosy bowers," retaining his faculties in full vigor to the last moment of his existence, and, to complete the parallel, cut off likewise in the prime of life. At Torre del Greco, he also composed his "*Stabat Mater*," whence he used occasionally to go to Naples, to have them tried. The "*Salve Regina*," which is printed in England, was the last of his productions; and he died very soon after it was finished, in 1736. The instant his death was known, all Italy manifested an eager desire to hear and possess his productions, not excepting his first and most trivial farces and intermezzi: not only lovers of elegant music, and curious collectors elsewhere, but even the Neapolitans themselves, who had heard them with indifference during his lifetime, were now equally solicitous to do justice to the works of their deceased countryman. Rome, now sensible of her former injustice, as an *amende honorable*, revived his opera of "*Olimpiade*;" a mark of respect which had never been before conferred on any composer of the eighteenth century. It was now brought out with the utmost magnificence, and that indifference with which it had been heard but two years before was now converted into rapture. Pergolese's first and principal instrument was the violin, which was urged against him by envious rivals, as a proof that he was unable to compose for voices. If this objection were ever

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in force with reasonable and candid judges, it must have been much enfeebled, not only by the success of Pergolese in vocal compositions, but also by Sacchini, whose principal study and practice, during youth, was likewise bestowed on the violin. There does not appear to be any foundation for the report that the premature death of Pergolese was occasioned by poison. The disease of which he died was a consumption; and, as envy was said to have stimulated his rivals to so base an expedient to remove him, it has been well observed, that the success of Pergolese's productions, during his lifetime, was never sufficiently brilliant to render him an object of envy to his brethren, so as to make it necessary to despatch him by unfair means.

PERI, GIACOMO, or JACOPO, a native of Florence, says Battista Doni, flourished about the beginning of the seventeenth century, and was a pupil of Christopher Malvezzi. He was not only a good composer, but a famous singer, and performer on keyed instruments. He set the principal part of the music to a serious opera, entitled "*Euridice*," the words of which were written by Rinucci, for the royal nuptials of Mary of Medicis with Henry IV. of France, in the year 1600.

PERIELESIS. A term formerly used in church music, signifying the interposition of one or more notes in the intonation, to indicate the approach of the *finale*, and apprise the chour that they were to take up the theme.

PERILLO, SALVADORE, a Neapolitan, born in 1731, was a pupil of Durante at the same time as Nic. Piccini. After completing his musical education, he resided at Venice. He was a natural and agreeable dramatic composer, and succeeded especially in comedy. Amongst his operas are the following: "*Berenice*," 1759; "*La Buona Figliola*," 1759; "*I Viaggiatori Ridicoli*," 1761; "*La Donna Girandola*," 1763; "*La Finta Simplice*," 1764; "*La Villeggiatura di Mestre*," 1769; "*I Tre Vagabondi*," and "*Il Demetrio*," 1776.

PERILLO, FRANCESCO, a Neapolitan dramatic composer, is enumerated as such in the Milan *Indice de' Spettac. Teatr.* for 1783.

PERINI, GIACOMO. An Italian dramatic composer at Milan in 1671.

PERIOD. A musical sentence composed of several members. The *period* of the ancient Greeks consisted of three couplets: the *strophe*, the *antistrophe*, and the *epode*.

PERIODENBAU. (G.) Periodology, the construction of periods, or composition.

PERMON, a harpist at Paris in the year 1794, was a pupil of Krumpholtz, and published "*Duo pour deux Harpes, dont la seconde peut s'exécuter sur le P. F., avec Acc. de Violon et B.*"

PERNE, FRANÇOIS L., born at Paris in 1772, was a pupil of the Abbé d'Haudimont. Perne was a professor of harmony, member of the Royal Academy of Music, and performer on the double bass in the chamber band of Napoleon. He composed some church music, amongst which is a mass for a full orchestra, performed at the Church of St. Gervais at Paris, being the first mass that was heard there after the troubles of the revolution. Perne was also a profound theorist in music.

PEROTTI, GIOVANNI DOMENICO, an Italian composer, born at Vercelli, resided, in 1789, at Rome, and wrote there his second serious opera, entitled "*Agesilao*." His first was called "*Zemira e Gandarte*," and was performed at Alessandria in 1787.

PEROTTI, AUGUSTINO, royal chapel-master of St. Mark at Venice, and member of the Philharmonic Academy at Bologna, wrote, in 1811, "A Dissertation on the State of Music in Italy," which was crowned by the academy of *belles-lettres* at Venice. Some highly interesting extracts from this work may be found in the first volume of the "*Harmonicon*," p. 137, &c.

PERPETUAL PSALMODY. See PSALMODY ISLAND, and LAUS PERENNIS.

PERRY, FREDERIC CLEMENT, was born at Cambridge, England, and received his musical education from his father till the age of twelve years, when he was placed under the care of Ambrose, organist of Chelmsford, with whom he continued a year and a half. At the age of sixteen he settled at Stortford, for the purpose of attending some pupils for his father, when he was appointed organist of the church there, which situation he held for about five years. In the year 1823, Perry quitted that town to reside at Belchamp Walter, near Sudbury, in Suffolk, at which village he had before passed several years of his youth, and at which place he remained. His principal instruments were the organ and piano-forte; for the latter of which he composed and arranged some pleasing music, especially the three airs, "Scots wha hae," "*Ah, perdona*," and "My love is like the red rose."

PERRY, GEORGE, a very ingenious musician, and leader of the band at the Norwich Theatre. In the year 1817, an oratorio of his composition was performed in London, entitled "Elijah and the Priests of Baal," and was allowed to be a work of talent. He has also published a recitative and air, entitled "The high-born soul;" this song is for a bass voice, and has been much admired.

PERSIANI, MADAME, one of the most celebrated operatic singers of this century, is the daughter of the famous tenor Tacchinardi. She was born about the year 1800. She has been distinguished for the almost unrivalled flexibility of her high soprano voice, and for her graceful execution of the most florid Italian music. In the winter of 1852 she was engaged in the opera at St. Petersburg.

PERSUIS, L'OISEAU DE, born at Avignon, was, in 1811, *chef d'orchestre* at the Academy of Music, and in Napoleon's chapel at Paris. About the year 1780 he produced at the *Concert Spirituel* several motets of his own composition, and an oratorio entitled "*Le Passage de la Mer Rouge*," all of which had great success. In 1807 he brought out at the Academy of Music, in conjunction with Lesueur, "*Le Triomphe de Trajan*," and at the *Théâtre Feydeau*, "*Fanny Morna*," in three acts, 1799; "*Le Fruit Défendu*," in one act, 1800; "*Marcel*," in one act, 1801; "*La Nuit de Grenade*," 1792; and "*Phanor et Angela*."

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PERTI, GIACOMO ANTONIO, born at Bologna in 1656, was one of the greatest professors of the ancient school of music in that city. His compositions for the church are considered as classical. He was first in the service of the princes of Tuscany, and from thence was invited by the Imperial Court to Vienna, in which city he resided nearly the whole of his life. He formed many eminent pupils, at the head of whom may be placed the celebrated Padre Martini. According to Quadrio, Perti was living at Bologna in 1744, when he must have nearly attained his ninetieth year. His pupil Padre Martini published, in his "*Saggio di Contrapunto*," seven *chefs-d'œuvre* in sacred composition by his master Perti; and Paolucci, Padre Martini's pupil, also published four sacred pieces by Perti, in his "*Arte Pratica di Contrapunto*." Dr. Burney was in possession of a scientific mass for eight voices, by this composer; and among the manuscripts at Traeg's, in Vienna, is a piece by Perti, entitled "*Adoramus à 4 voci da Cantarsi nel Tempo dell' Elevazione il Venerdi Santo*." The following list contains his principal operas and two of his oratorios: "*Atide*," 1679; "*Marzio Coriolano*," 1683; "*Flavio*," 1686; "*Rosaura*," 1689; "*L'Incoronazione di Dario*," 1689; "*L'Inganno acorpoto per Vendetta*," 1691; "*Brenno in Efeso*," 1690; "*Furio Camillo*," 1692; "*Nerone fatto Cesare*," 1693; "*Il Re Infante*," 1694; "*Laodicea e Berenice*," 1695; "*Apollo Geloso*," 1798; "*Le Premier Acte d'Ariovisto*," 1699; "*Il Venceslao*," 1708; "*Lucio Vero*," 1717; "*Giesu al Sepolcro*," oratorio; and "*Morte di Giesu*," oratorio, 1718.

PERVIN, JEAN. Author of "*Chansons à quatre, cinq, six, sept, et huit Parties*," Lyons, 1578.

PESANTE. (I.) With importance and weight, impressively.

PESCETTI, GIOVANNI BATTISTA. A celebrated Venetian composer and pupil of Lotti. Immediately on the completion of his education, he composed a grand mass at Venice, at the beauty of which Hasse, who was present, was much surprised. "Nature," said Hasse, "has shortened for him the road to his art." About the year 1737, he went to London, where he resided two or three years. There his opera of "*Demetrio*" was performed at the King's Theatre, and had a run against Handel's opera of "*Giustina*," which was brought out at the same time at Covent Garden. He also produced in England a serenata called "*Diana ed Endimione*," which was sung at the King's Theatre in 1739. He in the same year published "9 *Sonate per il Cembalo*." Among his other operas we can name "*Il Prototipo*," 1726; "*La Cantatrice*," 1727; "*Dorinda*," 1729; "*I Tre Difensori della Patria*;" "*Alessandro nell' Indie*," 1739; "*Tullo Ostilio*," 1740; and "*Ezio*," 1747.

PESCH, C. A., concert master to the Duke of Brunswick in 1760, gave his prince instruction on the violin. In 1767 he followed the duke to London, where he published "Three Sets of Trios for the Violin," Op. 1, 2, 3. He also published, at Offenbach and Leipsic, some music for his instrument. He died at Brunswick in 1793.

PESENTI, BENEDETTO, is named by Cerreto, in 1600, as one of the best contrapuntists of that period.

PESENTI, MARTINO, an instrumental composer, was born at Venice in 1640. He was blind from birth. Many of his works were published, amongst which we can name "*Capricci Stravaganti*," Venice, 1647; "*Messe à 3 Voci*," Venice, 1647; "*Motetti a 3 Voci*," Venice, 1647; and "*Correnti alla Francese, Balletti, Gagliarde, Passemezzi, parte Cromatici, e parte Enarmonici, à 1, 2, e 3 Strom. Lib. 1–4*," Venice, 1647.

PESTALOZZIAN SYSTEM. This system of teaching music is now considered, by amateurs as well as instructors, as incomparably the best system extant. It presents to the student a most perfect and beautiful analysis and synthetical arrangement of the elements of music, calling his attention to one character after another, just as fast as his progress demands it, and no faster. It flings away most of the technical encumbrances which have so puzzled young beginners, and makes the whole subject so simple that a child six years old can understand it. It is called the Pestalozzian system, because it is the *inductive* mode of instruction, and because it was prepared by, and first applied to, music under the patronage and direction of a wealthy Swiss gentleman by the name of Pestalozzi. Professor Mason, of Boston, claims to have introduced it into this country—he having had it translated from the German of Kubler. This method of teaching was adopted by the Boston Academy of Music, and it has since been introduced into common schools very extensively.

PESTEL, JOHANN ERNEST, a celebrated court organist at Altenburg, was born in 1659. He was a pupil of the great organist Johann Ernest Witte, and afterwards of the younger Weckmann. On the completion of his studies he was appointed organist at Weida, in Voigtland, from whence he passed to the same situation at Altenburg; finally, in the year 1687, being appointed court organist. He was living in 1740. He composed much music for the organ, and many sacred pieces, none of which, however, were printed.

PETERSEN, P., a flutist at Hamburg, was considered, towards the close of the last century, second only to Dulon on his instrument. He composed much music for the flute, some of which may be found in Plant's "Erato and Euterpe," Hamburg, 1790. Petersen also, after much patient investigation and a variety of trials, was so successful as to invent a piece of mechanism for the improvement of the flute, which, from its effect and simplicity, is equally valuable and praiseworthy. It is a small lever, one inch in length, which can easily be moved by the thumb of the left hand. By means of this, the pitch of the flute is in an instant raised or depressed the eighth of a tone, and, while playing, the *crescendo* and *decrescendo* are maintained perfectly pure. With the assistance of a small fine-wormed screw, which, from its effect, is called the *pitch-screw*, the flute may be tuned with very little trouble, and without disturbing the effect of the lever. The whole arrangement is in the highest degree simple, and, with respect to its construction and duration, is far preferable to the key. M. Petersen adds, that the knobs or

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projections which are necessary to receive the metal and pins of the keys, are injurious to the tone of the flute; that the pins will necessarily give, in course of time and friction; and that the stoppers, being thus disarranged, will yield the tone with less purity. In his flute, the two lower pieces are united into one; the middle piece has but a very trifling projection, and is not to be separated from the mechanism above described, which is affixed to both parts. Next comes the headpiece, which is free from all metal, and only four inches in length, on which is the mouthhole. This is affixed to it in the same manner as the mouthpiece of a clarinet. By means of these improvements, M. Petersen's flute attained a degree of perfection unknown in this instrument before.

PETIT, MLLE. A remarkable little *pianiste*, who arrived in this country in 1851, accompanied by her father, M. Petit, the composer and clarinetist. This diminutive phenomenon, who is eleven years of age, is a *protégée* of the royal family of Holland, and has repeatedly performed before them some of the most difficult music written for the piano. She sits down to the instrument with all the *aplomb* of a full-grown artist, and her little fingers sweep over the keys with a skill and precision that seem like magic. Her style is brilliant, rapid, thorough, clean, and correct.

PETIT, ADRIEN, called also COCLICUS, a musician of the sixteenth century, and pupil of Josquin Deprès, published in 1552, at Nuremberg, a musical work, in which he treats, first, on the manner of singing with taste; secondly, on the rules of counterpoint; and thirdly, on composition.

PETIT CHŒUR. (F.) The little choir. A sacred composition in three parts is said to be *à petit chœur*.

PETIT, N., a clarinet pupil of Charles Duvernoy, performed with great success on that instrument, in the concert of the pupils of the Conservatory at Paris, in the year 1802.

PETITE MÉSURE À DEUX TEMPS. (F.) Two crotchet time, marked $\frac{2}{4}$.

PETRI, GEORG GOTTFRIED, singer and conductor of the music at Gorlitz, was born in 1715. He published in 1765 a dissertation, in Latin, to prove that the conjunction of musical with other studies is not only useful, but necessary to scholars. He also published the following practical works: "Cantatas for all the Gospels of Sundays and Holidays," 1757; "Musical Amusements," in two volumes, 1761 and 1762; and "The three Men in the Furnace," a musical drama, 1765. He died at Gorlitz in 1795.

PETRI, JOHANN SAMUEL, singer and professor at the gymnasium at Baudissin, was born at Sorau in 1738. He published in 1767 "*Anleitung zur practischen Musik*," (Introduction to practical Music.) In 1772 he was nominated to his place of singer. His work, it is said, might serve as a model of the didactic style. It treats, first, of music in general; secondly, of thorough-bass; thirdly, of the organ; fourthly, of the harpsichord and other keyed instruments; fifthly, of the violin and tenor; sixthly, of the violoncello and double bass; and seventhly, of the flute.

PETRIDES, (the two brothers.) Joseph was born in the year 1755, and his brother Peter in 1766, at Prague. Their father was a respectable organist, and the sons very early followed the same profession. Joseph, however, when in college at Klosterbruk, in Moravia, had not an opportunity of practising the organ, but was obliged to learn nearly all other instruments, particularly the French horn. As there was music in the church every day, he of course soon made progress on that instrument, so that he could, in a few years, play tolerably well the concertos of Punto. His brother Peter, at that time in Prague, having taken a fancy to the same instrument, Joseph, when he returned to Prague, studied, with his brother, the double concertos composed for Balzar and Thirsmid by Rosetti, and they soon began to perform in public; after which, being encouraged by success, they travelled, and gave public concerts in most of the principal towns of Germany. In the year 1791, at Vienna, they had a profitable public concert at the national theatre. Soon after, they had the honor to play before the imperial family. After this success, they felt the curiosity, or perhaps vanity, to visit Italy, particularly as they had good recommendations for Venice, Florence, Rome, and to the Queen of Naples. In 1793, when at Naples, and the day already fixed to play before the court, the fatal news arrived, that the King of France was guillotined! The queen, on this, sent the Petrides a present of twenty-four ounces, and retreated to Casserta. Soon after this, under the patronage of Count Esterhazy, Austrian ambassador, of the Chevalier and Lady Hamilton, &c., &c., the Petrides had a public and successful concert at the theatre Dei Fiorentini, under the direction of that kind and great composer, Cimarosa. In a few weeks they set out for Rome, with many letters of recommendation. There they played before several of the cardinals, receiving many benedictions, but no money, except from Cardinal Herzan, Austrian ambassador, Duke Ceri, and Prince Giustiniani.

At the basilic of St. Peter, they had the honor to kiss publicly the feet of his holiness Pius VI., and had the papal benediction for it. But this benediction seems to have availed them little; for within two days after that epoch, Joseph was attacked with a dangerous putrid fever, and his brother with the same, the day after. It was in the month of July, when the heat was excessive, and the danger was consequently imminent; bleeding, plastering, &c., &c., were continued, till poor Joseph was reduced to a skeleton. At length, after seven weeks, they began to be a little better, and as they intended to go from Rome to Florence, they resolved, for the purpose of avoiding the expenses of a land journey, to go from Civita Vecchia by sea, particularly also as the physician recommended it to them for the benefit of the air. They accordingly embarked at Civita Vecchia for Leghorn, when, in the following night, so violent a storm came on that the ship and all on board were considered as lost, and before daylight they were wrecked on the coast of Biombino. Men and women were all obliged to throw themselves in the water; when the poor but charitable sailors, swimming to their relief,

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carried them half dead to the shore. The trunk of the Petrides, with their clothes, music, their boxes with instruments, all their little property, was under water. With great difficulty, however, they recovered the next day some of their things, but all either damaged or completely ruined. The poor Petrides, in bad health, and under these sad circumstances, were reduced to the last extremity: they could not understand how it was possible, that, after so many benedictions as they had received at Rome, so many disasters should immediately befall them; but so it was! At last they got to Leghorn by land; but Joseph, from so much suffering, was again worse, and obliged to keep his bed during six weeks. At last he recovered so far that they could attempt a public concert, which succeeded tolerably well. From Leghorn they set out for Geneva, where, after another successful concert, they embarked for Spain, but again, in the Gulf of Lyon, encountered a terrible hurricane, which drove them to the little Sardinian island of St. Peter, where, after two months' delay, the ship was repaired, and they embarked again, and landed in 1794 in Barcelona. Here they also engaged at the Italian opera, and produced some songs of their own composition with horns obligato, which had a good effect, and procured them two very profitable benefits at the same theatre. In this city they met M. Sor, who, then only fourteen years old, had composed an Italian opera, called "*Calipso*," which surprised and pleased every body in that place. There being now war nearly throughout all Europe, the brothers resolved to rest for some time in the delightful climate of Spain; but after the peace of Campo Formio between France and Austria, they determined to travel in France. There they gave concerts in nearly all the principal towns. At Paris they played twice at the amateur concerts, and twice at the Théâtre Louvois between the acts. Soon after, war between Austria and France being again declared, they were obliged to return a second time to Spain. In the year 1799 they were at Madrid, and were engaged for eight oratorios, to play every night a concerto or solo at these performances: their echo concertante had great success. They were also invited to different private concerts, and at last were commanded to play before their Catholic majesties Carlos IV. and the Queen of Spain. As the king was one of the best tempered of men, and a passionate amateur of music, he took himself the part of primo violino, and led with M. Vaccary (well known in London) the music of Petrides. At the end of the concert, the chamberlain of the king handed the brothers a present of 9000 reales, or 750 pezos duros, all in gold. A few days after, they were recalled a second time to play before the royal family, and received two gold watches, one set in pearls, another with small diamonds, also gold chains to both. Besides these gifts, the queen was so benevolent as to present them with a letter of recommendation for the Princess of Brazil, afterwards Queen of Portugal. Soon after they left Madrid for Lisbon, where they were advantageously engaged at the Italian opera; they also were engaged to play between the acts, sometimes a concerto, at other times a solo or *concertante con ecco*, for which they received at the same theatre two very productive benefits. Fortunately for the Petrides, it happened that, just at that epoch, his royal highness, Prince Augustus of England, afterwards Duke of Sussex, was at Lisbon, who heard the brothers play obligato at the theatre, and soon after sent for them to his palace, where they had the honor to play frequently before his royal highness. The prince was then so kind as to give them four letters of recommendation for the royal family of England; and when the Petrides, after some months, went to London in 1802, these letters were of the greatest advantage to them, and directly procured them many engagements. Their first *début* at London, was for the benefit of Salomon, at Willis's rooms, where they played, in the first act, a double concerto, and in the second an echo concertante, which was universally applauded and encored. Three days after they were offered the engagement of the Italian opera, which they accepted for the subsequent season. They had soon many private concerts, and shortly after the principal engagements, as hornists, at London and in the country. Thus, after a wandering and eventful life of fifteen years over the greatest part of Germany, all Italy, Sicily, Malta, France, Spain, and Portugal, the Petrides settled in London; and they declared that they soon found England to be the best, the most generous, and most hospitable country under heaven.

PETRINI, chamber musician and harpist of the Chapel Royal at Berlin, died in that city in 1750.

PETRINI, FRANZ, son of the preceding, and born at Berlin about the year 1744, was considered a more able performer on the harp than his father. In 1765 he was at the court of Mecklenburg-Schwerin, and from thence went to Paris, where he died in 1819. He published many works for his instrument, as also "*Système de l'Harmonic*," Paris, 1796.

PETRINO, JACQUES. An Italian contrapuntist of the sixteenth century. Among his works is one entitled "*Jac. Petrino Jubilo di S. Bernardo, con alcune Canzonette Spirituali à 3 et 4 voci*," Parma, 1589. This work is still in the Royal Library at Munich.

PETROBELLI, FRANCESCO, chapel-master of the cathedral church at Padua, published "*Motetti*," Venice, 1657; "*Salmi Dominicali à 8 voci*," Op. 19, Venice, 1686; and "*Psalmi breves, 8 vocibus*," Op. 17, Venice, 1686.

PETRUCCI, ANGELO, an Italian composer, brought out at Mantua, in 1766, the opera of "*La Nitteti*."

PETSCHKE, ADOLPH FRIEDRICH, was, in the year 1795, a theological candidate and director of the Royal Saxon Institution for the Deaf and Dumb, in which city he was born in 1759, and where he published the two following musical works: "*Anhang zu Meerbachs Clavierschule*," 1784, and "*Versuch eines Unterrichts zum Clavierspielen*," 1785. He died in Leipsic in 1822.

PETTEIA. (Gr.) The last of the three parts into which the *melopœia* of the ancients was subdivided. According to Aristides Quintilian, it was the art of ascertaining the sounds which ought, or ought not, to be used; those which should be more or less frequently introduced, and those with which the strain ought to conclude.

PETTO. (I.) The chest; as, *voce di petto*, the chest voice.

PEU. (F.) A little.

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PEVERNAGE, ANDREAS, chapel-master of St. Mary's Church at Antwerp, was considered one of the best composers of his time. He died in that city in 1589. Amongst his numerous works we can name "*Chansons à 5 part.*," Antwerp, 1517; "*Cantiones Sacr. 6, 7, et 8 voc.*," Antwerp, 1578; "*Chansons Spirituelles à 5 part., Liv. 1 et 2*," Antwerp, 1589 and 1590; "*Chansons Spirit. à 5 part., Liv. 3 et 4*," Antwerp, 1590 and 1591; "*Missæ 5, 6, et 7 voc.*;" *Missæ*, under the title "*Laudes Vespertinæ Mariæ, Hymni venerabilis Sacrament., Hymni sive Cantiones Natalitiæ, 4, 5, et 6 voc.*," Antwerp, 1604; "*Harmonia Celestis*," Antwerp, 1583. This work contains compositions for four, five, six, and eight voices, collected by Pevernage; and "*Harmonia Celestis*," part ii., Antwerp, 1606. It will be seen that several of the foregoing works were published after the death of Pevernage.

PEZ, JOHANN CHRISTOPH, born at Munich, was court and chamber musician there, and afterwards chapel-master at Cologne and Stuttgard, in which latter town he died in 1716. He published much sacred and instrumental music.

PEZELIUS, or BEZEL, JOANNES. A celebrated German musician towards the close of the seventeenth century. He published many musical works in the Latin language, between the years 1674 and 1686.

PEZOLD, CHRISTIAN, professor of the harpsichord at the Chapel Royal, and organist of the Lutheran Church at Dresden, was, in the opinion of Mattheson, a skilful performer, and one of the most agreeable composers of his time. Graun, who was his pupil, fully confirms this testimony. Some persons affirm that he was living in 1739, whilst by others it is said that his death took place in 1733.

PEZZANA, an Italian musician, was considered eminent in his own country about the year 1800.

PEZZE. (I.) Fragments, select detached pieces of music.

PFAFF, MARTIN. Master of the band of a German infantry regiment in garrison at Freyburg in 1795. He composed the music of the following operettas: "*Die Lyranten*," and "*Die Komödianten von Quirlewitsch.*"

PFAFFENZELLER, F. B., a composer at Munich, published "*Deutsche Lieder*," Ingolstadt, 1797, and "*Neue Lieder, zweyter Theil*," Augsburg and Munich, 1799.

PFEFFINGER, PH. J. This musician was born at Strasburg. Having, from his infancy, evinced a strong disposition for music, his first steps in that art were directed by Ph. J. Schmidt, under whom he made rapid progress on the piano and in counterpoint. In the year 1790 he was nominated, by the senate of Strasburg, chapel-master of their city, and director of the music at the *Temple Neuf*. At this period he formed an acquaintance with Pleyel, who was then chapel-master of the cathedral, and in the following year he accompanied Pleyel to London, where he remained six months. It was in that metropolis that he had the opportunity of becoming known to the immortal Haydn: there, also, he acquired a taste for the study of Handel, being charmed with the oratorios of that great master, as performed in London. Pfeffinger published about eighteen works, some for the piano-forte and others vocal. He also composed for the Royal Academy of Music, in Paris, the opera of "*Zaire*," words by Voltaire. He died in Paris in 1821.

PFEIFFER, FRANZ ANTON, a celebrated performer on the bassoon, was born in Germany in 1750. He was chamber musician to the Duke of Mecklenburg. He composed much music for his instrument, none of which, however, was published. He died in 1792.

PFEIFFER, JOHANN, chapel-master to the Margrave Frederic, of Brandenburg-Culmbach, was born at Nuremberg in 1697. He was a violin pupil of Fischer, and composed much music for the violin and harpsichord.. He died in 1761.

PFEIFFER, J. M. A composer of some vocal and instrumental music published in England and at Manheim in the latter part of the last century. Among his works are "Six English and Six Italian Ariettes," first book, London, 1789; "Six English and Six Italian Ariettes," second book, London, 1789; "*Sonate à 4 mains, Il y a de la malice dedans*," Manheim; "*Il Maestro e Scolare à 4 m.*," Manheim; "Three Pieces and One Concerto for the Harpsichord, with Fl. and Vc.," London, 1789; and "*Douze petits Pièces caractér. pour le Clav.*"

PFEIFFER, TOBIAS FRIEDRICH, professor of music at Dusseldorf, was born near Weimar, and was for many years an actor in that town. In 1789 he brought out, of his own composition, at a private theatre in Leipsic, a musical interlude, entitled "*Die Freuden der Redlichen.*" Previously to the year 1801, several of his works for the piano-forte, and a cantata, had been published.

PFEILSTUKER, F. Under this name were published at Augsburg, in 1800, "12 *Lieder mit Begleit. des Klav.*"

PFEILSTÜCKER, N., a professor of the clarinet, probably resident at Paris, published there, in 1802, "*Concert. pour Clarinette princip.*"

PHILHARMONIC SOCIETY. A musical subscription society in London, of long and respectable standing. It consists of directors, associates, conductors, and regularly engaged performers; and, in the oratorios, operas, glees, duets, songs, overtures, concertos, preludes, studies, &c., which form its *bills of fare*, gives the finest specimens of vocal and instrumental execution. Philharmonic Societies also exist in many of the principal cities in Europe and America. Their music is principally orchestral.

PHILHARMONIC HALL, at Liverpool, built in 1840. In its general architectural plan, it resembles the hall at Birmingham, but differs in being divided at the sides into shallow compartments or recesses, somewhat resembling the boxes of a theatre. Within the podium, or main body of the house, the length is one hundred and six feet; the width is sixty-four feet, and the height sixty-five feet. It has a flat ceiling, with deep panels, and a coving; it is lighted, at evening, by a series of gas jets placed on the top of the cornice, some fifty feet above the level of the floor. It will seat two thousand two hundred persons.

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PHILIDOR, MICHEL DANICAN, born in Dauphiny, was musician to Louis XIII. His real name was Danican, and it is said that the king first occasioned his being called Philidor, because he had heard a celebrated player on the hautboy of that name, and, on hearing Danican perform on the same instrument, exclaimed, "*J'ai trouvé un second Philidor.*"

PHILIDOR, FRANÇOIS ANDRÉ DANICAN, great-grandson of the preceding, was born at Dreux in 1726, and entered as page in the band of the King of France, then under the direction of the chapel-master, Campra. He devoted himself from very early life to the study of composition, in which he made a rapid progress. In 1737, being then only eleven years of age, he composed his first motet, with full choruses, which had such success that the king complimented him after its performance. Having at the usual age quitted the situation of page, he settled at Paris, where he supported himself by teaching and copying music, and every year went to Versailles to have a new motet of his composition performed there. The extreme partiality of Philidor for the game of chess, and the reputation which he had acquired in playing it, at length induced him to travel, and in 1745 he left Paris for Holland, England, Germany, &c. His musical taste was much improved by his travels; in the course of which he had often the opportunity of hearing the works of the first masters both of Italy and Germany. In 1753 he was in England, and put his knowledge of the English language and musical taste to the proof, by setting to music Dryden's Ode to St. Cecilia. We believe this was never either printed or publicly performed, though it is said to have been submitted to Handel, who found the choruses well worked up, though the work was in other respects not without faults. Philidor had, however, turned his mind, whilst in England, more to chess than music, and in 1749 published there his analysis of that game. On his return to France in 1754, he again betook himself to musical studies; and a motet by him, entitled "*Lauda Jerusalem,*" was sung at Versailles before the queen of Louis XV., who considered it to be much in the Italian style, which she did not like, and therefore refused Philidor the appointment of chapel-master, which he had hoped to obtain. He next turned his mind to dramatic composition, and the first entire piece that he produced was entitled "*Blaise le Savetier.*" It was performed with the greatest success at the fair of St. Laurent in 1759; and it is from this epoch that his musical reputation commenced. He may be regarded as one of the founders, with Duni and Monsigny, of the modern French comic opera. The most successful of his dramatic works for the Opera Comique are, "*Le Soldat Magicien,*" 1760; "*Le Maréchal,*" 1761; this had more than one hundred representations; "*Sancho Pança,*" 1762; "*Le Bûcheron,*" 1763; "*Le Sorcier,*" 1764; "Tom Jones," 1765; and "*Les Femmes vengées,*" 1775. His other productions for the same theatre are, "*Zélime et Mélide;*" "*Le Quiproquo;*" "*La Nouvelle Ecole des Femmes;*" "*L'Amitié au Village;*" "*Le Bon Fils;*" "*L'Huître et les Plaideurs;*" "*Le Jardinier de Sidon;*" "*Le Jardinier supposé;*" and "*Le Jardinier et son Seigneur.*" He also composed for the Royal Academy of Music "*Bélisaire,*" opera in three acts; "*Thémistocle;*" "*Persée;*" in this opera a song by Medusa, "*J'ai perdu la beauté qui me rendait si vaine,*" is considered as a *chef-d'œuvre* of harmony; lastly, "*Ernelinde.*" We should add, that Philidor likewise set to music the "*Carmen seculare;*" he finished this composition in London in 1779, and it is considered his best work. He died in London in 1795, generally beloved for his evenness of temper, his probity, and his extreme disinterestedness.

PHILIPPI, GASPARO. A celebrated church composer about the year 1600.

PHILIPPUS DE MONTE, so called from Mons, the place of his birth, a learned musician in the sixteenth century, was born in 1522. Many masses, motets, madrigals, &c., were published in his name. Next to Orlando Lasso, who was also a native of Mons, Philippus is the most celebrated of the musicians of the Flemish school.

PHILLIPS, PETER, an English composer, who resided chiefly on the continent, being for some time organist of the collegiate church of St. Vincent, at Soignies, in Germany, and afterwards engaged in the service of Albert, Archduke of Austria. Dr. Burney says, that "the first regular fugue for the organ, upon *one* subject, which he had ever met with, was composed by Peter Phillips, about the end of the sixteenth century." It is inserted in the virginal book of Queen Elizabeth, which contains eighteen or twenty of his compositions.

PHILLIS, M., a professor of the guitar at Paris, published "*Etude nouvelle pour la Guitare ou Lyre, dans les tons les plus usités majeurs et mineurs, où l'on démontre les difficultés, les agrémens, et les positions du demanchement, composé par Phillis,*" Paris, 1799, and "*Six Romances nouv. avec Acc. de Guitare,*" Paris, 1801.

PHILŒLIA. A kind of hymn sung by the ancient Greeks in honor of Apollo.

PHILOMUSICAL. An epithet applied to any country, city, town, or society, which loves, cultivates, and encourages the musical art.

PHILOMATHES, WENCESLAUS, born in Bohemia, flourished at the beginning of the sixteenth century. His principal works are "*Musica plana,*" Vienna, 1512, and Strasburg, 1543; "*Liber Musicorum quartus de regimine utriusque cantus, et modo cantandi,*" Leipsic, 1518; "*Compendium Musices,*" Wittenberg, 1534; and "*Wencesl. Philomathis, de nova Domo, Musicorum Libri 4, compendioso carmine lucubrati,*" Strasburg, 1543.

PHILOXENUS. This celebrated poet and musician was a native of Cythera, and author of a great number of lyric poems, which are entirely lost. His innovations in music are stigmatized by Plutarch and the comic poets of his own time. He was so great an epicure, that he is said to have wished for a throat as long as that of a crane, and all palate, in order to prolong the relish of the delicious morsels he swallowed. He was, however, as much celebrated for his jests as his gluttony. Being served with a small fish, at the table of Dionysius of Syracuse, and seeing an enormous turbot placed before the tyrant, he put the head of the little fish close to his mouth, and pretended to whisper to it; then placed it close to his ear, as if to receive the answer more distinctly. Upon being asked by Dionysius for

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an explanation of this mummery, he said, "I am writing a poem, sir, upon Galatæa, one of the Nereids, and as I want information concerning several particulars relative to her father Nereus and the watery element, which are quite out of my ken, I was in hopes of obtaining some satisfaction from this fish; but he tells me that he is too young and ignorant to be able to satisfy my curiosity, and refers me to that grown gentleman before your majesty, who is much better acquainted with aquatic affairs." The tyrant understood him, and had the complaisance to send the turbot. But though, from this instance, he appears to have been high in favor with Dionysius, he afterwards proved so awkward a courtier, that he preferred the labor of carrying stones from a quarry to the disgust of praising the bad verses of his patron.

PHINOT, or FINOT, DOMINIQUE, a composer of sacred and profane vocal music, chiefly published at Venice and Lyons, between the years 1547 and 1564.

PHONASCOS. (Gr.) The name given by the ancients to one who taught the management of the voice.

PHONICS. The art of treating and combining musical sounds.

PHORBEIA. (Gr.) A certain bandage used by the ancient vocal performers. Called also a *capistrum*. See that word.

PHORMINX. (Gr.) A stringed instrument of remote antiquity, similar to the cithara, or lyre, but supposed to have been of superior tone and power.

PHOTINX. (Gr.) The name given by the ancients to their crooked flute. Its shape was that of a bull's horn, as may be seen in many gems, medals, and remains of ancient sculpture. The ancient Egyptians also had a flute to which they gave the same name.

PHRASE. Any regular and symmetrical course of notes which commence and complete the intended expression.

PHRASES MANQUÉES. (F.) Certain imperfect and unsymmetrical passages, or phrases, sometimes introduced by injudicious composers, by which the melody is maimed, and the expression destroyed or weakened.

PHRYGIAN. An epithet applied by the ancients to that of their modes which held a middle place between the Lydian and Doric, so called because supposed to have been invented by the *Phrygian* Marsyas. The *Phrygian* mode was one of the most ancient in the Greek music. Its character was bold, impetuous, and vehement to a degree perfectly terrific. In this mode the trumpets and other military instruments were used. The lowest note in this mode corresponded with our E natural, on the third space in the bass.

PHRYNIS, of Mitylene, was the first who, at the Panathenæan games, obtained the prize on the cithara, about four hundred and fifty-seven years before Christ. According to Suidas, he was originally King Hiero's cook; but this prince, chancing to hear him play on the flute, placed him under the instructions of Aristoclides, a descendant of Terpander. Phrynis may be regarded as one of the first innovators upon the cithara, in antiquity. He is said to have played in a delicate and effeminate style, which the comic poets Aristophanes and Pherecrates ridiculed upon the stage.

PIACERE. (I.) Will, pleasure; as, *a piacere*, at the pleasure of the performer.

PIACEVOLE. (I.) In a pleasing style.

PIANGENDO. (I.) Plaintively.

PIANGEVOLMENTE. (I.) A term implying that the movement to which it is prefixed, or the passage over which it is written, is to be performed in a soft, doleful, and complaining style.

PIANISSIMO, or PIANISS, or P P. (I.) Very soft. The superlative of *piano*.

PIANIST. One who plays on the piano-forte; a professor of that instrument.

PIANO, or PIA., or P. (I.) Soft. A word used adverbially in opposition to *forte*, loud or strong.

PIANO A QUEUE. (F.) A grand piano-forte.

PIANO CARRÉ. (F.) A square piano-forte.

PIANO-PIANO, or PIU PIANO. (I.) More soft, or very soft.

PIANO-FORTE. (I.) A well-known stringed and keyed instrument, of German origin; so called from its equal command both of softness and strength. The chief beauty of this instrument, and which, indeed, constitutes its principal advantage over the harpsichord, is its capacity of obeying the touch, so as to enable the performer to vary and accommodate the expression to all those delicacies, energies, and striking lights and shades which so greatly characterize the more refined compositions of the present day. The piano-forte, though of recent invention, has received both in Europe and this country many useful and invaluable improvements; and in that state in which it assumes the name of grand piano-forte, and is furnished with its additional keys, is not only qualified to give brilliancy of effect to sonatas, concertos, and all pieces of extraordinary execution, but forms an expressive accompaniment to the voice, and is one of the noblest and most elegant instruments in the whole compass of musical practice.

The piano-forte, above all other instruments, is best calculated to form a musician; it is the epitome of an orchestra — an abridgment — a *multum in parvo*, which can enable the performer not only to conceive, but express, all possible harmonious combinations by himself, independent of the aid of others; the degree of his success, of course, being in proportion to his capabilities of developing the almost inexhaustible powers of the instrument. Even if he be not able to render them adequate vindication, he can arrive at a better notion of harmony or counterpoint by the help of the piano-forte, and in less time too, than is possible through the means of any single-voiced instrument. The piano-forte has been the means of developing the sublimest ideas of the composer, and the delicacy of its touch has enabled him to give the lightest shades as well as the boldest strokes of musical expression. It is, of all instruments, preëminently the best for the accompaniment of the voice; and no performer, however skilful, can so well support the singer as he who is able to vent his feelings in the power of song. If the piano-forte cannot show itself to advantage amidst a crowd of instruments, it plays its part well in private. On what instrument can we find the *score* or *partition* of a composition in all its *nuances*, its delicate shades of meaning, (in construction as well as expression,) so well in-

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terpreted together, as on the piano-forte, when it is under the magical fingers of a Henselt or a Chopin, or is awakened into almost conscious musical existence at the Promethean touch of a Liszt! Who that ever heard this last-mentioned marvel *sing* Schubert's Serenade, or *instrument* Rossini's magnificent overture to "*Guillaume Tell*" on the piano-forte, was not enraptured to the highest enthusiasm which the musical art can awaken in a sensitive mind? No hautboy or *cor Anglais* ever expressed the "*Ranz des Vaches*," in that delicious overture, with more soul-breathing tenderness or *sostenuto!* And yet we are told by some that the piano-forte is incapable of sentiment, because neither the *glissade* nor the *trill* (close shake) of the violin tribe of instruments can be effected upon it. With respect to these latter capabilities, when used (as generally they are) to excess, they produce a disagreeable effect, *usque ad nauseam;* while on the other hand, the piano-forte possesses enough power to express the most delicate *legato* or *crescendo* passages, when under the treatment of hands that "be cunning in their art;" and as to power or strength of sound, we surely do not wish the scale, or portions of the scale, of a single instrument, to resemble those great guns in a fortification at Groningen, which (according to Strada) had the names *ut, re, mi, fa, sol, la,* from the sounds uttered by them in their explosion!

The organ is certainly the noblest instrument for majesty of sound, which, in a large-scaled structure, may be combined and varied with infinities of registers and qualities, at the pleasure of an ingenious performer; but with regard to sentiment, it admits no more than appertains to strongly-opposed contrasts of *forte* and *piano.* It is true some beautiful effects can be produced by the use of the *swell,* but still the touch has no power to communicate sentiment to an individual tone, the *crescendo* and *diminuendo* being too slow in their operation to obey the sudden dictates of an enthusiastic musician. Yet be it not supposed for a moment that this mighty construction of musical ingenuity — this congregation of giant reeds, so associated with the "capacious mouth" of the Polyphemus Handel, has been spoken of irreverently here. Forbid it, Music! The pedal of a great organ is the voice of sublimity.

The harp (the poet's musical idol) only presents to the ear a *pizzicato* tone, similar to the strings of the violin, &c., when pinched by the fingers instead of sounded by the bow. It is also an instrument more indebted to romantic association than to any intrinsic power of expression, although we read of most extraordinary effects having been produced by it, and its relation, the lyre. It is an elegant and graceful instrument; but its sentiment, like that of lip-oratory, never reaches the heart. The harp is a thing rather to be read about, more to be idealized than enjoyed on its own peculiar pretensions. One of the greatest disadvantages of the harp (and all instruments of the same description, such as the guitar, mandoline, &c.) is, that it cannot remain in tune, from the circumstance of the strings requiring to be pulled, in order to produce tone, which renders it flat. When a performer upon the violin, viola, or violoncello is tuning his instrument, should he have drawn up one of the strings too sharp, a slight pull with the fingers, in the manner the harp is played, is often found sufficient to slacken it enough to render it perfectly in tune; thus, if merely pulling a string on a violin once or twice will alter the pitch, it necessarily follows, that the same thing being constantly done upon the harp must render that instrument out of tune.

The guitar is capable, in a small space, of the most heart-touching expression; but then its tone is not fit to be heard from afar, even in a theatre or concert room: besides, its style of harmony (in the best of hands) is not *comme il faut,* or perfectly according to severe counterpoint; nor, strange as the assertion may seem, can it admit of alteration without injuring the genius of the instrument. This is plain from a comparison of Huerta's performance with that of the accomplished and scientific Sor.

Now, the piano-forte (be it always understood, in the hands of a great master) has advantages over every other instrument, too, which will be enumerated here. In the first place, none possesses the extensive range, the depth of bass combined with height of treble, which belong to it, and enable it to represent so effectually the extremes of a grand orchestra. In the next place, a greater number of notes can be simultaneously produced upon it than upon any other instrument, the organ excepted, but with the advantage of perspicuous velocity over the capability of the latter. A curious illustration of this fact may be afforded by the following anecdote: "Mr. Scarborough, organist of Spalding, betted that he would strike *one million* of notes on the piano in the space of twelve hours! This singular wager was decided on the 4th of June, 1828. Mr. S. took a compass of three octaves, ascending and descending the different scales, and struck

109,296	notes in the	1st hour.
125,928	. . .	2d "
121,176	. . .	3d "
121,176	. . .	4th "
125,136	. . .	5th "
125,136	. . .	6th "
127,512	. . .	7th "
127,512	. . .	8th "
47,520	. . .	20 minutes.

Making 1,030,392 notes in eight hours and twenty minutes, which, with the periods of rest, amounted to eleven hours and forty-five minutes!" Thirdly, better music has been written for the piano-forte *expressly* than for any other instrument whatever, — witness the works of Beethoven alone; and fourthly, it is not only the best accompaniment to vocal music, in the absence of an orchestra, but allows the performer upon it to sing a part or a solo with more freedom and ease than either organ, harp, or guitar. Lastly, it is the most general instrument in use, and need not be hawked about, with the player, but is sure to be found in the drawing rooms of the rich, the elegant, and the art-devoted, in all classes of society.

The origin of the piano-forte is traceable to an instrument called psalterion, or tympanum, (known even yet by the familiar name of dulcimer,) which was a box, across which brass and steel wires were extended between iron pins, and attuned so that a perfect gamut was obtained. The performer held in each hand a little wooden rod or hammer, with which he struck the strings

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with a degree of velocity and neatness according to his proficiency in the art.

According to Mr. Lane, the Egyptians have an instrument in common use, closely allied to the dulcimer, which they call *kánoon*. It is probably the first instrument of the same class, and may owe its origin to the Greeks. That supposition is favored by its name being derived from the word *κανών*, and has the same signification, that is, "rule," "law," "custom."

The clavichord was an improvement on the psalterion, by the addition of a clavier, or keyboard, by means of which little plates of copper, moved by the digital action on the keys, caused the strings to vibrate.

The clavicitherium little differed from the foregoing in its mechanical construction; but its strings were of gut, acted upon by soft leather hammers put into motion by the keys.

The virginal, consecrated by many productions of the English Palestrina, the immortal William Byrde, by Dr. John Bull, and several other worthies of by-gone days, was a keyed instrument, consisting of metal strings, vibrated by quills, or other media, affixed to the end of the lever or key. Some suppose that this tinkling machine was invented in England about the time of Elizabeth, and was so named in compliment to that

"Fair vestal, throned by the west!"

who, it is said, was remarkably fond of it, and, moreover, was a great and skilful performer upon it. But the former part of this statement, regarding the date of its invention, has been denied by M. Fétis, who asserts that it existed before Elizabeth's time, in 1530, and bore the same name.

The harpsichord, according to the same writer, was also in existence before that period. This instrument, similar in shape to the modern grand piano, had two key boards, which could be used separately or together; in the latter case, the upper or superior key board yielding, at one touch, a sound attuned to the octave of the lower. The action consisted of a key, and what was called a *jack*, which was a piece of pear tree, with a small movable tongue of holly, through which a cutting of crow-quill was passed, to touch the string when the jack was in action. Be it remembered, that this was the instrument on which were developed some of the finest inspirations of Handel, Haydn, Mozart, Scarlatti, the Bachs, Clementi, &c.; and for that circumstance it is entitled to some veneration, although its tone has been wittily but severely compared to "a kind of *scratch* with a sound at the end of it."

The spinet, which was nothing more than a square harpsichord, was constructed upon similar principles. There was, however, a peculiar kind, which was called *sordino*, on account of the comparative softness of its tone.

The clavichord, harpsichord, and spinet continued to be used till towards the end of the last century. But the tone of these several instruments being one and all more or less harsh and disagreeable, induced many ingenious men to experiment in the hope of improving it: accordingly we find, as related by some, that a manufacturer in Paris, named Marius, presented to the inspection of the *Académie des Sciences* of that city some specimens of harpsichords, in which he substituted small hammers in the place of quills, &c. Shortly afterwards, Christofero, a Florentine, advanced this discovery so much, that his instrument (the first called piano) may be said to have been the model on which all subsequent improvement was based. Others assert that it was the invention of a German mechanic, named Viator, about a century ago, who, from some cause or other, failed in realizing his project. Again, we are told that it was the discovery of a musician of the name of Schröder; and lastly, that we owe it to Christofoli, a harpsichord maker of Padua. Be this as it may, it appears that the new modifications received no decided public approbation till about the year 1760, when a manufacturer in London, named Ztumpf, commenced such a successful career in the construction of them, with additional improvements, that he realized in a short time a considerable fortune, with which he was enabled to retire.

Such was the incontestable superiority of the English piano-fortes at this period, that the continent continued to be supplied with them for a considerable time. At length, Herr Silbermann, in Germany, commenced a successful rivalry, which, in the year 1776, was much encroached upon by the pretensions of MM. Érard, (brothers,) of Paris, who were the first to construct pianos on the improved plan in France. Still the English, for some time, enjoyed an almost exclusive fame for this manufacture. The piano-fortes of Ztumpf, Kirkman, Longman and Broderip, Broadwood, Stodart, Tomkison, Clementi and Co., Rolfe, Astor, and a host of others, continued to be sought for all over the world, scarcely a year passing without some important addition or improvement being made in them. The grand pianos of Érard (Paris and London) have long been esteemed unsurpassed. Also Pleyel, Pape, Herz, and other makers in Paris are much celebrated. Excellent pianos are manufactured in Vienna and other parts of Germany.

The upright piano-forte was doubtless taken from the upright harpsichord, and was the invention of an Englishman of the name of Hancock, a musical instrument maker, resident in some part of Westminster. He was a man of much ingenuity, and produced several varieties in keyed instruments; amongst which we find the organized piano-forte, the portable grand piano-forte, and an instrument, also a piano-forte, in the shape of a spinet (This was the origin of the square piano.) The portable grand, in its day, was a successful and desirable instrument; but has long since been superseded by others of the kind, called kit-grands, boudoir-grands, pocket-grands, and semi-grands.

The next novelty was the invention of John Isaac Hawkins, who constructed an upright instrument, with a detached sound board, in an iron frame; and the whole was so arranged as to be able to meet the atmosphere with compensating powers. In the bass, it had spiral or helical strings, by which length was gained; and, in the treble, three octaves of equal tension were accomplished by a uniform size of wire. It was patented, but did not take with the public sufficiently to come into notice.

Following Hawkins, came William Southwell, an Irishman, who patented an improvement in upright piano-fortes, and gave it the name of

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the cabinet piano-forte. The name still remains in use.

The unique piano-forte was introduced by Messrs. Wilkinson and Wornum, and was the invention and patent of the latter gentleman. This instrument met the taste of the day for instruments of little altitude; it did not stand higher than three feet three inches, and the strings were all placed diagonally towards the floor; the action was simple and effective, but it did not content the mind of its most ingenious inventor, and in a short time gave way to a new proof of his mechanical and philosophical genius, in the production of the piccolo piano-forte, which he (Mr. Wornum) patented, and which became, perhaps, the most popular piano in the four quarters of the world. Its action is equally applicable to both upright and horizontal instruments, and, for delicacy of tone and promptness of touch, it has not yet been surpassed.

The perseverance of Mr. Wornum's mechanical genius at length succeeded in producing a down-striking action, which is by far the most ingenious of modern improvements in the piano-forte, inasmuch as both tone and touch are wonderfully improved by it — a result exactly the reverse of the foreign application of the same action.

Mr. Mott's sostinente was an application of a cylinder and silk loops to an upright piano-forte. The loops were attached to the strings, and the cylinder, which was moved by the foot, as it were, *bowed* them, and produced tones somewhat similar to those of the seraphine.

Mr. Kirkman's octave string was applied as the third string of a grand piano, tuned an octave higher in pitch than the other two, and was somewhat in effect like two diapasons and a principal in an organ. It pleased for a time, but is now thought of no more.

Messrs. Cramer, Addison, and Beale produced a piano-forte totally formed of iron; and considering that metal is not so sonorous as wood, the tone is amazingly full and mellow.

At Paris a Monsieur Montal produced a piano-forte which in a great measure supplies a quality that has long been a desideratum, and the want of which has allowed other instruments to assert a superiority that henceforth must be ceded. It consisted in a new mechanism, which the inventor called "*mécanique à répét tion expressive*," because by it the touch was so far improved as to allow the performer to reiterate the tone at pleasure without raising the fingers from the keys. Some marvellous men, like Liszt, in the absence of this mechanism, contrived to produce the *sostenuto* and *tremolo* without apparently repeating their touch; but the ingenuity of M. Montal enables the less practised performer to produce such a desirable effect.

Piano-fortes of the very best quality are now manufactured among us, and such is the perfection of modern manufacture, that even the inexperienced are sure to find, at all respectable houses, instruments in every quality worthy of the first performer in the world.

But now for a few words in the shape of advice to those who would select a piano-forte. The tone or *timbre* of this instrument depends almost wholly upon the seasoning of the wood; particularly in that part of it called the sound board, which should consist of the finest deal or pine, similar to that used in the upper side of a violin. The case, too, or cabinet maker's portion of the construction, has some influence upon the quality of its voice; and the mechanical part should never be made or formed of green wood. Therefore it is always better to purchase an instrument from those factories whose means enable them to expose their materials to heat and cold, in fact to all vicissitudes of season, for years together. It is most important that the wood forming the block upon which the wires are strung should be thoroughly seasoned, as it is termed; for if untempered timber be used, the instrument will not only not remain in tune, but the quality of the tone will be greatly injured. A poor man may be a good artisan, but he cannot produce in every respect a good or durable piano-forte. Moreover, the shape or form of the instrument has something to do with its musical quality. To those who wish to purchase a piano-forte merely as a handsome piece of furniture, it were well to recommend the various modifications of upright constructions, in handsome cases of mahogany, rose, or zebra wood; but to the musician, amateur, or artist, it would be better to advise the choice of a good square or grand piano — they have better tone, are more durable, and their action is less liable to be out of order.

For many years after the settlement of this country, our pianos were imported from Europe; but the humidity of the atmosphere, during the passage across the ocean, was found to open the joints, or crack the wood, rust the wires, and loosen the keys, and greatly to injure, if not, in some instances, entirely destroy the tone of the instrument. This, among other causes, led to the construction of piano-fortes in America. At first, deficient in taste and skill, our artists were not very successful. But they had ingenuity and perseverance; and experience soon gave them the rest. They at length introduced several important improvements in the manufacture, and now make the article to a great extent, while the demand for their work is increasing throughout the Union.

For excellence of material, simplicity of style, elegance of finish, and faithfulness of workmanship, and above all for volume and variety, mellow sweetness, brilliancy, and permanency of tone, the American pianos now challenge competition from all quarters of the world. In a word, so high stands the reputation of the artists of Boston, New York, Albany, Philadelphia, and other cities and places of the United States, in this business, that, as is well known, a second-hand piano-forte from the hands of any of them will often command as much money at auction as can be obtained for a new glittering instrument just imported from London.

PIANO-FORTE SCHOOL. An extensive and complete method for the piano-forte.

PIANO-FORTE SCORE. A score in which the orchestral accompaniments are compressed into a piano-forte part.

PIANO-VIOLINO. Colonel A. S. Wood, of Buchanan, Va., invented, in 1837, a new and curious instrument. It is a common piano of the usual construction, and played in the usual manner. A pedal, touched by the foot of the performer, turns a flying wheel, which regulates the movements

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of the machinery. As each particular key of the piano is touched, a corresponding key within the box of machinery is acted on, and brings down on the proper string one of the four bows, (which are constantly moving on grooves,) and at the same time passes on the string a finger, thus forming a perfect note, in every respect, to the note of the piano.

PIANO, SEMPRE STACCATO E MARCATO IL BASSO. Soft, with the bass always well marked and detached.

PIANTANIDA, GIOVANNI, a celebrated violinist at Bologna, was born at Florence in 1705. In 1734 he went to Petersburg, with a company of Italian performers, and met with the greatest success in that city. He returned to Italy about four years afterwards. Dr. Burney, who heard him when at the advanced age of sixty, still considered him the best violinist in Italy, notwithstanding an awkward and embarrassed air which he had in playing. His wife was an excellent singer, who accompanied him to St. Petersburg. Six of his trios for the violin, and six concertos, were published at Amsterdam.

PIANTANIDA, ABBÉ, a pupil of Fioroni, has composed much church music. He resided at Milan in 1812.

PIATTI. (I.) The cymbals.

PIAZZA, GIOVANNI BATTISTA. An instrumental composer, who flourished in Italy about the year 1650.

PIB-CORN, or HORNPIPE. The name given by the Welsh to a wind instrument, consisting of a wooden pipe with holes at the sides, and a horn at each end, the one to collect the wind blown into it by the mouth, and the other to convey the sound, as modulated by the performer. This instrument is so common in Wales, that the shepherds' boys amuse themselves with it while tending their flocks.

PIC, GIOVANNI, the celebrated Prince of Mirandola and of Concordia, was born in 1463. To extensive information in the sciences he joined profound knowledge of the art of composition, and of music in general. His compositions were much sought after in the age in which he lived. He died at Florence, in 1494, aged thirty-one.

PICCHI, GIOVANNI MARIA, organist of the Casa Grande at Venice, published there, in 1625, "*Canzoni da Sonar.*"

PICCHIETTATO. (I.) Struck, intonated with vehemence.

PICCINELLI, called also LA FRANCESINA, was first female singer at the Milan opera in 1770.

PICCINI, NICOLA, was born in 1728, at Bari, in the kingdom of Naples, and may be ranked amongst the most fertile and original composers that the Neapolitan school has ever produced. His father designed him for the church; but an invincible passion for music frustrated this intention. He practised for some time in secret, and was, by accident, discovered to have made considerable progress in the art, before his father could be prevailed with to let him have a master. In 1742 he was placed in the Conservatory of San Onofrio, under the direction of Leo, and after his death, under Durante. Piccini spent twelve years in study before he left the Conservatory; he then began his professional career at the Florentine Theatre in Naples, with a comic opera, entitled "*Le Donne Dispettose.*" In 1758 he was invited to Rome, where he composed "*Alessandro nell' Indie.*" This opera, besides several airs which are truly excellent, contains one of the finest overtures that ever was composed. Two years afterwards, his comic opera of "*La Buona Figliuola*" had a success that no previous drama could boast of. It was no sooner heard at Rome than copies were multiplied, and there was no musical theatre in Europe where this burletta was not frequently performed, in some language or other, during many years. His serious opera, the "*Olimpiade,*" performed in the following winter, was equally successful; and for fifteen years Piccini was considered the first musical composer in Rome. Anfossi was at last unfairly preferred to him; and, in consequence, he left Rome in disgust, and returned to Naples.

From the latter city he was invited to France, and in December, 1776, arrived at Paris. Previously to this time, as Sacchini had informed Dr. Burney, he had composed at least three hundred operas; of which, in one instance, thirteen had been produced in the short space of seven months. When Piccini arrived in France, he knew not a word of the French language; but Marmontel undertook to be his instructor. The latter engaged to make, in six operas of Quinault, the changes which were requisite, in order that they might be set to modern music. For some time, he passed every morning with Piccini, explained a scene to him, taught him to repeat it, marked, by convenient signs, the quantity of each word and syllable, and then left Piccini to work by himself. His task was to set to music what he had learned, and on the following morning he sang it to Marmontel. If, which seldom happened, there was any incorrectness in regard to the expression or quantity of the language, on that they immediately went to work together, in order to perfect it. This kind of labor they continued steadily to pursue for almost twelve months.

Before Piccini had completed his first work in France, he found himself opposed by a most formidable rival in Gluck, who about this time effected a great revolution in French music. He had introduced into it the forms of recitative and song from the Italian school, whilst from the German school he had brought grandeur and strength of harmony. A musical war was excited, which, for a while, divided and exasperated all Paris. Whilst this war was at its height, Berton, the director of the opera, made an attempt to put an end to it by reconciling the two chiefs. He gave a splendid supper, at which Piccini and Gluck, after embracing each other, sat down together, and conversed with the greatest cordiality during the whole evening. They parted good friends; but the war went on with as much fury between their respective partisans as before.

The opera of "*Roland*" was the first which was produced by Piccini at Paris; it was followed by "*Atys*" and by "*Iphigenia in Tauris;*" the whole of which were received with general admiration by all except those who were devoted to the cause of his opponent.

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When, in the year 1781, Sacchini went to Paris, an opera was required from each of these masters, for the entertainment of that year at Fontainebleau. Piccini chose the story of "*Didon*," and Sacchini that of "*Chimène*." Sacchini was first ready, and his piece was put in rehearsal without delay. Every prejudice was in its favor: the orchestra, the actors, and the managers of the opera, with one accord, extolled him to the skies. When the poetry of "*Didon*" was finished, Piccini went to the country residence of Marmontel, who wrote it, and continued there for seventeen days, till he had invented the whole of the music. In six weeks it was completely ready for performance; and such was the success of this charming piece as to eclipse all rivalry.

Piccini possessed an astonishing versatility of genius. Whilst "*Didon*," at the Opera House, excited the most powerful emotions of sympathy and grief, his other operas of "The pretended Lord," and "Sleeper awakened," gave birth to emotions that were perfectly opposite.

A singing school was, about this time, established at Paris, of which Piccini was appointed the principal master. He also proposed to establish an annual concert; but in this he was unsuccessful.

At the breaking out of the French revolution, Piccini, having lost his pensions, returned to Naples. The Neapolitan minister had the cruelty, however, to forbid him from appearing in public; in consequence of which he remained almost constantly shut up in his chamber, in solitude and indigence. During this time he amused himself by setting to music several of the Italian psalms of Saverio Mattei.

In the year 1799 he returned to Paris, where he solicited from Bonaparte the renewal of his pensions. He was graciously received, and munificently recompensed by composing a march for the consular guard, at the express command of the first consul. Not long afterwards, he was appointed to an inspector's place in the national conservatory of music. This situation he continued to hold till the time of his death which took place in 1801, at the age of seventy-two years.

PICCINI, LUDOVICO, son of the preceding, was born at Naples about the year 1765, and received his musical education from his father. In 1784, he brought out, at the Opéra Comique at Paris, "*Les Amours de Cherubin;*" and in 1788, at the Théâtre de Beaujolais, "*La Suite des Chasseurs et la Laitière.*" In 1791 he returned, with his father, to Naples, and composed in that city two comic operas, "*Gli Accidenti Inaspettati,*" and "*La Serva Onorata.*" At Venice, he produced, in 1793, "*L'Amante Statua;*" at Genoa, "*Il Matrimonio per Raggiro;*" at Florence, "*La Notte Imbrogliata;*" and again at Naples, a cantata entitled "*Ero e Leandro,*" which he composed for Mrs. Billington. In 1796 he was engaged as chapel-master by the court of Sweden, and passed six years at Stockholm, where, among other music, he wrote a comic opera called "The Sleep Walker." He returned to Paris in 1802, a year after the lamented death of his father. He then produced at the Opéra Comique "*Le Sigisbé*" of Marmontel, in three acts; *L'Aînée et la Cadette,*" and "*L'Avis aux Jaloux.*" He also composed, for the Royal Academy of Music, "*Hippomène et Atalante,*" a piece in one act.

PICCINI, ALEXANDRE, grandson of Nicola Piccini, was born at Paris about the year 1780. He was a member of the choir of Napoleon's Chapel Royal, and was a professor of the pianoforte. He studied composition under Lesueur. The following is a list of his principal dramatic works. At the Théâtre de la Montansier, "*Le Terme du Voyage,*" "*La Forteresse,*" "*L'Entre Sol,*" "*Gilles en deuil,*" "*Les Deux Voisins,*" "*Lui-même;*" at the Théâtre des Jeunes Artistes, "*Arlequin au Village,*" "*La Pension des Jeunes Demoiselles,*" "*Arlequin bon Ami,*" "*Le Pavillon;*" at the Théâtre Saint Martin, "*Romulus,*" "*Robinson Crusoe,*" and other melodramas; at the Théâtre Feydeau, "*Avis au Public,*" and "*Ils sont chez eux,*" operas of M. Desangiers.

PICCIOLI, GIACOMO ANTONIO, an ecclesiastic and learned contrapuntist, towards the end of the sixteenth century, was a pupil of the renowned Constantio Porta, and published many works, chiefly at Venice and Milan, between the years 1580 and 1600.

PICCOLO. (I.) Little; as, *violino piccolo*, a small violin.

PICCITONO, PADRE ANGELO DA, an ecclesiastic, published at Venice, in 1547, a musical work called "*Fior Angelico di Musica.*" It is a book which, however difficult to find at present, is, from its dulness and pedantry, still more difficult to read.

PICERLI, SILVERIO, an ecclesiastic, published at Naples, in 1631, "*Specchio Primo et Secondo di Musica.*"

PICHL, WENZEL. A celebrated violinist and composer, born in Bohemia in 1743. He studied the violin first under Von Dittersdorf, and afterwards under Nardini. In 1791 he was at Milan, in the service of the Archduke Ferdinand as composer of music. In 1797, on the French taking possession of Milan, he followed his noble master to Vienna, where he died in 1805. Among his numerous works we can name the following: "100 *Variazioni per il V. sulla scala del B. fermo,*" Naples, 1787; "*Exercice de Violon, ou* 100 *Variaz. p. le Violon seul;*" "6 *Duos p. Violon et A.,*" Op. 18, Offenbach, 1794; "3 *Duos p.* 2 *Vc.,*" Op. 16, Paris, 1793; "3 *Quat. à Clav., V., A., et B.,*" Paris, 1793; "1 *Sinfonie,*" Op. 17, Berlin; "*Six Sonat p. V. et B.,*" Op. 20, Parts I. and II., Brunswick, 1796; "12 *Caprices p. Violon seul,*" Op. 21, Brunswick, 1796; "3 *Sonat. p. le Clav., Fl., et B.,*" Op. 26, Vienna, 1796; "3 *Quint. à* 2 *V.,* 2 *A., et B.,*" Op. 30, Offenbach, 1797; "3 *Duos p.* 2 *V.,*" Op. 34, Offenbach, 1798; "3 *Duos conc. p.* 2 *V.,*" Op. 48, Vienna, 1800; "6 *Fugues, avec un Prelude fugué p. un Violon,*" Op. 35, Leipsic; "6 *Ariette à Voce Sola con Comb.,*" Op. 42, Vienna; "12 *Variaz. di V. c. altro V.,*" Op. 44, 1801.

PIECES. A name of general import, and applicable to all kinds of compositions; as, *pieces* for a full band, pieces for the organ, pieces for the piano-forte, &c.

PIEDS. (F.) The feet; as, *avec les pieds*, with the feet, in organ playing.

PIETOSO. (I.) With pity, compassionately.

PIELTAIN, DIEUDONNÉ PASCAL, born

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at Liege in 1754, was one of the best violin pupils of Jarnowick. After having performed for six seasons at the *Concert Spirituel*, he went to London, and remained there above nine years. He ultimately settled in his native town. He published many concertos for his instrument. He died in 1833.

PIELTAIN, the younger, was a celebrated performer on the horn, and a pupil of Punto. He accompanied his elder brother to England.

PIENO. (I.) Full. A word often substituted for *tutti* or *grossi*, and sometimes for *choro*; as, *pieno choro*, a full chorus. It is sometimes employed in a vehement or energetic sense; as, *pieno spirito*.

PIERSON, H. H. Professor of music in the University of Edinburgh, and known by the name of Mansfeldt, under which cognomen he has published various compositions. Although the son of a high dignitary of the church, an enthusiasm for the art led him in very early life to study music as a profession. Mr. Pierson was elected in 1849 to the professorship at Edinburgh, but resigned ultimately because he was not permitted to have his written lectures read by any person but himself, and a nervous defect in speech prevented his undertaking that duty. He has written an oratorio, "Jerusalem," which, with some others of his productions, has been received with much public favor.

PIETAGRUA, CARLO LUIGI, an esteemed Florentine composer, brought out at Venice the operas "*Il Pastor Fido*," 1721, and "*Romolo e Tazio*," 1722.

PIETAGRUA, GASPARO, an ecclesiastic at Milan, flourished as a composer about the year 1620. Of his compositions there were printed "*Concerti e Canzoni Francesi ad* 1, 2, 3, *e* 4, *con Messe da Viro e da Morti, Magnificat, Falsi Bordoni, Litanie della Madonna e dei Santi*," Milan, 1629; "*Canzonette a tre*," Milan, 1629; "*Motetti à voce sola*," Milan, 1629; and "*Messa e Salmi alla Romana per cantarsi alli Vesperi di tutto l'anno con duoi Magnificat, le quattro Antifone, et otto Falsi Bordoni à 4 voci, Lib. 5.*"

PIFFERO. A little flute, or fife.

PIFFET, called LE GRAND NEZ. A violinist in the opera orchestra at Paris, about the year 1750. He composed some cantatas, and was considered one of the best solo players of his time.

PIGGOT, FRANCIS. Bachelor in music of the University of Cambridge in 1698, and first organist of the Temple Church. He succeeded Purcell as one of the organists of the Chapel Royal. An anthem of his, "I was glad," is extant in many cathedrals.

PIGNATTA, PIETRO ROMULO, of Rome, was an eminent dramatic composer. Amongst his works are the following operas: "*Costanza vince il Destino*," 1695; "*Almiro Re di Corinto*;" "*Sigismondo Primo*," 1696; "*L'Inganno senza Danno*," 1697; "*Paolo Emilio*," 1699; "*Il Vanto d'Amore*," 1700; and "*Oronte in Egitto*," 1705.

PILLAGO, CARLO, of Rovigo, was organist to the Church of St. Mark, at Venice, and a very eminent performer on his instrument. He published "*Sacri Concerti à voce sola*," Venice, 1642.

PILKINGTON, FRANCIS. An English musician of the sixteenth century, and lutist to the cathedral at Chester. He took his degree of bachelor of music at Oxford in 1595. Pilkington was one of the authors of a collection of airs and songs for the lute and viol da gamba, published in London, in a folio volume, in 1605.

PIMENTEL, PEDRO, a celebrated performer on the organ at Lisbon, died in 1599, and left the following published work: "*Livro de Cifra de varias obras para se tangerem na Orgaõ*."

PINA E MENDOÇA, LEONIZ DE, a Portuguese nobleman, wrote, in 1650, a book entitled "*Varios Opusculos pertencentes à Theorica da Musica*."

PINDAR. Born at Thebes, in Bœotia, about five hundred and twenty years before Christ. He received his first musical instructions from his father, who was a flute player by profession; after which, according to Suidas, he was placed under Myrtis, a lady of distinguished abilities in lyric poetry. It was during this period that he became acquainted with the poetess Corinna, who was likewise a student under Myrtis. Plutarch tells us that Pindar profited from the lessons which Corinna, more advanced in her studies, gave him at this school. It is very natural to suppose that the first poetical effusions of a genius so full of fire and imagination as that of Pindar would be wild and luxuriant; and Lucian has preserved six verses, said to have been the exordium of his first essay, in which he crowded almost all the subjects for song which ancient history and mythology then furnished. Upon communicating this attempt to Corinna, she told him, smiling, that he should sow with the hand, and not empty his whole sack at once. Pindar, however, soon quitted the leading strings of these ladies, his poetical nurses, and became the disciple of Simonides, now arrived at extreme old age; after which he soon surpassed all his masters, and acquired great reputation over all Greece; but, like a true prophet, was less honored in his own country than elsewhere; for at Thebes he was frequently pronounced to be vanquished, in the musical and poetical contests, by candidates of inferior merit.

There is no great poet or musician in antiquity whose moral character has been less censured than that of Pindar. Plutarch has preserved a single verse of his "*Epicedium*," or dirge, that was sung at his funeral, which, short and simple as it is, implies great praise: "*This man was pleasing to strangers, and dear to his fellow-citizens.*" His works abound with precepts of the purest morality, and it does not appear that he ever traduced even his enemies; comforting himself for their malignity by a maxim which he inserted in his first Pythic, and which afterwards became proverbial, "*That it is better to be envied than pitied.*"

Pausanias says that the character of poet was truly consecrated in the person of Pindar by the god of verse himself, who was pleased, by an express oracle, to order the inhabitants of Delphos to set apart, for Pindar, one half of the first fruit offerings brought by the religious to his shrine, and to allow him a conspicuous place in his temple; where, in an iron chair, he used to sit and sing his hymns in honor of that god,

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This chair was remaining in the time of Pausanias, several centuries after, and shown to him as a relic not unworthy of the sanctity and magnificence of that place.

A bard who sang like Pindar would be heard with the same rapture in a pagan temple as a Farinelli in an Italian church; and, as both would draw together crowded congregations, both would be equally caressed and encouraged by the priests.

But though Pindar's muse was pensioned at Delphos, and well paid by princes and potentates elsewhere, she seems, however, sometimes to have sung the spontaneous strains of pure friendship. Of this kind were, probably, the verses bestowed upon the musician Midas, of Agrigentum, in Sicily, who had twice obtained the palm of victory by his performance on the flute at the Pythic games. It is in his twelfth Pythic ode that Pindar celebrates the victory of Midas over all Greece, upon that instrument which Minerva herself had invented.

Fabricius tells us that Pindar lived to the age of ninety; and according to the chronology of Dr. Blair, he died four hundred and thirty-five years before Christ, aged eighty-six. His fellow-citizens erected a monument to him, in the Hippodrome at Thebes, which was still subsisting in the time of Pausanias; and his renown was so great after his death, that his posterity derived very considerable honors and privileges from it. When Alexander the Great attacked the city of Thebes, he gave express orders for the soldiers to spare the house and family of Pindar. The Lacedæmonians had done the same before this period; for when they ravaged Bœotia, and burned the capital, the following words were written upon the door of the poet: "Forbear to burn this house; it was the dwelling of Pindar." Respect for the memory of this great poet continued so long, that, even in Plutarch's time, the best part of the sacred victim, at the Theoxenian festival, was appropriated to his descendants.

PINELLI DE GERARDIS, GIOVANNI BATTISTA. Born at Genoa in 1543, of a noble family. In 1581 he succeeded Scandelli as chapel-master to the Elector of Saxony, at Dresden, but was soon obliged, from misconduct, to vacate his place, when he quitted Dresden for Prague, in which city he died. His published works are, "6 *Misse à 4 Voci*," Dresden, 1582; "*Deutsche Magnificat über die 8 Kirchentöne*," Dresden, 1583; "*Madrigali*," Dresden, 1584; "*Cantiones*, 8, 10, *et* 15 *Voc.*," Dresden, 1584; "*Neue kurzweilige Deutsche Lieder mit 5 Stimmen, &c.*," Dresden, 1584; "*Lib.* 1 *dei Neapolitane à 5 Voci*," Dresden, 1585; and "18 *Musetten für 5 Stimmen*," Prague, 1588.

PINELLI, GIOVANNI VINCENZO, a learned Italian, who resided at Padua, was born at Naples in 1535. He was an excellent musician, and a pupil of Philippus de Monte. He died in 1601 or 1602.

PINHEIRO, ANTONIO, chapel-master of the cathedral at Evora, in Portugal, was born in the province of Alentejo, and studied music under his eminent countryman, Francesco Guerreiro. He died in 1617. A very clever "*Magnificat*," of his composition, is in the Royal Library at Lisbon.

PINTO, THOMAS. This excellent performer on the violin was born in England, of Italian parents. When a boy he was a miraculous player on his instrument, and, long before he was of age, was employed as the leader of large bands in concerts. At this time, however, he was very idle, inclining more to the fine gentleman than the musical student, kept a horse, was always in boots in a morning, with a switch in his hand instead of a fiddlestick; till the arrival of Giardini, whose superiority to all the performers he had ever heard, inclined him to think it necessary to practise, which he did, for some time, with great diligence. With a very powerful hand, and an astonishingly quick eye, he was, in general, so careless a player, that he performed the most difficult music *at sight*, better than ever after, for he was then obliged to look at the notes with some care and attention; but afterwards, trusting to his memory, he frequently committed mistakes, and missed the expression of passages, which, if he had thought worth looking at, he would have executed with certainty. After leading at the opera, whenever Giardini laid down the truncheon, he was engaged as first violin at Drury Lane Theatre, where he led for many years. After the death of his first wife, Sybilla, a German singer, he married the celebrated Miss Brent, and settled in Ireland, where he died in the year 1773.

PINTO, G. F., grandson of the preceding, was a remarkable instance of premature musical genius. He studied the violin under Salomon, and, at fifteen years of age, had arrived at such perfection on that instrument, that he could lead an orchestra, in the performance of the symphonies of Haydn, nearly as well as his master. Neither had he confined his studies to the above instrument, as he was almost equally great on the piano-forte as on the violin, and was well versed in counterpoint, which he evinced, at about the age of seventeen, by several vocal publications, of great merit and originality. This extraordinary genius became a martyr to dissipation about the year 1808, and before he had completed his twenty-first year. Amongst his published works we can mention the following songs: "A shepherd loved a nymph so fair," "From thee, Eliza, I must go," "It was a winter's evening," "Little warbler," "Nature, sweet mistress," and "The smiling plains." (Harm. Inst. Cat.) There is also a minuetto by Pinto, in a forcible and pleasing style of composition, in No. 14 of the "Harmonicon."

PINTO, MRS., better known as MISS BRENT, was the wife of Thomas Pinto. She was a celebrated singer, and a pupil of Dr. Arne, who wrote expressly for her the part of Mandane, in "*Artaxerxes*."

PIO, ANTONIO, chapel-master at Ravenna, was a native of that city. He is numbered amongst the dramatic composers of Italy, between the years 1783 and 1791. One of his operas was entitled "*Nettuno ed Egle*," op. ser. Venice, 1783.

PIONNIER, JEAN. Chapel-master at Loretto, in the middle of the sixteenth century. Amongst his printed works we can name "*Motetti à 5 Voc., Lib.* 2," Venice, 1564.

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PIOZZI. A composer of this name published at Manheim, about the year 1780, two operas of quatuors, for the harpsichord, two violins, and bass.

PIPE. Any tube formed of a reed, or of wood, metal, &c., and which, being inflated at one end, produces a musical sound, acute or grave, soft or loud, according to the material, and its form and dimensions. The *pipe*, which originally was no more than a simple oaten straw, formed one of the first instruments by which melodious sounds were attempted.

PIPE, or ABUB, sometimes means *flute* or *hautboy*. The Jews, in their Gemara, give us the following account of it. "Our rabbins," say they, "have delivered that there was an *abub* or *pipe* in the sanctuary. It was smooth, thin, made of reed, and so old as the days of Moses. The king commanded, and they gilded it with gold, but it was not so sweet as before; they took off the gilding, and the sound was as sweet as ever."

PIPER. A performer on a pipe. Pipers were formerly one of the class of itinerant musicians, and performed on a variety of wind instruments, as the bagpipe, musette, courtant, &c.

PIPES OF PAN, or MOUTH ORGAN. A wind instrument consisting of a range of pipes bound together side by side, and gradually lessening, with respect to each other, in length and diameter. The longest pipe is about six inches, and the shortest about two inches in length. In performance it is held in the hand, and the pipes are blown into by the mouth at the upper ends. Some inform us that Marsyas, others that Silenus, was the first that joined pipes of different lengths together with wax; but Virgil attributes the invention to Pan.

PIQUE. (F.) The dash or dot used to indicate that certain notes are to be played *staccato* or detached.

PIRLINGER, JOSEPH, chamber musician to the court, and violinist at Vienna, published at Paris, in 1786, "*Six Quatuors pour Violons, Viole, et Basse*," and "*Six Symphonies à huit*." He has since brought before the public, at Vienna, "*Divertissement pour deux Violons*," "12 *leichte Duos für Anfänger auf 2 Violinen*," Vienna, and "*Neue Violinschule*," Vienna, 1800. This is a modernized edition of the *Violinschule* of Leopold Mozart. He has left in manuscript eighteen trios for two violins and bass.

PISARI, PASCALO, singer in the Pontifical Chapel at Rome, and a celebrated contrapuntist, resided in that city in the year 1770. Dr. Burney heard, at Rome, a very learned mass by this master, for sixteen voices.

PISARONI, BENEDETTA ROSAMONDA, was born at Piacenza in 1793. After learning music under the direction of an obscure master of her native city, she took lessons in singing of the famous Marchesi, who taught her the principles of the beautiful school of the eighteenth century. When she made her *début*, at the age of eighteen, in the rôles of the Griselda and the Camilla of Paër, Mme. Pisaroni had a high soprano voice. After a severe illness, which she had towards the year 1813, she lost several notes in the upper register, while the low tones acquired a powerful and unexpected sonorousness. Then she found herself obliged to sing the parts written for the contralto, and became one of the greatest singers of her time.

PISENDEL, JOHANN GEORG, born at Carlsburg, in Franconia, in 1687, was entered, at nine years of age, as a chorister in the chapel of the Margrave of Anspach, under Pistocchi and Corelli; from the latter of whom he learned the violin, and made such progress, that, at fifteen years of age, he was nominated violinist of the chapel. In 1709 he went to Leipsic to attend some of the lectures in that university. In 1712 he was engaged for the chapel of the King of Poland, and was subsequently attached to the suite of the hereditary Prince of Saxony, whom he accompanied into France and Italy. Finally, after the death of Volumier in 1730, Pisendel was made concert master at Dresden, and, in 1731, was nominated *chef d'orchestre* of the theatre there, to which the celebrated Hasse was composer. These situations he held, with the greatest credit, till his death, which took place in 1755.

PISTICCI, ATANASIO, a monk and church composer, flourished in the early part of the seventeenth century. Amongst other works he published "*Motetti*," Venice, 1633; "*Motetti à 2 e 3 Voci*," book iii.; and "*Salmi à 4 Voci*."

PISTOCCHI, FR. ANT. This musician, considered by the Italians to be the father of the modern school of singing, was born at Bologna about the year 1660. He first devoted his talents to the stage; but meeting with little success, on account of his disagreeable personal appearance, and the want of power in his voice, he quitted that pursuit, and entered into holy orders. Being an excellent contrapuntist, he was afterwards invited to Anspach as chapel-master to the margrave, but did not long continue in that situation, as, in the year 1700, he had returned from Germany to Bologna, where he opened a school for singing, of which several of the principal vocal artists of the following age became pupils; amongst these we may name Antonio Bernacchi, Antonio Pasi, J. B. Minelli, Ant. Pio. Fabri, and Bartolino. Dr. Burney says that "Pistocchi had a very fine soprano voice, which he lost by a dissolute life, together with a fortune which he had acquired by the exercise of it. In this distress he was reduced to the necessity of becoming a copyist, in which employment, by his attention and assiduity, he arrived at such a degree of skill in music as to be able himself to compose. In the course of a few years, he discovered that his voice was returning, and, having experienced great misery whilst he was deprived of that faculty, he practised incessantly, till it settled into a fine contralto. With this valuable acquisition he determined to travel, and accordingly visited most of the courts of Europe. The encouragement he met with, and the offer of the employment of chapel-master to the Margrave of Anspach, with a handsome stipend, induced him to settle at that court, where, in the possession of a newly-acquired fortune, he continued many years. At length he returned to Italy, and retired to a convent, in which he died."

It will be observed that Dr. Burney's account of this musician does not well accord with the

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opening account of him, translated from the French "Dictionary of Musicians." It is probable that Dr. Burney's account is the correct one, in what relates to the failure and recovery of the voice of Pistocchi, though it seems unaccountable that he has not alluded to his celebrated school of singing. Among Pistocchi's works are the following operas: "*Narciso*," Anspach, 1697; "*Leandro*," 1679; "*Il Girello*," 1681; "*Il Martirio di S. Adriano*," Venice, 1699; and "*Le Rise di Democrito*," Vienna, 1700. He also published some sacred music, cantatas, &c. Pistocchi died at Bologna in 1720.

PISTORINI, ANTONIO. A dramatic composer of Florence, celebrated for his comic operas and interludes, about the year 1730.

PITCH. The acuteness or gravity of any particular sound, or of the tuning of any instrument. Any sound less acute than some other sound is said to be of a lower *pitch* than that other sound; and *vice versâ*. The *opera pitch* is tuned above most others, and is therefore said to be higher than the common *concert pitch*.

PITCH PIPE. An instrument used by vocal practitioners to ascertain the *pitch* of the key in which they are about to sing. It is blown at one end, like a common flute, and being shortened or lengthened by a graduated scale, is capable of producing, with mechanical exactness, all the semitonic degrees within its compass.

PITICCHIO, FRANCESCO, chapel-master at Palermo, resided some years in Germany (chiefly at Brunswick and Dresden) with a company of Italian singers. In 1784 he brought out, at Dresden, an opera entitled "*Gli Amanti alla Prova*." He next produced "*Il Bertoldo*," op. buffa, Vienna, 1787, and "*La Didone abbandonata*," op. seria, Dresden, 1788. He also published several sets of Italian canzonets, and six quintets for violins, &c.

PITONI, OTTAVIO, born in 1657, was chapel-master at St. Peter's, and conductor of the music in the German college at Rome. He wrote much sacred music, and, according to Abbé Gerber, made some approaches towards the modern school. He died at Rome in 1743.

PITTERLIN, FRIEDRICH ADOLPH, was, in 1796, conductor in the orchestra of a theatre at Magdeburg. He published some vocal and instrumental music, principally dramatic, amongst which is an opera called "The Gypsies." He died in 1804.

PIU. (I.) A word of augmentation; as, *piu presto*, quicker; *piu piano*, more soft; *piu forte*, louder.

PIVA. A hautboy, or cornet.

PIVA, GREGORIO, an Italian vocal composer, flourished about the year 1700.

PIXIS, F. W., senior. Organist of the reformed church at Manheim since the year 1770. He published "Eight short and easy Preludes for the Organ or Piano-forte, Part I.," Manheim, 1791; "Eight ditto, Part II.," Manheim, 1792; and "Two Sonatinas for the Piano-forte," Manheim, 1792.

PIXIS, FRIEDRICH WILHELM, eldest son of the preceding, was born at Manheim in 1786. He was, from the age of thirteen, highly celebrated for his performance on the violin, in the style of Fränzl and Viotti, and accompanied his father in a musical tour through Germany; in the principal cities of which country he was heard, as a child, with enthusiasm, especially at Berlin, in the year 1800.

PIXIS, JOHANN PETER, younger brother of the preceding, was born at Manheim in 1788. He was a celebrated pianist from the age of twelve years, having received his principal instructions on that instrument from his father. In 1809 he settled at Munich, and afterwards at Vienna. In 1825 he became fixed at Paris, where he was considered one of the best piano professors of the day. There he adopted an orphan girl, by the name of Francilla Pixis, to whose musical education he devoted himself almost exclusively, and made of her a distinguished singer. In 1833 he travelled with her in Germany, where she sang with much success. Not succeeding in Paris, they went to Italy, where she sang, at Naples, in "*Saffo*," an opera written for her by Pacini in 1840. More than one hundred and fifty works have been published under the name of J. P. Pixis, including a symphony, quintets, quartets, trios, sonatas, concertos, &c., for piano, with strings, and many smaller pieces.

PIZZATTI, an Italian abbot, has published the following works: "*La Scienza de' Suoni, e dell' Armonia; diretta specialmente a render ragione de' Fenomeni, ed a conoscer la natura e le leggi della medesima, ed a giovare alla pratica del Contrapunto; divisa in 5 parti*," Venice, 1782, and "*Tavola degli Esempi appartenenti alla Scienza de' Suoni e dell' Armonia*."

PIZZICATO, or PIZZ. (I.) An expression particularly applicable to violin music, and implying that the movement, or the passage over which it is written, is to be performed by the fingers instead of the bow.

PLA, PLAS, or PLATS. There were two brothers of one of the above names, Spaniards by birth, who were very celebrated performers on the hautboy. About the year 1752 they were at Paris, from whence they proceeded to Germany, and, in 1761, were engaged in the chapel of the Duke of Wurtemburg; in the first year of which engagement one of the brothers died. Some of their music for the hautboy and flute was published.

PLACIDAMENTE. (I.) With placidity, quietly.

PLAGAL. An epithet used in opposition to *authentic*, and applied to the octave when arithmetically divided. When a melody is so constructed as to lie between the two extremes of an octave, making its *final* on one of those extremes, the mode is said to be *authentic*; but if the *final* be on the *dominant*, the mode is called *plagal*. These distinctions have, however, long since ceased to be noticed, and now are only known in the old music of the church.

PLAGAL CADENCE. A form of final cadence in which the harmony of the key note was preceded by that of the subdominant.

PLAGIARIST, MUSICAL. A composer who purloins or borrows from the productions of others.

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PLAIN SONG. The name given to the old ecclesiastical chant, when in its most simple state, and without those harmonic appendages with which it has long since been enriched by cultivated science.

PLAIN CHANT. See PLAIN SONG.

PLAINTIVO. (I.) Expressively, plaintively.

PLANELLI, knight of the order of Jerusalem, at Naples, published there, in 1772, an excellent work entitled "*Dell' Opera in Musica.*"

PLANTADE, N., a French composer, and pupil of Langlé, was born at Pontoise. He was for several years chapel-master to the King of Holland, and afterwards returned to Paris. Among his numerous works are the following: "*Romances, av. Acc. de Clav., Cahier* 1, 2, 3, 4," Paris, 1796; "*Trois Duos pour le Chant, avec Acc. de Harpe ou Clav.,*" Op. 8, Paris, 1796; "*Recueil de Romances et Chansons, avec Acc. de Clav.,*" Op. 6, Paris, 1796; "*Le Jaloux malgré lui,*" operetta, Paris, 1798; "*Les deux Sœurs,*" Paris, 1791; "*Les Souliers modérés,*" Paris, 1793; "*Palma, ou le Voyage en Grèce,*" Paris, 1799; "*Romagnesi,*" Paris, 1799; "*Au plus brave la plus belle,*" Paris, 1799; "*Zoé, ou la pauvre Petite,*" opera, in one act; "*Recueil de Romances avec Clav.,*" Op. 13, Paris, 1802; and "*Esther,*" op. ser. of Racine, Paris, 1803.

PLAQUÉS. (F.) Struck at once, in speaking of chords.

PLARR, GOTTLIEB IMMANUEL. A musical amateur, born at Dresden in 1748. He published "*Six Quadrilles pour le Clav.,*" Dresden, 1791; "*Kleine Klavierstücke in Musik gesetzt,*" Dresden, 1792; "*Six Polonoises pour le Clav.,*" Dresden, 1793; and "*Sechs Polonoisen fürs Klavier,*" Dresden, 1795.

PLASMA. (Gr.) A term used by the ancients; sometimes to signify a florid, and at other times a soft and delicate modulation of the voice.

PLATANIA, IGNAZIO. A dramatic composer at Rome, between the years 1783 and 1791. This is probably the Platania mentioned in the French "Dictionary of Musicians."

PLATEL, N., a French violoncellist in the latter years of the last century. He published some music for his instrument.

PLATES. Quadrilateral sheets of copper, or pewter, on which music is stamped, or engraved, in order to be printed.

PLATNER, AUGUSTIN, a composer at the beginning of the seventeenth century, published, among other works, "*Missæ à* 8 *voc.,*" Nuremberg, 1623.

PLATONE, LUIGI, a Neapolitan dramatic composer, is known by the following works: "*Amor non ha riguardi,*" opera buffa, Naples, 1787; "*Le Convulsioni,*" opera buffa, Naples, 1787; and "*Il Matrimonio per sorpresa,*" opera buffa, Rome, 1788.

PLATTI, GIOVANNI, of Venice, an excellent performer on the violin and hautboy, was chamber musician to the Bishop of Wurtzburg about the year 1740. He published at Nuremberg, about 1746, two works, of six sonatas each, for the harpsichord, also six concertos for the same instrument, six solos, &c. His wife was principal singer at the chapel of Wurtzburg.

PLAWENN, or PLAUEN, LEOPOLD, a Benedictine monk at Zwitallen, published the following works: "*Sacræ nymphæ duplicium aquarum in dei et divorum laudes a* 3, 4, 5, *et* 6 *vocibus et instrumentis animatæ,*" Inspruck, 1659. The third volume appeared at Kempten in 1672, and contains "*Missæ* 4 *festivæ, et quatuor exequiatæ cæteræ una cum choro vocali ad placitum.*" The fourth volume, comprising canticles for three, four, five, and six voices, with instruments, appeared at Ulm in 1679.

PLAYERS ON HIGH AND LOW INSTRUMENTS. A title assumed by the French minstrels of the fourteenth century, when the laws of counterpoint were forming, and began to give exercise to bass and treble instruments in concert — a denomination which was afterwards confirmed by a charter in the year 1401, granted them by Charles VI.

PLAYFORD, JOHN, born in the year 1613, was by trade a music seller, in London. In the year 1665 he published "An Introduction to the Skill of Music," which appears to have been in a great measure extracted from Morley's "Introduction," Butler's "Principles of Music," and other works on the subject. It is divided into three books; the first containing the principles of music, with directions for singing; the second, instructions for the bass, treble, and tenor viol, and also for the treble violin, with lessons to each; the third, the art of descant, or of composing music in parts. This work, which is written in a plain and familiar style, succeeded so well, that, before the year 1684, it had passed into ten editions. Of these, the last is fuller than any of the former, and is also much more correct. In the preface there are many curious and interesting particulars relative to music and musical professors. Playford appears to have possessed the friendship of most of the eminent musicians of his time, and, in consequence, was the publisher of a great number of musical works, between the years 1650 and 1685. He was a good judge of music, and was very industrious in his trade, contributing not a little to the improvement of the art of printing music from the letter press types, by the use of what he, in some of his publications, calls the *new-tied note.* It must be here remarked, that the musical works formerly in use in England were printed from metal types; the notes were distinct from each other, and the quavers and semiquavers were signified only by single or double tails, without any connection whatever. Matthew Lock, in his "*Melothesia,*" printed in 1673, from copper plates, joined them together; and from hence it is supposed that Playford took the hint, and transferred the same improvement to letter press types. His skill in music was not so great as to entitle him to the appellation of a master. He knew nothing of the theory of the science, but was well versed in the practice, and understood the rules of composition well enough to write good harmony. Of this he has given proof in a great number of songs in two, three, and four parts, printed in the "Musical Companion," and also in his "Psalms and Hymns,"

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in four parts, and in the collection entitled "The whole Book of Psalms, with the usual Hymns and Spiritual Songs, composed in three Parts." Playford lived to the age of eighty, and died, as is generally supposed, about the year 1693. He was succeeded in his business by his son Henry, who, in 1701, published what he called the second book of the "Pleasant Musical Companion, being a choice Collection of Catches for three and four Voices; published chiefly for the Encouragement of Musical Societies, which will speedily be set up in all the Towns and Cities in England." The design of this work was to give to the public a scheme for instituting musical clubs in different places, with certain rules mentioned in the preface, and to afford them also a useful collection of music. It seems to have had some success in promoting the practice of catch singing in London and Oxford; but it does not appear to have had that extensive influence which the compiler expected. It is conjectured that Henry Playford survived his father but a very few years; for we meet with no publication by him subsequent to the year 1710.

PLAYHOUSE TUNES. The general name by which, in the seventeenth century, all melodies first introduced to the public by the theatres were designated. Of these, for a long time, the principal in Great Britain was that of "Genius of England."

PLECTRUM. (L.) The quill formerly used, instead of the ends of the fingers, in agitating the strings of various instruments.

PLEIN JEU. (F.) Full organ.

PLEIGNIERE, M. DE LA, a French musician, published, about the year 1783, a work entitled "*Méthode pour exécuter les Variations d'Harmonie avec les Clavecins ordinaires, sans ôter les Mains de dessus le Clavier.*"

PLEYEL, IGNAZ, was born near Vienna, in 1757, and was until the age of twenty a favorite pupil of Haydn. In 1777 he was appointed chapel master to the Count Erdödy, but his eagerness to visit Italy did not allow him to remain long in that position; the count at first opposed, but furnished him the means, and he set out for Naples. He had already composed his first set of quatuors, which were admired for their graceful melody and individuality of manner. But, strangely enough, Haydn had taught him nothing about the laws of rhythm. Arrived in Italy, Pleyel became acquainted with all the distinguished artists there from that time forward. Cimarosa, Guglielmi, Paisiello became his friends; and his taste was formed by hearing singers like Marchesi at Milan, Guadagni at Padua, the Gabrielli, Pacchiarotti, and many others. He heard and admired Nardini, Pugnani, and many more who were the glory of Italy. Although his talent led him to instrumental music, yet he had a desire to try his powers upon the stage, and he composed for the grand theatre at Naples the opera "*Ifigenia,*" which was successful. Returning to Germany in 1781, Pleyel remained there a short time, and then made a shorter journey to Italy. In 1783 he became adjunct chapel-master with the old Richter to the Cathedral of Strasburg. Here he was obliged to write music for the church; he composed several masses and motets, which were liked, but unfortunately were consumed in a conflagration. The ten years from 1783 to 1793 were the period in which Pleyel composed most of his works. His violin quartets and piano-forte sonatas had an almost unexampled popularity. Editions were multiplied *in infinitum*, and copies scattered most profusely throughout Vienna, Berlin, Leipsic, Paris, London, and Holland. About the year 1795 Pleyel's fame eclipsed that of all the other musicians, and no other music was in demand. He had composed symphonies, too, which had hardly enough grandeur for that form, but were distinguished for agreeable melodies, clearness, and facility of execution. Towards the end of 1791, he was engaged, by the directors of the Professional Concert in London, to write some symphonies; this was to offset the rival enterprise of Salomon, who had performed, with great success, twelve symphonies composed for him by Haydn. Pleyel accordingly went to London. The first concert was given on the 13th of February, 1792. The success of Pleyel's music was prodigious. He surpassed himself, and showed himself worthy to contend with his illustrious master. The symphonies were three in number. Unfortunately, the Professional Concert was dissolved a few years after, its library dispersed, and the symphonies lost forever. With the proceeds of his London engagement (£200) and some other savings he was able to buy an estate near Strasburg, where he succeeded Richter as first chapel-master of the cathedral; but the revolution threw him out of this employment, and he retired to his estate. Even there he was not undisturbed. His place was classed as *aristocratic;* seven times he was denounced in the year 1793, and he only escaped death by flight. Returning to see his family, he was arrested in the middle of the night, and conducted before the municipal officers of Strasburg. Interrogated about his opinions, he declared himself a citizen; but they required, in proof of his sincerity, that he should write the music to a sort of drama for the anniversary of the 10th of August. He was allowed to do it in his own house, under guard of two *gensdarmes* and the poet (a *Septembriseur*) who had written the text, and gave him instructions. After an uninterrupted toil of seven days and nights, the work was finished, and the author returned to Strasburg to direct the execution. In it he had employed seven bells on the seven tones of the gamut. These bells had been taken from various churches and hung in the cupola of the cathedral. The first sound which they uttered, and which was a perfect chord, produced such an extraordinary effect, that Pleyel fainted. The inhabitants of Strasburg have preserved the memory of this fine work, and the score is still preserved in the family of the composer. Disgusted by this experience of provincial life, Pleyel sold his property and removed with his family to Paris in 1795. The continually growing success of his music suggested to him the idea of becoming his own publisher, and securing to himself the profits made upon it by the music dealers. He established a music store, to which he afterwards added the manufacture of pianos. These establishments prospered, but the care which they required insensibly turned Pleyel off from composition, so that long before his death he ceased to write. At the most, he produced

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twelve quatuors, which were never published, but which Dussek, Onslow, and others pronounced superior to his earlier ones.

After a career so laborious, Pleyel retired at last to an estate far from Paris, and gave himself up to his agricultural tastes. He was living happy when the revolution of July troubled his old age with fears about his property. His health was already feeble; his maladies increased, and after three months of continual suffering he died, on the 14th of November, 1831, at the age of seventy-four years. He had married in 1788, and had several children, the most of whom died young.

The principal works of Pleyel are, I. Symphonies for Grand Orchestra, to the number of twenty-nine. II. Septets, Sextets, and Quintets. 1. Septuor for two violins, alto, violoncello, contrabasso, and two horns. 2. Sextuor for two violins, two altos, violoncello, and contrabasso, Op. 37. 3. Five books of quintets for two violins, two altos, and 'cello. All the other compositions in this form, bearing the name of Pleyel, were only arrangements of his other works. III. Quartets. 1. Op. 1, 2, 3, 4, 5, 6, and 7, containing 45 quartets for two violins, alto, and 'cello. 2. Six quatuors for flute, violin, alto, and bass, Op. 56. IV. Trios. Op. 11, trios for violin, alto, and bass. Also three books of trios for two violins and 'cello. V. Concertos. 1. For violin, Nos. 1 and 2. 2. For violoncello, Nos. 1, 2, 3, and 4. 3. *Symphonie Concertante*, for violin and alto, Op. 35. 4. For two violins, Op. 57. 5. For violin, alto, and bass, Op. 59. 6. For two violins, alto, 'cello, flute, hautboy, and bassoon. 7. For flute, hautboy, horn, and bassoon. 8. For piano and violin, Nos. 1 and 2. VI. Duos. 1. Six books for two violins. 2. For violin and 'cello, Op. 12. 3. For violin and alto, Op. 30. VII. Piano Music. 1. Concertos for piano, Nos. 1 and 2. 2. Sonatas for piano, violin, and bass, Op. 14, (books 1 and 2,) Op. 15, Op. 16, (books 1 and 2,) Op. 23, 24, 29. 3. Grand Sonatas, Op. 31, 32, 33, 34. 4. Six *Sonates progressives* for piano and violin, Op. 27. 5. Six do., Op. 28. In the multitude of works ascribed to Pleyel it is difficult to distinguish those which are original from those which are arrangements or extracts from his other works.

PLEYEL, CAMILLE, oldest son of the preceding, was born at Strasburg in 1792. He has devoted himself wholly to the manufacture of pianos, having associated himself for that purpose with Kalkbrenner in 1824. He is also an excellent pianist and composer, and has written quartets, trios, sonatas, &c.

PLEYEL, MARIE CAMILLE, was born in Paris about the year 1810. Madame Pleyel is one of the most distinguished female pianists in Europe, and by her beauty and intellectual gifts has long been an ornament of the most refined Parisian circles. Since 1847 she has been a teacher in the Conservatoire at Brussels.

PLOUVIER, P. J. Professor of the guitar at Paris about the year 1807.

PLUS. (F.) More; as, *plus animé*, with greater animation.

PNEUMATIC. An epithet borrowed from the Greek, and given to wind instruments in general, in distinguishing them from those of the stringed or pulsatile species. Also applied to the modern organ, in contradistinction to the epithet *hydraulic*, proper to the ancient organ, because that instrument was actuated by the compression of water.

POCHETTINO, POCHETTO. (I.) A little; as, *ritard. un pochettino*, play somewhat slower.

POCO. (I.) Little. A term of diminution; as *poco largo*, rather slow; *poco piano*, a little soft; *poco piu lento*, a little slower; *poco piu allegro*, a little quicker.

POCO A POCO. (I.) By little and little, gradually; as, *poco a poco crescendo*, louder and louder by degrees; *poco a poco diminuendo*, softer and softer by degrees.

PODBIELSKI, CHRISTIAN WILHELM, organist at Konigsberg, studied in the university of that town, receiving at the same time musical instruction from his father, till he became a very eminent performer on the organ and harpsichord, for which instruments he wrote much esteemed music. He died suddenly at Konigsberg in 1792.

PODIO, GUGL. DI, an Italian priest and didactic writer on harmony, published, in 1495, a work entitled "*Ars Musicorum, sive Commentarium Facultatis Musicæ.*"

PODIUS, FRANCISCUS, a celebrated Sicilian composer, published "*Ricercati, Lib.* 1," Palermo, 1604.

POESSINGER, FRANZ ALEXANDER, a violinist at Vienna, published there much music for his instrument, between the years 1792 and 1803.

POET MUSICIANS. A compound appellation applied by musical writers to the bards and lyrists of former times, who generally blended in their profession the arts of poetry and music, singing their rhapsodies to melodies of their own composing.

POETIC. A term applied by the ancients to the art of accommodating melody to verse.

POGGI, TERESINA. A distinguished singer of Bologna in the latter part of the last century.

POGGIATO. (I.) Dwelt upon, impressive.

POHL, WILHELM. A doctor of medicine, and celebrated amateur composer of instrumental music. He resided at Vienna, where he died about the year 1807.

POHLE, DAVID. Chapel-master at Halle and at Merseburg, about the end of the seventeenth century. He published at Halle, in 1665, "The Spiritual Odes of Heydenreich," which were performed in the ducal chapel there.

POINT D'ORGUE. (F.) A pause; also a pedal passage.

POINTÉE. (F.) Dotted, in speaking of the duration of notes.

POI A POI TUTTE LE CORDE. (I.) All the strings, one after another. An expression used in playing the grand piano-forte.

POINT. This word, as conjoined with others,

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has various significations. The different uses to which points were formerly applied render the perusal of old compositions extremely difficult and perplexing. In those works we meet with the point of perfection, point of augmentation, point of division, and point of alteration. The point of perfection was added to those notes which were denoted by the modal signs to be perfect, or equal to three notes of the same value, but which were rendered imperfect by position. The point of augmentation is that in modern use, which the old masters used only in common or imperfect time. The point of division, or imperfection, was placed between two shorter notes that followed, and were succeeded by two longer in perfect modes, to render both the long notes imperfect. The point of alteration, or of duplication, was placed before two shorter notes preceding a longer, in order to double the length of the second short note. In modern music, the point, taken as an increased power of the note, is always equal to the half of the note to which it appertains. See the article Dot.

POKORNY, GOTTHARD, chapel-master of St. Peter's Church, in Brünn, was born in Bohemia in 1733, and was one of the best organists and violinists of his age. He wrote much church music, none of which, however, has been published. He died at Brünn in 1802.

POKORNY, a celebrated female performer on the horn, performed at the *Concert Spirituel* in Paris, about the year 1780.

POLACCA. A Polish movement of three crotchets in a bar, chiefly characterized by its emphasis being laid on the fifth quaver of the bar.

POLANI, GIROLAMO, a Venetian composer, brought out the following operas with success: "*Prassitele in Gnido*," 1700; "*La Vendetta disarmata dall' Amore*," 1704; "*Creso tolto alle Fiamme*," 1705; "*Rosilda*;" "*Vindice la Pazzia della Vendetta*," 1707; "*La Virtù trionfante di Amore*," 1704; "*La Virtù trionfante di Amore vendicativo*," "*Il Cieco Geloso*," 1708; "*Berengario Rè d'Italia*," 1710; and "*Chi la fà, l'aspetta*," 1717.

POLANI, a good violinist, and pupil of Tartini, resided at Rome about the year 1785, and was the master of M. P. Baillot.

POLAROLO, CARLO FRANCESCO, chapel-master of St. Mark's Church at Venice, was born at Brescia in 1653. He was one of the most prolific authors of his age, and is said to have been the first embellisher of theatrical instrumental music. He died in 1723.

POLAROLO, ANTONIO, son of the preceding, was also chapel-master of St. Mark's Church at Venice, and well sustained his father's celebrity. He produced the following operas: "*Aristeo*," 1700; "*Griselda*," 1701; "*Demetrio e Tolomeo*;" "*Leusippo e Teone*," 1702; "*Lucio Papirio Dittatore*;" "*Plautilla*," 1721; and "*Cosroe*," 1723.

POLETTI. A dramatic composer of Ferrara in the latter part of the last century.

POLI, AGOSTINO, chapel-master to the Duke of Wurtemburg at Stuttgard, about the year 1790; also a conductor of the orchestra of the Italian opera in that town. He composed some church and dramatic music, and was master to several pupils who afterwards became eminent.

POLIDORI, ORTENSIO, a prolific church composer, born at Camerino, flourished about the middle of the seventeenth century. Amongst his works are "*Messe à 5 et 8 voci con Ripieni et 2 V.*;" "*Salmi concertati à 3 e 5 voci, Lib. 2, con Stromenti*;" "*Salmi à 2 Cori, parte concertati e parte pieni, Libro 2*;" "*Motetti à voce sola et à duoi*," Op. 13, Venice, 1637; and "*Salmi concertati*," Venice, 1641.

POLIDORI. An Italian composer of this name published at Paris, in 1780, "*Six Trios pour Violon*," Op. 1.

POLIPHANT. (From the Greek.) An instrument strung with wire, and somewhat resembling the lute. In the time of Elizabeth, the poliphant was much in fashion, and, as supposed, a great favorite with that sovereign.

POLITIANO, ANGELO, canon of the cathedral at Florence, and professor of the Greek and Latin languages in that city, was born in Tuscany in 1454. His writings contain many things interesting to musicians, and he was himself an excellent lutist, singer, and composer. His passion for music was such, that he gave directions to be permitted to hear it in the last moments of his life. It is said that, being deeply enamoured of a lady of distinction, probably of the house of Médicis, and not being able to render her favorable to his suit, by either entreaties or presents, he was so much affected as to bring on a violent fever, during the ravings of which he was seized with an anxiety to set to music some verses expressive of the force of his affection. For this purpose he rushed from his bed, and, seizing his lute, sang the desired poetry with such sensibility, that the impression it made on him was the immediate cause of his death. Amongst his practical works was a drama, produced in 1475, entitled "*Orfeo*."

POLKA. This dance, which is equally popular in Bohemia, Hungary, Sweden, Norway, &c., "is," says Miss Bremer, "highly characteristic; it paints the northern inhabitants' highest joy in life; it is the *Berserker* gladness in the dance. Supported upon the arm of the woman, the man throws himself high in the air; then catches her in his arms, and swings round with her in wild circles; then they separate, then they unite again, and whirl again round, as it were in superabundance of life and delight. The measure is determined, bold, and full of life. It is a dance intoxication, in which people for the moment release themselves from every care, every burden, and oppression of existence."

POLLEDRO, GIACOMO BATTISTA, an eminent violinist and composer for his instrument, is a native of Turin, born in 1776. He was very celebrated in Germany in the year 1812, about which time he was heard in most of the principal cities of that country. He published at Leipsic "3 *Conc. pour V.*," Ops. 6, 7, 10; "3 *Var. pour V., &c.*," Ops. 3, 5, 8; and "3 *Trios pour 2 V. et B.*," Ops. 2, 4, and 9.

POLLINI, FRANCESCO. A pianist and composer from Milan, who resided in 1803 at Paris.

POLONOISE. A movement of three crotchets

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in a bar, and of the singularity of character of having every rhythmical cæsura, not on the first, but last crotchet of the bar. The *Polonoise* is generally written in two strains, and its movement, though majestic, is smooth and fluent.

POLTORATZKY, M. F. Imperial chapel-master at Petersburg in 1768. His choir was composed of fifty-four singers.

POLYCEPHALE. A kind of air in the ancient Greek music performed by flutes, in honor of Apollo. This species of *nome*, or melody, was, according to some authors, invented by the second Phrygian Olympus; and according to others by Crates, his disciple.

POLYMNASTIC. The epithet by which the ancients distinguished certain flutes, invented, as some authors assert, by a woman named Polymnestes; but according to others, by Polymnestus, son of Colophonian Meles.

POLYMNESTES, of Colophon, in Ionia, was a composer for the flute, as well as an improver of the lyre; and it appears to have been no uncommon accomplishment for those ancient musicians to perform equally well upon both those instruments. Polymnestes is said to have invented the hyper-Lydian mode. This mode being half a tone below the Dorian, which was the lowest of the five original modes, was, perhaps, the first extension of the scales, downwards, as the mixo-Lydian was upwards. Plutarch, who assigns to him this invention, says, that he relaxed and tightened the strings more than had been done before; that is, altered their tension by new tunings, relaxing them for his new mode; and on the contrary, when he played in the old modes, tightening them again.

POLYODIA. (Gr.) A term applied by the Greeks to any conjunction or combination of sounds, whether rude or dissonant, unisonous or in octaves.

POLYPHONIA. (Gr.) A combination of many sounds.

POLYPHONIC. (Gr.) An epithet applicable to all compositions consisting of a plurality of parts, but generally confined to instrumental music, as concertos, overtures, accompanied sonatas, &c.

POLYPLECTRUM. A kind of ancient spinet, said to have been invented by Guido; so called from its strings being agitated by a number of quills.

POLYTHONGUM. (L.) An instrument used by the ancients, and so named from its containing many strings. Its tone was soft and effeminate, and its scale between those of the lyre and the sambuca.

POMPOSO. (I.) A word implying that the movement to which it is prefixed is to be performed in a grand and dignified style.

PONCINI. Chapel-master and church composer at Parma in 1770.

PONCTUATION MUSICALE. (F.) Musical punctuation or phrasing.

PONDEROSO. (I.) Weightily, heavily.

PONTICELLO. (I.) The bridge, in speaking of the violin, guitar, &c.

PONTE, ADAM DE. A composer of the sixteenth century. Several of his motets may be found in the first book of the "*Thesaurus Musicus*," Venice, 1586.

PONZIO, PIETRO, of Parma, published, in 1583, a musical book entitled "*Dialoghi della Musica*." It is a work of value for the time in which it was written. He also, according to Dr. Burney, printed, in 1588, his "*Ragionamenti di Musica*;" probably, however, the two abovementioned works are the same, but with different titles. Amongst his practical publications are "*Psalmi Vesperarum totius Anni* 4 *vocum*," Venice, 1578; "*Lib.* 1, *Missarum*, 4 *voc.*;" "*Lib.* 2, *Missarum*, 4 *voc.*," Venice, 1585; "6 *Misse à* 8 *voci*," Venice, 1590; and "*Magnificats*, 1*tes und* 2*tes Buch*."

PONZIO, GIUSEPPE, a Neapolitan dramatic composer, brought out at Venice, in 1766, the serious opera entitled "*Artaserse*." According to the Milan "*Indice de' Spettac. Teatr.*" for 1791, Ponzio was then still living.

PORDENONE, MARC. ANTONIO. A composer of the sixteenth century. One of his works is entitled "*Madrigali à 5 voci, Lib.* 1 *e* 2," Venice, 1567.

PORFIRI, DOM. PIETRO, a good Venetian composer, towards the close of the seventeenth century, brought out, in 1687, the opera of "*Zenocrate Ambasciatore ai Macedoni*."

PORPORA, NICOLO. The celebrated pupil of Alessandro Scarlatti, born at Naples in 1687. He was placed, at an early age, under his great master, and, by his rapid progress, proved himself worthy of the care and lessons of such an instructor. He left the Conservatory rich in all the principles and gifts of the school. After the example of his master, he commenced by travelling, and gave "*Ariane e Teseo*," his first opera, at Vienna, in 1717, with such success that it was performed in the theatre at Venice in 1727, and in London in 1734. Previously to this, however, he was living at Vienna, in the reign of Charles VI., poor and unemployed. His music did not please the imperial connoisseur, as being too full of *trills* and *mordenti*. Hasse wrote an oratorio for the emperor, who asked him for a second. He entreated his majesty to let Porpora execute it. The emperor at first refused, saying that he did not like that capering style; but touched with Hasse's generosity, he at length complied with his request. Porpora, having received a hint from his friend, did not introduce a single trill in the whole oratorio. The emperor, surprised, continually repeated, during the rehearsal, "'Tis quite a different man; here are no trills!" But when they came to the fugue, which concluded the sacred composition, he observed that the theme commenced with four trilled notes. It is well known that, in fugues, the subject passes from one part to another, but does not change. When the emperor, who was privileged never to laugh, heard in the full height of the fugue this deluge of trills, which seem like the music of some enraged paralytics, he could no longer maintain his gravity, and laughed, perhaps for the first time in his life. In France, the land of pleasantry, this might have appeared misplaced; but at Vienna it was the commencement of Porpora's fortune. The suffrages of one of the first courts of Germany, and those of a public enthusiastically devoted to music, at length encouraged Porpora to fresh and greater efforts. His first work was acknowledged to possess force,

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originality, depth, and that inspiration which incessantly invents and creates, but which is not always accompanied by perfection. In 1726 he gave his opera of "*Siface*," at Venice; but, less fortunate than at Vienna, his success was contested by those rivalries which, when not continual and inflexible, are useful rather than prejudicial to genius, but when they assume the hateful garb of envy, retard, if not destroy, its progress. Leonardo Vinci, a classical composer, was at Venice at the same time with Porpora, and represented his opera of "*Ciro*" at another theatre, which, either from its greater merit, or from the superiority afforded by a more dramatic subject, met with better success than that of Porpora; but the latter did not consider himself defeated. His ardor increased, and, by a succession of operas given in the same city, the Venetians were enabled to appreciate his talents as they deserved. He, in his turn, obtained that applause which had been before granted to Leonardo Vinci. Satisfied with this triumph, Porpora left Venice for Dresden, where his growing reputation had preceded him, and where he was engaged by the elector as chapel-master and singing master to the electoral Princess Marie Antoinette. Dresden was the Naples of Germany, as far as regards music; Porpora was therefore excited to make a brilliant display of his abilities, which was particularly necessary, as Hasse, the Saxon, menaced him with even a more formidable rivalry than he had experienced from Vinci at Venice. He exerted all his courage, and wrote several operas, which were represented, and saw his efforts and his works crowned by the applause of the court and the public, notwithstanding the reputation and the presence of his rival. He even obtained a second victory, not less flattering than the first. He presented to the public his pupil, the young and beautiful Mingotti, who became one of the greatest singers in Europe. He opposed her, with success, to Faustina, the celebrated wife of Hasse, who had long been unrivalled in Germany, Italy, and England.

In 1773 Porpora was engaged by the English nobility to compose for and direct an Italian opera they had established in opposition to Handel. His efforts were neither unworthy of his courage nor abilities; but he could not resist the force of public opinion, and although assisted by the great Farinelli, his operas were heard with an indifference which almost amounted to contempt. Porpora therefore quitted England, and returned to Italy; but such was his disappointment at the reception he had experienced, that he ceased to compose. He was for some time principal master at the Incurabili Conservatory at Venice. He retired late in life to Naples, where he died in great poverty in 1767, at the age of eighty. This misfortune arose more from the generosity of his disposition than from any imprudence.

Porpora was particularly distinguished as a singing master. Farinelli, Mingotti, Caffarelli, and many other theatrical singers were his pupils. Their celebrity sufficiently attests the excellence of his instructions. He was also an admirable performer on the harpsichord. As a composer, he was considered as a model of style in recitative. He excelled, also, in the cantabile, and his cantatas have been always highly esteemed. Dr. Burney remarks, that "perhaps the art is more indebted to Porpora for having polished and refined recitative and measured air, than for enriching it by the fertility of his invention." He is said to have composed fifty operas, besides sacred music. The theory of sounds was also known to him; and, proceeding from effects to their causes, he analyzed his art as a musician and as a philosopher. He was called, by his fellow-citizens, the Patriarch of Harmony.

Porpora has been represented as a man of wit and repartee. Passing one day through an abbey in Germany, the monks requested him to assist at the office, in order to hear their organist, whose talents they greatly extolled. The office finished, "Well, what think you of our organist?" said the prior. "Why," replied Porpora, "he is a clever man." "And likewise," interrupted the prior, "a good and charitable man, and his simplicity is really evangelical." "O, as for his simplicity," replied Porpora, "I perceived that; for his left hand knoweth not what his right hand doeth."

PORRECTUS. (L.) The name of one of the ten notes used in the middle ages.

PORRO, N., a composer and editor of music at Paris, published a periodical work entitled "*Journal de Guitare*," and much separate music for the same instrument, between the years 1785 and 1799.

PORSILE, GIUSEPPE, of Naples, the son of Carlo Porsile, who composed the opera of "*Nerone*" for that city in 1686, appears to have been in the service of the emperor at Vienna, in 1720. Between that period and 1735, he composed several dramas for the theatres of Italy. His favor, however, was permanent at Vienna, as he was employed there, in 1733, to set the oratorio of "*Giuseppe riconosciuto*," by Metastasio, which Hasse publicly declared to be the finest music he ever heard. Some of his other operas are "*Sisara*," 1719; "*Meride e Selinunte*," 1721; "*Roboamo e Geroboamo*," and "*Spartaco*," 1726.

PORTA, COSTANZO, a Franciscan friar, and a native of Cremona, is highly celebrated among the musicians of the sixteenth century. He was a pupil of Willaert, and fellow-student with Zarlino. In the early part of his life he was chapel-master at Padua; afterwards of the cathedral church of Osimo, a small city on the river Musone, near Ancona, then at Ravenna, and lastly at Loretto, where he died in the year 1691. He left behind him motets for five voices, printed at Venice in 1546, and other works of the same kind, printed also there in 1566 and 1580. These are all excellent and elaborate compositions.

PORTA, ERCOLE, a Bolognese composer of the seventeenth century, published, at Venice, a work entitled "*Lusinghe d' Amore e Canzonetti à 3 voci.*"

PORTA, FRANCESCO DELLA, a celebrated organist and composer, and chapel-master of St. Antonio's Church at Milan, was a pupil of G. D. Ripalta. He died in 1666. Amongst his works are "*Ricercate à 4 voci*," Milan, and "*Motetti, Lib.* 1 *e* 2," Venice.

PORTA, GIOVANNI, a learned Venetian composer in the early part of the last century, was at first chapel-master to Cardinal Ottoboni,

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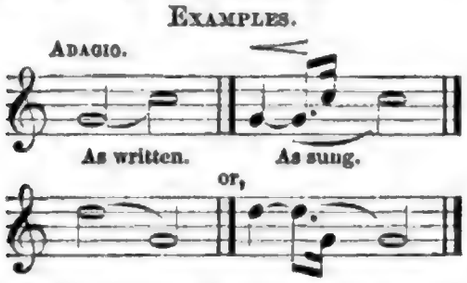
and subsequently entered the service of the court of Bavaria, in which country he died about the year 1740. He composed several operas, also some church and instrumental music. G. Porta was one of the most able masters of his time, uniting learning with invention and fire.

PORTA, BERARDO, pupil of Magrini, who was of the school of Leo, was born at Rome about the year 1760. He was at first chapel-master and *chef d'orchestre* at Tivoli, where he composed several operas, some oratorios, and instrumental music. In 1788 he went to Paris, where he brought out the following among other works. For the theatre: "*Le Diable à quatre*," 1788; "*Pagamin, ou le Calendrier des Vieillards*," 1792; "*Laurette au Village*," 1792; and "*La Réunion du 10 Août*," 1794. Instrumental: "*Trois Trios à trois Fl.*," Op. 1, Paris, 1798, and "*Trois Trios à trois Fl.*," Op. 2, Paris, 1798.

PORTAFERRARI, DOM. CARLO ANTONIO, of Bologna, published at Modena, in 1732, "*Regole per Canto Fermo Ecclesiastico.*"

PORTAMENTO. A term applied by the Italians to the manner or habit of sustaining and conducting the voice. A singer who is easy, yet firm and steady in the execution of his passages, is said to have a good *portamento*. The word is sometimes used in the same sense as *legato*. It is a gliding of the voice, and is used only in slow movements to connect *two notes* separated by an interval. It consists in gliding the voice quickly and continuously from the former of the two notes to the latter, and by this means anticipating it in regard to intonation.

EXAMPLES.



If the portamento is applied to an ascending interval we must gradually pass from a soft to a loud degree of tone, with a smooth and gentle impulse of the throat; and the contrary if the interval descends. The portamento or glide is one of the greatest beauties in singing, if applied with moderation and propriety; but we must carefully avoid a slow, heavy, and dragging manner of sliding the voice up and down, so as to give it the appearance of stopping, with affectation, on each intermediate point of the interval through which it has to pass. This must be more particularly observed in descending intervals; as otherwise the effect produced will be either that of a heavy groan or a long yawn.

PORTE DE VOIX. (F.) An appoggiatura.

PORTÉE. (F.) The staff on which the notes are written.

PORTER, WALTER, was a gentleman of the Chapel Royal of Charles I., and master of the choristers at Westminster. He was patronized by Sir Edward Spencer, and was killed in the rebellion. His works are, "Airs and Madrigals for two, three, four, and five Voices, with a Thorough Bass for the Organ or Theorbo Lute, the Italian Way," printed in 1639; "Hymns and Motets for two Voices," in 1657; and "The Psalms of George Sandys, set to Music for two Voices, with a Thorough Bass for the Organ," printed about the year 1670.

PORTINARIO, FRANCESCO, an eminent contrapuntist, flourished at Padua about the middle of the sixteenth century. Amongst his works we can name "*Il Terzo Libro di Madrigali, à 5 e 6 voci, con tre Dialoghi à 6, et uno à Otto*," Venice, 1557.

PORTMANN, JOHANN GOTTLIEB, born near Dresden, in the year 1739, was a singer in the court chapel at Darmstadt. He published several didactic works on singing and music in general, also a collection of psalms. He died in 1798.

PORTO, PEDRO DE, chapel-master at Seville in the year 1600, was born in Portugal. A motet of his composition, commencing with the words, "*Clamabat autem Jesus*," is considered by his countrymen as one of the very best works of its kind.

PORTO. An Italian bass singer, engaged at the King's Theatre, London, in the season of 1824.

PORTOGALLO, MARCO ANTONIO. A celebrated dramatic composer, formerly in the service of the Portuguese court at Lisbon. The following are amongst the operas composed by him: "*Il Molinaro*," op. buffa, Breslau, 1792; "*La Somiglianza, ossia i Gobbi*," Dresden, 1793; this piece was performed at Vienna in 1794, under the title of "*Le Confusioni della Somiglianza;*" "*Lo Spazza Cammino*," op. buffa, Dresden, 1794; "*La Vedova Raggiratrice*," op. buffa, Dresden, 1795; "*La Donna di Genio Volubile*," op. buffa, Dresden, 1798; "*Le Donne Cambiate*," an interlude, Dresden, 1799; this opera was given in Germany under the name "*Der Teufel ist los;*" "*Non irritar le Donne*," op. buffa, 1801; "*Argenide e Serse;*" "*Fernando in Mexico;*" and "*La Morte di Mitridate.*"

POSATO. (I.) Quietly, steadily.

POSAUNE. (G.) The trombone.

POSCENTIO, PEREGRINO, an Italian composer, published, in 1650, "*Canzoni à 2, 3, e 4 Stromenti.*"

POSÉMENT. (F.) A very slow time; adagio.

POSITION. (F.) A position or shift on the violin, or any other instrument.

POSITION OF THE MOUTH, in singing. Bernacchi says, "Without a proper position of the mouth, it is impossible to produce a good tone. The under jaw must fall from the upper so far that one can see the tongue. The under jaw and the lips must not twist to the right or left, but fall perpendicularly. The lips must not be brought into a round form, or placed in an unnatural position, but must be opened easily and without constraint. The tongue must be level, and lie so that its tip just touches the under teeth; it should not stand up or roll itself into a ball; the tongue is an unruly member, and will not always take the proper position without force. It may therefore be pushed down by means of a stick out in the right shape, or by the handle of a silver

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spoon. This must be persevered in until all traces of the evil habit have disappeared. The lips must not be totally withdrawn from the teeth, else a shrill, disagreeable sound will follow; the proper position of the mouth must be taken *before* commencing a tone; the contrary will cause a sort of howl. The position of the mouth must not be changed during the emission of a tone. In repetition of the same word, the position of the mouth must not be altered, else the same vowel will have different pronunciations."

POSITIF. (F.) POSITIV. (G) The choir organ.

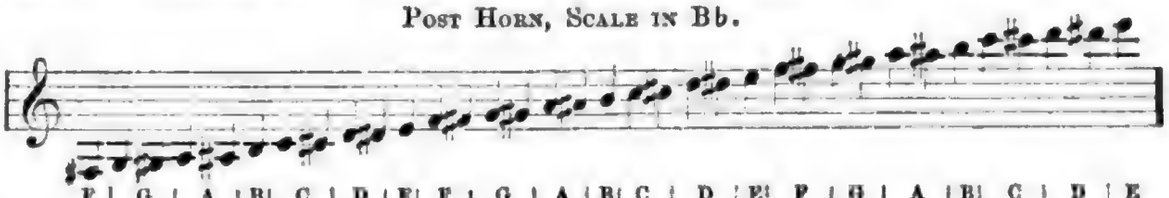
POSITIVE. An appellation formerly given to the little organ placed in front of the full or great organ.

POSSIBILE. (I.) Possible; as, *il piu forte possibile*, as loud as possible.

POSSIN, JOHN SAMUEL CHARLES, born in 1755, was a native of Berlin, and held some high musical appointments at the Prussian court. He went to England in 1792. Possin was a man of very singular habits, and never would put his name to any of his works. He adapted for Salomon the twelve symphonies which Haydn composed expressly for that gentleman, and which are admirably done; indeed they were the first adaptation of orchestra music worthy of notice. He also added a thorough bass accompaniment to them. Possin suffered under a long and painful disorder, that enfeebled his powers for several of the latter years of his life, and finally terminated his existence in 1822. He died worth upwards of ten thousand pounds, and left a will, some parts of which were as curious as the general tenor of his life. He devised to Mr. Saust all his manuscript music, (mostly vocal,) desiring that it might not be published. Possin was pronounced, by Haydn, to have been one of the best musical theorists of his day.

POST HORN. (G.) A sort of bugle; also a movement suited to and imitating the notes of such an instrument.

Post Horn, Scale in B♭.



	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E
					0				0			0		0		0			0		0
1st valve, ...	1	1		1	1	1		1	1		1		1		1	1		1	1	1	
2d valve, ...	2	2	2		2	2		2		2			2		2		2				
3d valve, ...	3	3 3	3		3	3 3	3		3	3		3				3	3				

The above is also the scale for the post horn in E♭ and C.

POST POSITION. The putting a discord upon the accented part of a bar, followed by a concord on the next unaccented part, but not prepared and resolved according to the rules for discords.

POTTER, CIPRIANI, born in London in the year 1792, began to learn the piano-forte at the age of seven, under his father, who was a respectable professor and teacher of that instrument. Whilst speaking of his family, we may observe that his grandfather was the inventor of the patent German flute; his grandfather on the mother's side was a German professor of the bassoon, and was first bassoon at the opera, the celebrated Holmes having been his pupil. At an early period Cipriani Potter showed a disposition for composition, and commenced learning counterpoint under Attwood, from whom he received the greatest attention and gratuitous instruction for some time: he then continued his theoretical studies under Dr. Calcott and Dr. Crotch. On the arrival of Woelfl in England, he received instructions in composition in a general manner from him, during the term of five years. At the age of fourteen C. Potter wrote violin quartets, symphonies, and piano-forte sonatas. He already showed a preference for Beethoven's music, which, however, was rather ridiculed by the profession, on the presumption that he was too young to appreciate its peculiar merit. His first performance in public was at the Philharmonic, when he played a sestet of his own composition, and met with more encouragement as a performer than as a composer; the same season an overture of his was performed, which was but tolerably received. This cold reception of his compositions determined him to make a pecuniary sacrifice, and travel for a year or two to Germany and Italy. At Vienna he renewed his studies in counterpoint and composition under Förster, Beethoven being kind enough to peruse and correct his works during his stay at Vienna. After having visited the principal towns in Germany, he made a tour in Italy for the purpose of becoming acquainted with the pure Italian style. On his return to England, the remarks on his compositions were, by some, that he was a servile imitator of Beethoven, by others, that he sacrificed too much for originality; in short, not being acknowledged sufficiently as a writer, he did not venture upon performing his own music, and at the Philharmonic and other concerts played several of Mozart's and Beethoven's concertos with great success; though his zeal for composition was not quite destroyed, as he generally produced each season a symphony for the Philharmonic trials. It is remarkable that C. Potter's works have been highly spoken of in the *Musikalische Zeitung*, published at Leipsic, and other German publications, when in London they were not noticed by critics, at other times mentioned with cold approbation, and in one instance abused. The following is a list of his principal works. Unpublished: Violin Quartets, Symphonies, Octaves, Sonatas, Concertantes, &c. Published: "Sonata in C," London; "Sonata in E minor," Leipsic; "Sonata in D major," Leipsic; "Duet for two Pianos," Vienna; "Fantasia and March," Vienna; "Rhenish Song, with Variations," Bonn; "Toccatta in G," London; "Second Toccatta in B flat," Leipsic; "Rondeau in C," London; "*Fin ch' han*, with Variations," Lon-

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don; "*Placidità Andante*," London; "Rondeau in F," Leipsic.

POTTHOF, a celebrated Dutch organist, was born in Amsterdam in 1726. He lost his sight from the small-pox at the age of seven. Dr. Burney heard him perform in 1772, when he played, amongst other music, two fugues of great difficulty; and though each key of his organ required a weight equal to two pounds to press it down, he went through the piece with as much skill, and apparent lightness of finger, as if he had been playing on the harpsichord.

POTTIER, MATTHIAS, an ecclesiastic and composer at Antwerp, is named on one of his works, *Italiæ Musicus R. D. Matth. Pottier, Cathedralis Ecclesiæ B. M. Antverpiensis Phonascus.* He published "*Flores selectissimarum Missarum*, 4, 5, *et* 6 *Vocum*," Antwerp, 1500, and "*Missæ* 7, 8 *Voc.*," Antwerp, 1640.

POTPOURRI. (F.) A medley. A capriccio or fantasia, in which various melodies and fragments of musical pieces are strung together and oddly contrasted.

POUILLAN, MLLE., an excellent performer on the harpsichord at Paris, published there, in 1783, "*Trois Sonates pour Clavécin, avec V. et Vc.*," Op. 1.

POULAIN. Organist of St. Leu at Paris, about the year 1750.

POULE. (F.) One of the movements of the quadrille.

POUR LA PREMIERE FOIS. (F.) A phrase sometimes written at the end of a strain, to signify that the passage over which it is placed is to be omitted in the repetition of that strain.

POUSAM, FR. MANOEL, a Portuguese Augustine monk and composer, was chapel-master of a convent in Lisbon, where he died in 1683. He composed, amongst other music, "*Liber Passionum et eorum, quæ a Dominica Palmarum usque ad Sabbatum Sanctum cantari solent*," Lisbon, 1576; "*Missa Defunctorum à* 8 *Voc.*;" and "*Vilhancicos e Motetes.*"

POUSSÉ, (F.) In violin or violoncello music this term is used to indicate an up-bow.

POUTEAU, N. An organist at Paris. He studied composition under Bordier, and the organ under Forqueray. He composed some instrumental music for the violin and piano, and in 1777 set to music one act of the opera "*Alain et Rosette*," which was successful at the *Théâtre de l'Opera.*

POVEY, MISS. A good singer in the early part of this century at Drury Lane Theatre. Her voice was rich, pure, and brilliant. She was also principal singer at the Catholic chapel in Moorfields.

POWELL, THOMAS, was born in London in the year 1776, and began music at a very early age. After studying practically and theoretically for some years, he became member of the Royal Society of Musicians. He still, however, continued to persevere in his professional studies, particularly composition and the violoncello, taking up occasionally the piano-forte, harp, or violin, as a relief to the former instrument. In the year 1811 he married; some time after which he went to Dublin, where he taught in some of the first families. The Duke of Leinster was a pupil of his, as was also a son of Lord Leitrim. He composed many pieces of music in different styles; one of which was an introduction and fugue for the organ, that was performed at Christchurch and St. Patrick's Cathedral, as also at the castle chapel. On its performance at the cathedral, the Bishop of Kildare was so pleased, that he expressed a wish to have it entered in the choir, which was accordingly done. Powell was also requested by the lord lieutenant to perform at some of the concerts at the castle. He also played several times in public at the Rotunda. Powell played his first concerto on the violoncello to the English public, at a concert in the Haymarket Theatre, for the benefit of the Choral Fund; the concerto was his own composition, and was received with great applause. After that period he was indefatigable in practising his favorite instrument, and his style of playing became to be very like that of the celebrated B. Romberg. We have further been given to understand, that Powell, though he has never sung in public since his manhood, had a fine bass voice, the compass of which was very extraordinary, as he could with ease sustain the double B flat, and also take the upper F, in the bass clef, being a compass (in his natural voice) of two octaves and a fifth, besides which he had five notes higher, (with the falsetto,) touching the D flat, on the fourth line of the treble clef, making in the whole a compass of three octaves and a third. We are told that when he discovered the extraordinary compass of his voice, he exercised it regularly for some years, and that he brought it to a very great degree of strength and flexibility, having also a perfect shake, (seldom met with in a bass voice,) which he could sustain for some time. He had also the power of singing rapid passages with as much ease and flexibility as a tenor. The following singular anecdote happened to Powell, whilst passing a week at Glasgow. Walking in a field near that town, he met with some colliers working at a coalpit, when, his curiosity being excited by the baskets ascending and descending, sometimes with coals, and at others with men, he felt a wish to make an arrangement with the master for his own descent to the regions below; but the conversation concerning this intended trip was soon put an end to, his attention being arrested by four distinct sounds, which continued in regular time and tune, and were produced by the crane which was then working by steam. From the peculiar circumstance by which these sounds were produced, and a certain pleasing effect in them, Powell was desirous to compose a piece of music founded on these same notes, and accordingly did write an overture for a full orchestra, in eighteen different parts, commencing with the four notes in question, thus: —

the allegro and the whole of the piece being afterwards strongly marked with them, in the different degrees of counterpoint, and various other effects. The two last passages in the slow movement of this piece are said to be characteristic, the ascending and descending scales together conveying to the mind an idea of the baskets

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ascending and descending at the same time in the coalpit. The allegro begins with the four notes above written. The commencement of the overture (which is very slow) has also the same notes, only that the E is made flat instead of natural, which produces the minor key. This composition is one of the best of the author, and is a striking proof that the greatest powers of the human mind are frequently produced from causes apparently most trivial and purely accidental. There is another musical anecdote of Powell, which shows his readiness and power as a violoncellist. There was a concert at the Haymarket Theatre, to which he went in the boxes with a party of friends, arriving half an hour before the commencement. After his party were seated, he left them for a short time to see what was going forward on the stage; and had scarcely entered behind the scenes, when a gentleman (who, we believe, was one of the committee for the concert, and to whom he was known) addressed him, and said they were in great distress, as Lindley, who was to perform, had only just informed them, that, in consequence of a bad finger, he could not attend; he then requested Powell to take Lindley's part, which would essentially serve the interests of the concert. It was near seven o'clock. Powell was at a loss to know how to decide, as of course he had not his violoncello with him, and had two miles to go for it: wishing, however, to render every assistance in his power, he consented. There being no time to be lost, he immediately sent for a coach, (forgetting at the moment his friends in the box,) and proceeded home for his instrument; where seizing it for a few minutes to exercise his fingers a little, he returned to the theatre just in time for the piece. On his entrance in the orchestra, his friends, who were quite ignorant of the circumstance, and displeased at his long absence, did not at first recognize him, and there were different opinions expressed as to who it could be, until he began to play. After the piece, in which he had to take an obligato part, had commenced some little time, Powell's solo began, and he had several rounds of applause.

On leaving Dublin, Powell visited Edinburgh, where he met with great professional success. He has composed several pieces for the violoncello, as also for the piano-forte. The following list comprises his best compositions, both published and manuscript. For the violoncello, not published: "Fifteen Concertos," fantasia, Op. 21; "Kinloch, with Introduction and Variations;" "Potpourri, Introduction and Rondo," Op. 22; "Rousseau's Dream, with Introduction," Op. 23; "Capriccio," Op. 24; "Introduction and Polacca," Op. 25. Published for the violoncello: "Three Duets for Violin and Violoncello," Op. 1; "Three Duets for two Violoncellos," Op. 2; "Three Duets for two Violoncellos;" "A Grand Duet for Violin and Violoncello." For the violin, not published: "A Duet for the Violin and Violoncello;" "Blue Bell, with Variations;" "A Concerto;" "Three Duets;" "Three Trios Concertanti for two Violins and Violoncello;" "A Quartet, 'Hope told,' with Variations," (published.) For the piano-forte, not published: "A Grand Trio, with an Accompaniment for a Violin and a Violoncello Obligato;" "Introduction and Fugue for the Organ," as performed at Christ Church and St. Patrick's Cathedral, &c.; "Introduction and Fugue for the Organ;" "Overture for a full Orchestra;" "Overture for a full Orchestra," as performed at Vauxhall Gardens; "Grand Overture," as composed from the four notes given in the above anecdote; "A Polacca, with Introduction." For the piano-forte, published: "Sonata, with Violin Accompaniment," Op. 1; "Sonata, with Violin and Violoncello Accompaniment," Op. 2; "A Set of Grand Sonatas, with Violoncello Accompaniment, (obligato,)" Op. 4; "Grand March and Rondo," as performed by the military band at Vauxhall Gardens; "La Campanella, a Rondo;" "Le Troubadour du Tage, with Variations." For the harp, published: "A Duet for Harp and Piano-forte;" "A Duet for Harp and Piano-forte;" "Haydn's Surprise, with Variations for the Harp or Piano-forte," 1809; "Kinloch, with Variations;" and some vocal pieces.

POZZABONELLO, FRANCESCO, of a noble Italian family, wrote a work entitled "*Dithyrambus pulsu Cytharæ modulatus.*" He died at Rome in 1623, in the flower of his age.

POZZI, an Italian musician, who resided several years at St. Petersburg, published, amongst other works, "*Quatuor p. Fl., V., A., et Vc.,*" Op. 1, Petersburg, 1795; "*Polonoise à grand Orch.,*" Petersburg, 1796; "*Ariettes Ital.,*" Op. 3, Petersburg, 1797; and "6 *Ariettes Italiennes,*" Op. 4, Petersburg, 1797.

PRACHT, AUGUST WILHELM, a musician, resident at Konigsberg in 1793, published "*Lieder zum Singen beym Klaviere,*" Zerbst, 1796; "6 *Kleine Klavier-Sonaten fur Liebhaber, 1ster Theil,*" Zerbst, 1797; and "*Sonate pour le Clav. avec l'Acc. d'un V. Obl. et Vc.,*" Berlin, 1798.

PRACTICE. Performance for the purpose of improvement; that active exertion of the pupil, without which the greatest genius, aided by the ablest instruction, cannot insure future excellence.

PRACTICE OF THE SCALE. Of all exercises in singing, that of the *scale* is the most necessary and the most difficult. By it, when well directed, we form, develop, and strengthen the voice. By this exercise, also, we are enabled to remedy, or at least to palliate, any natural defects in the voice, or in the organs by which it is formed. In practice, let the singer stand in an upright, natural, and dignified attitude, without any effort or stiffness. Let him keep his head upright, but without bending it back; for, if the muscles of the throat are too much extended, they cannot act with freedom. The mouth must assume the same position as in smiling, and be kept sufficiently open, so as, without any subsequent alteration, to pronounce the vowel to which the notes of the scale are to be sung. This position is very favorable to clearness of articulation, and to the obtaining of a full and round quality of tone. If the mouth be opened too wide, the voice becomes hollow and sepulchral. Indeed, guttural, dental, and nasal qualities of tone depend, in a great measure, upon the mouth being opened too much or too little. The student must take care that, in opening his mouth in the manner described, his countenance does not assume any unpleasant expression. He must also avoid making any grimaces with

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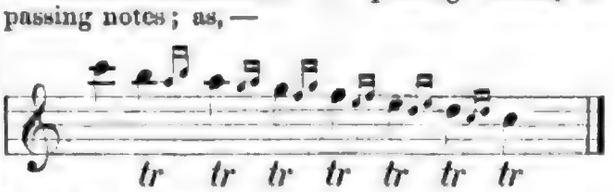
those features of the face which are capable of movement. Occasional practice before a looking glass will be found very useful to correct bad habits of this kind. The tongue must lie behind the bottom teeth, without, however, pressing against them. Before the emission of a sound, and while the student disposes his mouth in the manner indicated, — a position which must remain unchanged throughout the whole duration of the note, — he must take breath copiously and with promptitude. The scale, both ascending and descending, must be practised on the vowel A, pronounced as in the word *father;* that is, with the Italian pronunciation. After a while, the scale may be practised upon the same vowel, pronounced as in the words *male, female,* &c. As soon as the student has taken breath, he must attack the note he intends to sing firmly, and not as if it were preceded or followed by an appoggiatura. On its first emission the sound must be very *soft;* it must then be made to increase gradually in intensity of tone, till it becomes as *loud* as the voice will conveniently allow; the tone must then be gradually diminished to the end of the note, where it must seem to die away insensibly. All this must be managed without any movement of either the mouth or tongue, or the smallest jerk or concussion of the chest. This manner of sustaining a note is called, by the Italians, the *messa di voce*, or *putting forth of the voice.* It must have a beginning, a middle, and an end. The *messa di voce* must be practised on every note of the scale within the compass of the voice, taking breath between each note. The *forte* should fall exactly in the middle of the duration of each sound. In this manner let the student daily sing two or three notes in the ascending scale, and as many in the descending scale, and he will soon ascertain the natural compass of his voice, equalize it as to power and quality of tone, and fix the limits within which he will be able to execute a melody without effort or fatigue. This practice must be conducted with moderation, so as not to injure the chest. The practice of swelling and diminishing a long note in the same breath is absolutely necessary to acquire expression and the power of giving the true accent to musical sentences. The *messa di voce* is generally indicated by this character <>, placed over any long note. The scale may also be practised with the voice sustaining each note in the same degree of *forte* or *piano* throughout, carefully avoiding any unsteadiness or tremulous and undulating movement in the tone; or each note may begin *forte*, and diminish gradually in quantity of tone to the end; this is generally indicated by the character >: or, again, each note may begin *piano*, and be swelled gradually to the end; this is indicated by <. The scale may be practised with the notes detached by separate emissions of the breath, or smoothly connected in one continuous emission of it. In practising the scales do not attempt any notes higher than the voice can conveniently reach; nothing is so likely to spoil the voice as forcing it beyond its natural limits. Nor must we too far try the breath during the exercises, as it is only by degrees that we can accustom ourselves to sing notes of very long duration.

PRADHER, LOUIS BARTHELEMI, professor of the piano-forte at the Conservatory in Paris, was born in that city in 1781. He was frequently termed the Cramer of Paris, and was equally celebrated as a pianist and composer. He was teacher to some of the royal family of France, and was in what may be termed the zenith of fashion. As a player he was especially distinguished by a vigorous and spirited style of execution. Pradher commenced his studies in music at the age of eight years, at first under the direction of his uncle Lefèvre, and subsequently under Gobert, a professor of the Royal School, to which he was attached as a pupil. This school having been suppressed at the epoch of the revolution, Madame de Montgeroult, directed by the government to form two piano pupils, chose Pradher for one, and gave him instructions during two years and a half. The Conservatory being then established, Pradher was elected a pupil of it, under his first master, Gobert, and in the two first public exhibitions of the pupils obtained the first and second prizes for piano-forte playing. He studied harmony under Berton; but in the middle of his course quitted the Conservatory, and married Mlle. Philidor, daughter of the celebrated composer of that name. About a year after this, a professorship becoming vacant at the Conservatory, by the death of Hyacinthe Jadin, Pradher obtained the situation, after a competition with several candidates, on which occasion he performed, at first sight, some manuscript fugues of extreme difficulty, and which had been composed expressly for this competition. He has since formed many excellent pupils, some of whom have gained the first and second prizes; the principal of these, up to the year 1811, were Mesdames Damont, Herse, and Ravel, and Messieurs Chancourtin, Dubois, Meisemberg, and Lambert. Pradher has published a considerable number of musical works, consisting, up to the year 1811, of thirteen collections of romances, and a great number of detached pieces of the same kind, many of which had brilliant success; such as, for instance, "*Le Bouton de Rose,*" and "*Le Printems;*" also several vocal rondos; "Two Piano-forte Sonatas," dedicated to Berton; "A Grand Sonata," dedicated to Mehul; "Two Potpourris;" "*A Rondo alla Polacca;*" "Fantasia on the Air '*Du point de jour;*'" "A Fantasia on an Air of Lambert;" "A Variation for the Piano-forte on the Romance of Helena;" and "A Piano-forte Concerto." He had composed, up to the same period, for the Théâtre Feydeau, three operas, namely, "*La Folie Musicale,*" "*Le Chevalier d'Industrie,*" and "*Jeune et Vieille.*"

PRÆSCLE. (L.) Females hired by the ancients to sing over the dead at funerals.

PRÄLL-TRILLER. A passing shake, or passing notes; as, —



PRÆTORIUS, MICHAEL, a native of Creuzberg, a city on the River Wena, in Thuringia, belonging to the Duke of Saxe-Eisenach, was born in the year 1571. Having made great proficiency in music, he was appointed by Henry Julius, Duke of Brunswick, chapel-master and chamber organist of his court, and also private secretary

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to his consort Elizabeth. Being an ecclesiastic by profession, he afterwards became prior of the Benedictine monastery of Ringhelm, in the bishopric of Hildesheim. He was also, but in what part of his life it is not known, chapel-master to the Elector at Dresden. He died at Wolfenbuttel on the day of his nativity, 1621, having just completed his fiftieth year. The musical compositions of Prætorius are numerous, and consist of motets, masses, hymns, and other church offices. He wrote also a treatise, intended to consist of four volumes in quarto; but only three were printed, entitled "*Syntagma Musicum.*" This work contains a history of the progress of ecclesiastical music, from the period of its origin to his own time.

PRÆTORIUS, GODESCALCUS, or ABDIAS, professor of philosophy at Wittenberg, was born in 1528. He is said to have perfectly mastered fourteen different languages. At the time he was rector of the school at Magdeburg, he formed an intimate acquaintance with the musician Martin Agricola, and being very partial to the science of music, undertook, conjointly with Agricola, to publish a work on singing. Agricola, however, dying before the work was completed, Prætorius finished and published it alone, under the title "*Melodiæ Scholasticæ sub Horarum Intervallis Decantandæ, &c. In usum scholæ Magdebergensis.*" Prætorius died in 1573, and an edition of the above work, probably the second, is dated Magdeburg, 1584.

PRÆTORIUS, or SCHULTZ, HIERONYMUS, a celebrated organist and composer at Hamburg, was born in that city in 1560. His father gave him his first lessons in music, which he subsequently studied at Cologne, and with such zeal that he was nominated, in 1580, chorister to the town of Erfurt. He died in 1629, having succeeded his father, in 1582, in the first-mentioned situation. Among his works are a "*Te Deum*" for sixteen voices; the "Canticles of Luther and others, with many original Melodies;" "*Cantiones Sacræ,*" consisting of Latin hymns for from five to eight voices, and for all the principal festivals of the year, Hamburg, 1599; "*Magnificat, 8 Vocum,*" Hamburg, 1602; "Six Masses," for from five to eight voices, Hamburg, 1616; "*Cantionum Sacrarum, 5 ad 20 Vocum, Lib.* 4," Hamburg, 1618; "*Opus Musicum Novum et Perfectum, 5 Tomis concinnatum,*" Frankfort, 1623.

PRÆTORIUS, MAGISTER JOHANN, born in 1634, was rector of the gymnasium at Halle, where he died in 1705. By his erudition, as well as his musical compositions, he attained great celebrity. In 1681, he produced at Halle an oratorio of his composition, entitled "David," which was much applauded.

PRANDINI, GIOVANNI BATTISTA, an instrumental composer in Italy, in the beginning of the eighteenth century, published at Venice, in 1715, "*Sonate per Camera à tre,*" Op. 1.

PRATI, ALESSIO, chapel-master to the elector palatine, and a very agreeable and generally esteemed composer, was born at Ferrara in 1737. In 1767 he went to Paris, and composed there an opera for the *Théâtre de l'Opera Comique*, entitled "*L'Ecole de la Jeunesse.*" From Paris he proceeded to St. Petersburg, where he was eminently successful, and at length returned to his native country, where he composed at Florence his opera of "*Ifigenia,*" which was greatly admired. It is even said that, after its first representation, the archduke purchased the work, and withdrew it from public performance, that he might have the pleasure of being its sole possessor. Others of his operas are "*Armida Abbandonnata,*" Munich, 1785; "*La Semiramide, ossia la Vendetta di Nino,*" a melodrama, Florence, 1785; "*Olimpia,*" Naples, 1786; and "*Demofoonte,*" Venice, 1787. He also composed much chamber music for the harpsichord, harp, flute, &c., and several collections of Italian and French canzonets. He died at Ferrara in 1788.

PRATTICO. (I.) The appellation given by the Italians to a practical musician, who performs, but does not study the science or theory of composition.

PRATT, JOHN, a native of Cambridge, and son of Jonas Pratt, a music seller and teacher of several instruments, was at the age of eight years admitted a chorister in the choir of King's College, and continued as such till his voice broke, when he became a pupil of Dr. Randal, (who was then the organist,) and for whom he officiated as deputy, until the time of the doctor's death, which happened in the month of March, 1799. He was then appointed, by Dr. Sumner, provost of King's College, organist to that society, and, on the 21st of September following, was appointed, by the vice chancellor, organist to the university, and, in the year 1813, succeeded Paris, as organist to St. Peter's College. The only work of importance which he published is a selection of ancient and modern psalm tunes and hymns, in one volume, entitled "*Psalmodia Cantabrigiensis.*" He has composed several services and anthems, which are frequently performed at the chapel in Cambridge.

PRECENTOR. (L.) The appellation given formerly to the master of the choir.

PRECIPITATO. (I.) In a hurried manner.

PRECISIONE. (I.) Precision, exactitude.

PREDIERI, LUCA ANTONIO, of Bologna, after having resided many years in the service of the court at Vienna, died in his own country. He is said to have joined much imagination in his works to great truth and expression. Charles VI. had a particular esteem for this composer. The following are some of his dramatic productions: "*La Griselda,*" 1711; "*Astarto,*" 1715; "*Lucio Papirio,*" 1715; "*Il Trionfo di Solimano,*" 1719; "*Merope,*" 1719; "*Scipione il Grande,*" 1731; "*Zoe,*" 1736; "*Il Sacrifizio d'Abramo,*" 1738; and "*Isaaco Figura del Redentore,*" 1740.

PREGHIERA. (I.) Prayer.

PREINDL, JOSEPH, born in 1758, and chapel-master at Vienna in 1793, published much music for the harpsichord, besides masses, graduals, offertories, &c.

PRELLEUR, PIERRE. A French composer, who resided in London. In 1728 he was elected organist at St. Alban's; about the same time he was employed in the orchestra of the theatre in Goodman's Fields, for which house he composed

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some ballets and interludes, which were very successful. In 1731 he published a work entitled "The Modern Music Master, &c." It contains instructions for singing, as also for playing most of the instruments then in use.

PRELOQUIUM. (L.) The term applied to that introductory excess of words, or syllables, which precedes the first bar of a chant.

PRELUDE, PRELUDIO, (I.) PRELUDIUM; (L.) A short introductory composition, or extempore performance, to prepare the ear for the succeeding movements.

PREMIERE. (F.) First; as, *premiere fois*, first time.

PRENITZ, CASPAR, by birth a Bavarian, published at Ratisbon, in 1690, a collection of Latin psalms for voices and instruments. He was the master of Pachelbel.

PREPARATION. That disposition of the harmony by which discords are lawfully introduced. This preparation chiefly consists in employing a harmony, one of whose notes will form the discordant note of the prepared combination.

PREPARED SHAKE. A shake with two or more introductory notes.

PRESCIMONIUS, NICOLAUS JOSEPHUS, doctor of laws, and advocate at Palermo in 1708, was born at Francavilla, in Sicily, in 1669. He was the composer of no less than fourteen oratorios, of most of which he probably wrote both the words and music. The following are the titles of these works: "*La Gara de' Fiumi, Serenata à 5 Voci*," Palermo, 1693; "*La Nascita di Sansone annunziata dall' Angelo; Figura della Sacratissima Annunzitazione del Verbo; Dialogo à 5 Voci*," Messina, 1694; "*L'Onnipotenza glorificata da' tre fanciulli nella Fornace di Babilonia; Dialogo à 5 Voci per la sacra Cena del Redentore*," Naples, 1695; "*Il Trionfo degli Dei; Serenata à 4 Voci, due Chori, e 60 Stromenti*," Messina, 1695; "*Gli Angeli Salmisti per la Concezione di Maria; Dialogo à 5 Voci*," Rome, 1696; "*Il Fuoco Panegirista del Creatore nella Fornace di Babilonia; Dialogo à 5 Voci*," Palermo; "*La Notte Felice; Serenata à 6 Voci*," Palermo, 1700; "*La Crisi Vitale del Mondo languente nel Sudor di Sangue del Redentore in Getsemani; Oratorio à 3 Voci*," Messina, 1701; "*I Miracoli della Providenza; Oratorio à 5 Voci*," Palermo, 1703; *Il Tripudio delle Ninfe nella piaggia di Mare Dolce; Senerata à 3 Voci, e piu Stromenti*," Palermo, 1704; "*Il Giudizio di Salomone nella Contesa delle due Madri; Sacro Trattenimento armonica*," Palermo, 1705; "*La Figlia unigenita di Gefte, sacrificata à Dio dal Padre; Dialogo à 5 Voci*," Palermo, 1705; "*La Virtù in Gara; Trattenimento armonico à 4 Voci*," Palermo, 1706; and "*Il Latte di Iaele, Figura dell' Eucharistia sacrosanta, e dell' immaculata Purità di Maria Virgine; Oratorio à 5 Voci, e piu Stromenti*," Palermo, 1700.

PRESTEZZA. (I.) Rapidity, quickness; as, *con prestezza*, with rapidity.

PRESTISSIMO, or PRESTISS. (I.) The superlative of *presto*. A word denoting the most rapid time.

PRESTO. (I.) A word implying that the movement at the beginning of which it is placed is to be performed in a very quick, though not the quickest, time.

PRETI, ALFONSO, published his first book of madrigals at Venice, in 1587.

PREU, FRIEDRICH. Musician at Leipsic in 1781. He had much talent, but was unfortunate, which determined his friends to print, in 1781 and 1785, for his benefit, by subscription, two volumes of his songs. Besides these, he composed the following works: "*Adraste*," a German opera; "The Wildfire," ditto; "Bella and Fernando, or the Satyr," ditto, 1791; and "The Milliner," operetta.

PREUSS, CARL, court musician at Hanover, published at Cassel, in 1778, "Three Quatuors for the Harpsichord, two Violins, and Violoncello, Part I.;" and, in 1783, a volume of "Odes and Songs."

PREVOST, EUGENE, born in Paris, in 1806, and pupil of Lesueur, has composed a number of popular pieces for the Opera Comique.

PREVOST, GUILLAUME. Contrapuntist of the sixteenth century. Lechner, in his "*Motettæ Sacræ*," has preserved many pieces of this master's composition.

PREYSING, HEINRICH BALTHASAR, chamber musician at Gotha, has been known in Germany, since the year 1780, by several compositions for the violoncello. He died at Gotha in 1802, leaving two sons, both eminent performers on bow instruments.

PRIMA DONNA. (I.) The principal female singer in the Italian opera.

PRIMAVERA, GIOVANNI LEONARDO, called *Dell' Arpa*, from his eminence on the harp, flourished at Naples in the middle of the sixteenth century. He was also a poet and composer. Amongst his works are "*Madrigali à 5 e 6 Voci*," Venice, 1565; "*Canzonette Neapolitane à 3 Voci, Lib.* 1, 2, *e* 3," Venice, 1570; and "*Madrigali à 5 Voci*," Venice, 1573.

PRIMA VISTA. (I.) At first sight.

PRIMA VOLTA. (I.) First time.

PRIMITIVE CHORD. That chord, the lowest note of which is of the same literal denomination as the fundamental bass of the harmony. The chord, taken in any other way, as when its lowest note is the third or the fifth of the fundamental bass, is called a *derivative*.

PRIMO. (I.) First; as, *primo violono*, first violin; *primo flauto*, first flute.

PRIMO BUFFO. (I.) First comic actor and singer.

PRIMO MUSICO. (I.) Principal male singer.

PRIMO TEMPO, or PRIM. TEMP. (I.) In the original time. An expression used after a *retardation* or *acceleration* of the time, to signify that the *first* motion of the measure is resumed.

PRINCIPAL. A word used adjectively to signify the leader of a band; as the *principal* violin. Also applied substantively to a certain stop in the organ. See STOP.

PRINCIPALMENTE. (I.) Principally.

PRING, JACOB, JOSEPH, and ISAAC. There were three brothers of this name, who were eminent as professors and vocal composers in England. Joseph Pring was organist of the

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cathedral at Bangor, and Isaac settled at Oxford, as professor and organist of New College there, whilst Jacob Pring resided principally in London till his death, which took place in 1799. Jacob Pring was one of the first founders, with Dr. Calcott, Samuel Webbe, Mr. Horsley, &c., of the society called *Concentores Sodales*.

PRINTZ, WOLFGANG CASPAR, was born at Waldthurn, a small city in the Upper Palatinate, in the year 1641. His father was a magistrate, and a receiver of the public revenues there, till, on account of his religion, he quitted his station, and removed to Vohenstraus, a small town in the territory of Farstenburg. Young Printz, discovering a taste for music, was instructed in the principles of composition, and the practice of the harpsichord, violin, and other instruments. He was admitted a student in the university at Altdorff, where he continued three years; and from thence he was taken into the service of Count Promnitz, at Dresden, as director of his music and court organist. With this nobleman he travelled through Silesia, Moravia, and Austria. On the decease of the count, Printz was invited to the office of chanter in the church of a town named Triebel, where he married; but, after a year's continuance in that employment, being called to the same office in the church at Sorau, in Upper Saxony, he entered upon it in the year 1665. Some years afterwards he was appointed to the direction of the choir in the same church; and, as it is supposed, continued in that station until the time of his death, which took place in the year 1717.

His works are numerous. Among them there is a history of vocal and instrumental music, which was published at Dresden, in the year 1690, with the title of "*Historische Beschreibung der edelen Sing und Klingkunst.*" This is written in chronological order, and the author begins it with an account of the invention of the harp by Jubal. He has delineated the Hebrew instruments chiefly from the authority of Joannes Schutterus, the author of "*Collectanea Philologica.*" The Grecian and Hebrew music are treated at some length, and the history is continued through all the later writers to his own time, concluding with an account of himself and his studies. He dates the invention of music in consonance from the year 940, and ascribes it to St. Dunstan, who, he says, composed songs, in different parts, for bass, tenor, descant, and vagant, or alt. He asserts, however, that St. Dunstan proceeded no farther in it than to the *contrapuntus simplex*, and that it was not till some years after its invention that the practice of singing in consonance became general. Printz appears to have been an able man in his profession, and to have bestowed great pains on the composition of his work, the brevity of which is its only fault. Another work by him has been mentioned, "*De Instrumentis in toto Orbe Musicis,*" which is said to have been written only a short time before his death.

PRIOLI, GIOVANNI, chapel-master to the Emperor Ferdinand II. at Vienna, at the beginning of the seventeenth century, published, among many other works, "*Pars I. Concentuum Sacrorum,*" Venice, 1618; "*Misse à 8 e 9 voc.,*" Venice, 1624; and "*Delicie Musicali,*" Vienna, 1625.

PROBE, (G.) PROVA, (I.) A rehearsal.

PROCH, HEINRICH, born in 1809, at Vienna, first became distinguished as a violinist. He was afterwards chapel-master in Vienna, and is well known by his songs with instrumental accompaniments, such as piano, violoncello, and horn. He has also written masses, overtures, violin quartets, &c.

PROCKSCH, GASPARD. A good German clarinetist, and composer for his instrument. Some of his music was published at Paris about the year 1779.

PRODUCTION OF SOUND. It has been proved beyond all manner of doubt that sound is produced by certain undulations of the air, (and is not, as was supposed by ancient philosophers, a thing that would be, if no hearing animal existed;) but *how* these undulations produce sound, is, and ever must be, a matter of doubt. Some have thought the drum of the ear so peculiarly constructed, that, after receiving the impulse from the motions in the air, it would cause undulations still to pass on within, until they should arrive at the brain, and thus give the sensation of sound. The cavity intervening between the external air and the inner chamber appeared to these anatomists to have no other use than to allow a free motion to the little piston that is employed to agitate the air within the labyrinth, and, as the piston condenses on a very small surface, consequently the agitations that are very gentle when received, being rendered more dense by this process, have greater effect when they reach the powers of perception. The gravity or acuteness of a sound is as to the quantity of air displaced, the force with which the string is moved signifying very little. The degrees of acuteness are according to the specific density of the substance which emits the sound. The strength of a tone is as the moment of the particles of air; the moment of these particles is as their velocity, and the velocity of these particles is as the velocity of the string which sets them in motion. In a still night the voices of workmen at the distillery at Battersea may be heard at Westminster Bridge, a distance of three miles. The watchword at Portsmouth, it is said, can be heard at Ryde, in the Isle of Wight, a distance of four or five miles. The echo in Woodstock Park is repeated seventeen times by day and twenty by night. The artillery at the siege of Genoa by the French was heard at Leghorn, a distance of ninety miles. The firing at the battle of Waterloo was heard at Dover, at a distance, in a direct line, of one hundred and forty miles, of which one hundred and ten were over land, and the remainder over water.

PROFESSORSHIP, MUSICAL. That station in a university which entitles the professor to confer musical degrees, give public lectures on the harmonic science, and compose for, and conduct, all musical performances ordained by, or connected with, the academical regulations. The *professorship* was instituted at Oxford at the beginning of the seventeenth century, by Dr. William Heyther, under the title of a *music lecture*. In order to promote the practice of which he himself was a graduate, the learned founder presented to the University Music School a harpsicon, a chest

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of viols, and a variety of manuscript and printed music.

PROGRAMME. A list of pieces to be performed in a concert, oratorio, opera, &c.

PROGRESSION signifies a succession of triads, or perfect chords, which are confined to the tonic. Although a change of any note implies partial modulation, yet in all cases where the new tonic remains undecided by the omission of the leading note, the original tonic continues a predominant sound, and the term progression is retained.

PROGRESSIVE. An epithet properly applied to lessons expressly composed for the purpose of practical improvement, and that are so constructed in point of increasing execution as to lead the practitioner, by insensible degrees, to those difficulties which he could not well encounter without such preparatory exercises. In music, as in all the arts and sciences, the path to improvement has been greatly smoothed, and the labor of the tutor much abridged, by those simple introductory precepts and practical examples which some of the first professors have deigned to furnish; and excellence has, in consequence, been more generally attained than in former ages, when the early advances of the juvenile pupil were less consulted by the learned and ingenious.

PROGRESSIVE NOTES. Those notes which succeed each other, either in ascent or descent, by those degrees, the settled order of which constitutes the key of the composition, or of the movement, or the passage in which they take place.

PROLATION. A method, used in the old music, for determining the power of semibreves and minims. The mark of *prolation* was placed after the clef, and sometimes after the sign of the mode, by a circle, or semicircle, punctuated or unpunctuated, according to the following rules: the *prolation* was divided into perfect and imperfect, and each of these into major or minor, in the same manner as the mode. The perfect *prolation* was for the ternary measure, and was marked by a point in a circle when *major*, and by a point in a semicircle when *minor*.

PRONOMUS. An ancient Theban musician. He was the inventor of a flute, upon which he could play in three different modes. Before his time there was a particular flute for every mode or key; and so out of tune are the generality of modern flutes, it were almost to be wished that the custom had still continued. The words and music of a hymn, composed by Pronomus for the inhabitants of Chalcis when they went to Delos, were existing in the time of Pausanias, as was likewise the tomb of this musician, erected by the citizens of Thebes, near that of Epaminondas.

PROPHET. The name given, in remote times, to bards and rhapsodists. It is in this sense that we sometimes understand the word *prophet* in the Old Testament; as when "Saul met a company of *prophets* with a *psaltery*, *tabret*, and *harp*."

PROPORTION. The ratio which two terms bear to each other upon comparing them, as two numbers, two lines, two sounds, &c.

PROSÆ. Certain hymns used in the Romish church, called also *sequentia*. They are in rhyme, but derive their names of *prosæ*, or *proses*, from their deficiency in measure and quantity. See SEQUENTIA.

PROSCORDA. (Gr.) An instrumental and varied accompaniment to the ancient vocal music, invented, as we learn from Plutarch, by the Grecian musician Crexus; before whose time, the accompaniment was in unison, or *note* for *note*.

PROSLAMBANOMENOS. The name given by the ancient Greeks to the lowest note in their system, and which was equivalent to our A on the first space in the bass. This note was called *proslambanomenos*, because, being subjoined to the lowest tetrachord, for the purpose of furnishing the octave to the *mesis*, or middle chord, it was a kind of *supernumerary* sound.

PROSODIA. (Gr.) A sacred song, or hymn, sung by the ancients in honor of the gods.

PROSODIAC. An epithet by which the ancient Greeks distinguished a species of *nome*, or air, sung in honor of Mars; and the invention of which was attributed to Olympus.

PROSODY. A term, partly grammatical and partly musical, relating to the accent and metrical quantity of syllables, in lyrical composition. A just *prosody* is so indispensable to genuine *melody*, that a respectable Italian author has defined it the *guide of song*. That *prosody* formed an important part of the ancient music is indeed evident, as well from the *origin* of the word as from numerous passages in the Greek and Roman classics. *Prosody* was also a kind of *nome* performed by flutes, and peculiar to the cantics which were sung by the Greeks at the entrance of sacrifices. Plutarch attributes the invention of *prosodies* to Clonas, of Tegæa.

PROTA, GIUSEPPE, born at Naples in 1699, was distinguished both as a teacher and composer. Prota first studied in the Conservatory Dei Poveri di Giesu Cristo, and afterwards in that of La Pietà, under Alessandro Scarlatti; but from the rank of a pupil he soon rose to that of a master, and was named director of the latter of these establishments. Prota is amongst the last of those whose time was chiefly absorbed by instruction. We know of none of his compositions; but as his reputation is somewhat extended, it is probable that it is due both to his labors as a composer and a professor. His style is said to have been full of truth and expression.

PROTESIS. The name given by the ancient Greeks to a certain pause in their music.

PROTOPSALTES. The name of that of the two principal singers in the patriarchal church of Constantinople, who is stationed on the right side of the choir.

PROVEDI, FRANCESCO. Author of an Italian treatise entitled "*Paragone della Musica Antica e della Moderna*." This is to be found in the first volume of the "*Raccolta d'Opusculi Scientifici e Filologici*," Venice, 1754.

PRUDENT, EMILE, born in 1820, lives in Paris. He is a distinguished pianist of the school of Thalberg, in whose footsteps he also follows as a composer.

PRUDENTIUS, BERTRANDUS, a monk of Poitou, left, at his decease, a manuscript poem entitled "*L'Eloge de la Musique*." It is still in the Royal Library at Paris.

PRUME, FRANÇOIS, born at Stavelot, in Belgium, in 1816, was an excellent violinist and composer for his instrument. After many concert tours, he settled down as teacher in the Conservatory at Liege, where he died in 1849.

PSALM, in general, a song; in a narrow sense, a sacred song, (from the Greek.) *Psalm* is used particularly to denote the sacred songs which are

contained in the collection of religious lyric poems in the Old Testament. They are mostly of the time of David, or of a later period, one only, perhaps, (the 90th, the Psalm of Moses,) being of more ancient date.

PSALMIST, or PSALMOGRAPHIST. A composer, writer, or singer of psalms, hymns, or divine songs. An appellation exclusively applied by divines to David, king of Israel, the supposed author of the Book of Psalms in the Old Testament.

PSALMISTÆ. (L.) Certain canonical singers in the primitive church, who were not considered as laymen, but amalgamated with the ordinary clergy.

PSALMODY.* Among the various inventions noticed in the early annals of the Bible, as ministering to the comforts and necessities of mankind, music is the only one, the chief object of which was to animate the affections and delight and refine the senses.

From that time the inspired authors of holy writ — lawgivers, prophets, evangelists, and apostles — the poets and philosophers of the ancient heathen world, and writers innumerable, both sacred and profane, of more modern times, have united in recommending the cultivation of music as a means of soothing the evil passions, softening the manners, improving the mind, and contributing to devotion.

From the time of Moses it was constantly employed in religious and civil festivals, in public and private rejoicings, and on occasions of grief and mourning. Females as well as males bore a part in such performances, legislators and prophets were the national bards, and judges and kings condescended to handle the harp and the lyre in the service of their God.

An instance of the happy and elevating effect of music, employed in this manner, is recorded in Exodus; when, at the glorious triumph of the Lord over his enemies in the Red Sea, "Miriam the prophetess took a timbrel in her hand, and all the women went out after her," and the praises of the Deliverer of Israel were celebrated in the presence of the assembled camp. The company of singers whom David employed in the ordinary worship of God, together with his own skill in sacred music, are expressly recorded in the Holy Scriptures; as well as the "men singers, and women singers, and the musical instruments of all sorts" which were provided for public worship by his son, the wise king Solomon. Music, indeed, was in general use among the Hebrews from the time of their quitting Egypt till they ceased to be a nation. And though we are ignorant of what sort it was, and know not whether it were regarded as a study for the young in the schools of the prophets, or an acquirement of more advanced life, yet this at least is certain, that it must have had a powerful influence over the mind, and that the practice of the art was not limited or confined to a few.

With regard to the testimony of heathens in favor of music, it is needless to treat of the influence which it exercised in the early and fabulous ages of Greece. It may suffice to mention that in the more advanced period of the history of that nation, melody and poetic song, the two great divisions under which all their music was classed, constituted a material part of national education, and were made the grand medium for instilling the most important precepts into the minds of youth. Gymnastic exercises were resorted to for the improvement of the body, and music was regarded as the appropriate recreation and discipline for the mind, among that cultivated heathen people. Their children were taught the lyre, and their tender memories were stored with the songs of their most famous poets; and gentleness and modesty, orderly demeanor and elegance of manners, were expected as the fruits of this kind of instruction. Hence musical exercises became the business of the statesman, the warrior, and the bard; besides being used by the heathen priests as an important auxiliary in the celebration of their religious rites. Philosophers of every class considered this art to be worthy of their especial notice; and it is remarkable that Plato and Aristotle, who disagreed so widely in other maxims of politics, held but this one opinion with regard to music, that it was the most efficacious instrument for humanizing the public character, and providing for the virtuous education of the state.

Little can be said in favor of the music of the Romans as compared with that of the Greeks. In the earliest period of the history of this people, we find that it was rude and coarse in its character, and chiefly used for the purposes of religion and of war. At a later age, with other arts and sciences, their poetry and music were improved by their intercourse with their more refined neighbors, the Etruscans; and subsequently still more so after the examples afforded them by their vanquished foes, the Greeks, whose customs they readily adopted whenever they found them superior to their own. But the manners of the Roman people had then become degenerate and corrupt, and it was not, therefore, to be expected, when they availed themselves of the refinements of their vanquished neighbors, that the musical art, perverted from the important ends of religion, morals, and policy, to a mere object of luxury and gratification, should, as in ancient Greece, be employed to instil into the minds of youth the precepts of morality and virtue. We hear little, therefore, of its being so employed in any period of ancient Rome.

On referring to the testimony of sacred writers, we find that the custom of the Jews in chanting psalms and hymns was at once adopted, and consecrated to the highest uses, by our Lord and his disciples. All authorities agree, that sacred songs formed a part of the devotions of the early Christians; but the precise nature of their mode of chanting or singing is not known. It may reasonably be conjectured, however, that part of the sacred music of the apostles and their immediate successors, in Palestine and the adjacent countries, was formed on the model of that used by the Hebrews, particularly in chanting the Psalms; though, where paganism prevailed, it is not unlikely that an admixture of the music of the heathen temples may have been introduced.

According to the account given by Eusebius

* Under the head PSALMODY will be found many sketches of individuals who have been composers and teachers of psalmody and singing in this country, from its first settlement, down to 1832. These valuable historical memoranda will be found chronologically arranged.

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of the consecration of churches in the time of the Emperor Constantine the Great, it is probable that it was not until the fourth century that music formed a regular part of the offices of the Christian church. At first the laity were wont to join in a very rude and inartificial manner; wherefore it was expressly ordained by the council of Laodicea, in the fourth century, that none but the canons or singing men should presume to sing in the church. Henceforward, musical science became confined in a great measure to ecclesiastics, and was regarded as the peculiar business of monks and priests.

St. Basil, St. Ambrose, St. Jerome, and St. Chrysostom, early and celebrated fathers of the church, are all to be numbered among the promoters of sacred music of the more elevated and richer kind. At Antioch, where the first and last of these holy men were brought up, the antiphonal method of singing the Psalms, i. e., the singing of the verses alternately by the choir, was first introduced; and this practice, being brought by St. Ambrose to Milan, became generally adopted throughout Christendom, under the name of the *Ambrosian* chant.

Further improvements were made in the management of the sacred orchestra by Pope Gregory I. — a man not more remarkable for his virtues than for his general learning and profound skill in the science of music. He invented the simple notation by the seven first letters of the Roman alphabet, (from whence are derived the names of the notes now in use,) and thereby superseded the more complicated system of the Greek church, which previously prevailed. He increased the number of tones, from four (or the *tetrachord*) to eight, (or the *octave*,) and introduced into the church a new and improved species of chant, or plain song, which hence acquired the name of the *Gregorian* chant. (See that term.) To promote and secure these objects, he established a school for singing, and not only endowed it with ample revenues, but superintended in person the instruction of the young pupils; and such was its success that it flourished for three hundred years after his death. By these and other proofs of the interest he took in the art, considerable advancement was made in this delightful part of devotional service.

The science of music, at this age, being confined to the ecclesiastics, it was the custom of the English clergy to travel to Rome for their improvement in it, and masters from that city visited England. But at length a school for instruction in ecclesiastical music was established by St. Austin at Canterbury, by which greater facilities were afforded for the general cultivation of the art. Many of the sovereigns of Europe concurred in encouraging the pious and edifying practice; and at the latter end of the ninth century Alfred the Great, himself an excellent musician, founded a professorship for the purpose at Oxford. By these and various other arrangements of a similar description, the art of music was recommended to public notice, and formed an important branch of the education of all learned persons.

Such was the condition and progress of musical science previous to the dawn of the reformation. Its effect, in connection with the offices of religion, was grand and imposing. But the leaders of the reformation differed materially in their opinions of the manner in which the art was to be rendered most effective for the purposes they had in view. The bold and uncompromising scheme of reformation pursued by Luther was modified, in respect to church music, by his own skill and proficiency in the art. (See LUTHER.) Brought up from childhood with a correct and cultivated taste for harmony, it had constituted a delightful recreation for him in early days; and he had formed a high opinion of its moral influence on the human heart. "Music he called a half discipline and schoolmistress, to make the people gentler, milder, more moral, and wiser." With whatever spirit and success he attacked the corrupt doctrines of the Romish church, he declared that "he never meant to abolish all external forms of worship, but to purge that which had hitherto been used, and to show what was the true Christian way." Hence he made it his business to adapt a religious service in German to the ancient and splendid music of the Roman mass, and to introduce a variety of hymns and psalms into the church, some of the best of the tunes to which were composed (as is thought) by himself.

Zwingle, another of the leading reformers, exhibited a fondness for music scarcely less ardent than that of Luther. "In the midst of labors the most incessant," says his biographer, "he never ceased to cultivate his talent for music, of which he had acquired the elements in his infancy. This art then formed an essential part of the instruction communicated to young men intended for the ecclesiastical profession; and Zwingle regarded it as a means calculated not only to give repose to the mind after fatiguing occupations, and communicate to it fresh power and energy, but to soften down and correct a temper partaking of too much ardor or austerity. He therefore particularly recommended music to young persons destined to a laborious and sedentary life."

The gloomy views of the Genevan reformer, Calvin, led him to pursue a course very different from that of Luther, and to mark his hostility to the pretensions of Rome by an entire rejection of all the usages of her church. Not a musical instrument was suffered within the walls of Geneva for more than a century after the reformation; and music, except his own plain metrical psalmody, was proscribed wherever the doctrines of Calvin were received.

In England, as in Germany, the object of the reformers was to purify religion from whatever was corrupt, and retain all that was good; and here, therefore, choral music was preserved, at least in cathedrals and collegiate churches. The influence of the royal family was considerable in effecting its preservation. Henry VIII., having been educated with some distant view to an ecclesiastical life, was naturally led, in his early days, to the cultivation of music; in which, both by talent and acquirement, he was admirably skilled. Hence it was his delight, as it was that of his minister Wolsey, and several of the nobility, to have the choral service preserved in its most solemn form; the schools for music connected with all cathedrals were retained; and by a report published and sanctioned with regard to the state of ecclesiastical affairs, it appears that choral music was ordered to be carried on, "reduced, nevertheless, to that state of purity and

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simplicity from which it had deviated." In the succeeding reigns, Edward VI., Mary, and Elizabeth were all practical musicians, and cherished a great fondness for the art. The latter queen, especially, with the help of Archbishop Parker, a man preëminently skilled in music, was enabled to effect considerable improvements in this part of the divine service. But the progress of sacred melody was soon interrupted by the effects of the usurpation, and the sullen character of those unhappy times. Music was not only banished from the church, but in a great degree also from private families. By an ordinance made in the year 1644, organs in churches and chapels were ordered to be taken down; and the fury of the populace was not less conspicuous in the demolition of these instruments, than in the impious zeal with which they disfigured and destroyed whatever else had been used in the service of God.

On the restoration of Charles II., and the return of the clergy to the station and property of which they had been despoiled, the next measure, after the establishment of the liturgy, was the revival of sacred melody, and the choral service of the church. This work was attended with peculiar difficulty, in consequence of the dispersion of all persons who had previously been engaged in this service. And when, at length, the instruments of music were replaced, few persons could be found who were capable of leading and sustaining the parts of the pious song. The two universities, particularly that of Oxford, used most diligent endeavors to meet these wants. Books of instruction were written, and services and anthems composed, to supply the place of those which were lost; able persons were appointed to teach and conduct the choir; and by the help of the musical taste and science of the sovereign, and the direct encouragement given by him to the work, this portion of the service of God was ultimately established.

It has already been remarked that the custom of singing the praises of God, after the manner of psalms, was expressly sanctioned and practised by our Lord himself; and there is no reason to suppose that this devotional exercise was ever wholly superseded by choral harmony; although the notices of history may be more numerous and express upon that department of Christian worship. Certain it is, that the reformers were well aware of the power of psalmody, as well as that of the higher and more cultivated kind of church music. Singular instances, indeed, are on record of the zeal and devotion with which the earliest martyrs of that age delivered themselves up to cruelties and death, singing psalms and the praises of God. The disciples of Wickliffe in England, during the fourteenth century, and those of John Huss and Jerome of Prague in the fifteenth, were celebrated psalm singers; and Luther eagerly availed himself of this kind of melody for carrying forward those purposes, which have already been described. He employed some persons to versify the psalms and hymns in the German language, and others to set them to music; rendering the most valuable assistance himself in both these undertakings. His own modest and simple account of this proceeding we read in the following words: "I, and some others, to give a beginning, and set the example to such as are more capable, have collected some spiritual songs, to further and bring into use the sacred gospel." And speaking of the tunes, he adds, "They are arranged for four voices, for no other reason than that I am anxious that young people, who should and *must* be educated in music and other good arts, should have wherewith to get rid of their lasciviousness and carnal songs, and instead of them, learn something salutary, and receive what is good with pleasure, as to youth is meet."

About this time a Frenchman, named Clement Marot, completed a version, in his native language, of about fifty psalms; and, after his death, the remainder of the work was supplied by Theodore Beza, his friend. This version was received with the greatest approbation, and led to some further and very successful measures on the part of Calvin to render psalm singing acceptable to the people. From an act of devotion appropriate to the church, the use of singing was now carried into the camp and the field of war; and in the frequent acts of resistance made by Protestants against their persecutors, a devotional psalm, shouted forth with energy by four or five thousand men in array, served as the signal for battle. An example of a similar kind may be found in the one hundred and forty-ninth Psalm, which is thought to be an ode sung when David's army was marching out to war against the devoted nations.

For the most part, however, the plainest melody, and the most monotonous, was found in the Genevan church. In other parts of Switzerland, and in France and Flanders, a style more harmonious, with the tunes arranged for several voices, and generally accompanied by musical instruments, was approved and introduced into the churches.

That the singing of psalms generally prevailed at the earliest periods of the reformation is certain; though the practice was not expressly countenanced by public authority till the year 1548. Under the sanction of a license granted at that time, several persons attempted to render the psalms into English verse, and the musical taste of Archbishop Parker, together with the influence he possessed, was of the greatest value in forwarding this pious work. An entire version of the Psalms was not, however, published till 1562, when it appeared for the first time as an appendage to the Book of Common Prayer. This is the well-known version of Sternhold and Hopkins, which is more valuable as a close translation from the original Hebrew, than on account of any merit in the versification, even making ample allowances for the state of English poetry at the period when it was composed. The tunes of this edition, comprising the mere melody, were chiefly taken from the books of the Lutherans and Calvinists; and it is highly gratifying to the promoters of popular psalmody to know, that one principal object proposed by this undertaking was to supply the common people with a set of songs calculated at once to occupy their leisure, to reform their manners, and to elevate their devotional feelings. The title page of this work (as it is still published with the Book of Common Prayer) declares that it was "set forth and allowed to be sung in all churches of the people together," — "and moreover in private houses for their godly solace and comfort, laying apart all ungodly songs and ballads which tend only to the nourishment of vice and the corrupt-

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ing of youth." Further attempts were afterwards made towards the perfection of this work, the express object of which was to render psalmody a popular exercise, and enable "the unskilful, by small practice, to attain to sing that part (of the harmony) which is fittest for their voice." Many other publications on this subject answered the design with which they were written; and, amongst the rest appeared the celebrated work by Thomas Ravenscroft, B. M., containing a melody for every one of the one hundred and fifty psalms. Several of these compositions are still in use, and form the most popular tunes for congregational worship at the present day; such as Windsor, St. David's, Canterbury, York, Rochester, and many others. It may be interesting also to remember, that John Milton, the father of the celebrated poet, was among the number of those who assisted Ravenscroft in this important work.

The psalm books of this period were commonly prefaced by instructions in the theory and practice of vocal music; but it does not appear that any other more particular or efficacious plan was adopted for introducing the art into common notice, either among the young or old; and indeed, at that period, the education of the people had been so little attended to, that it is probable the instructions in music prefixed to the psalm books were intelligible to very few persons, except the clergyman of the parish and the clerk. The latter person, it is to be remembered, in that age, was of a superior class to his successors. He was literally a clerk, (*clericus*,) an assistant to the clergyman in the ministerial duties of his office. As an ecclesiastic, his education was suitable to the nature of that calling; and a knowledge of music would, as we have seen, necessarily form part of it. Henry III. granted a charter of incorporation to these persons, which was confirmed by several succeeding kings; and they appear to have attracted to their fraternity people of the first quality, lovers of music, and such as delighted in singing; and the occupation was in high esteem with those who had a taste for this sacred work. Thus far, then, there were facilities of an unusual kind for promoting the cultivation of sacred song. But in a short time, the same cause which had interrupted the choral service of the cathedral entirely disturbed the progress of this lower and more popular branch of music. After the turbulent period which followed the days of King Charles I., the office of clerk was never held in the high esteem it had obtained before; and with the reputation of this office the art itself lost ground. To this cause, in a great measure, may be traced the inharmonious and contemptible minstrelsy which has been found in English churches in more modern days. The village musicians, unable to enjoy the beautiful simplicity, and produce the happy effect contemplated by Ravenscroft and his assistants, proceeded in an opposite direction, adopting altogether a different plan, and attempting far more than their imperfect skill could possibly enable them to perform. Fugues and other elaborate pieces of music were introduced by such musicians before the village congregation; entirely unsuited to the place, even if they were well performed, but, in the hands of such ignorant, self-taught practitioners, calculated only to deaden piety and excite contempt.

Thus parochial psalmody degenerated. It is said, indeed, that the accidental settlement of people from Flanders, for the purposes of trade, in Gloucestershire, Somersetshire, and Wiltshire, has preserved a somewhat better state of harmony in the congregations of those districts, and that other causes have operated in the same favorable manner in Birmingham and its vicinity; and it is certain that the people of Lancashire are such proficients in the art of singing, as to supply the choruses of the most celebrated concerts of the metropolis, and other parts of the kingdom, with valuable assistance. It may, therefore, be inferred that the spirit of psalmody has not departed, though it is obvious that efforts of more than a common kind are necessary to raise and establish the art in that degree of excellence which the service of God requires and demands.

Those who are conversant with the history of church music in this country will not need to be told that great changes have taken place in this department of music during the last half century, or even quarter of a century. These changes respect not only the manner of conducting this branch of public worship, but the character of the music employed, and the intelligence of the people in regard to the act of singing.

As a nation is musically educated, so in the same ratio shall we find its intellectual development. The savage celebrates his exploits by vocal entertainments, and makes night, as well as day, hideous with sounds more inharmonious than the growl of the bear, or the yell of the hyena. Ascend a step, and these rough accents are modulated to greater euphony. Here, instruments of wood are rudely manufactured by the ingenuity of unlettered men, while another pace, and the mine yields its treasures to human cunning, to be wrought into fantastic shapes, and adorned with curious devices. Look where we will, wherever we find a highly musical people, the arts are cultivated, intellect stretches its gigantic arms into the misty regions of discovery, and the kindly courtesies and charities of life cluster around the domestic hearth. Germany has for ages been the favored land of music. In no part of the world are its charms more highly appreciated, or more closely studied, "as exemplified in the stirring melodies of her mountains, or the rich harmonies of her academies. To her composers are we more indebted than to those of any other country, Italy not excepted, for combinations of sound that portray with fidelity every modification of emotion. The gentle feelings of humanity are breathed forth with witching softness, whilst the harsher passions find in more startling and broken cadences a fitting representation of their overwhelming force." Mirth is made to speak in lighter measures, and grief in more tender strains than elsewhere. And Germany has also been the birthplace of genius and the home of art. The learned from all parts of Christendom have crowded within her borders, and young men have crossed many seas to gather the instruction of her academies. It could scarcely have been otherwise. A nation which had cultivated its perceptions, awakened its imagination, and refined its taste by listening to the wonderful creations of Handel, Haydn, Mozart, and Beethoven, whose melodies come upon the ear through wild and gloomy masses of sound, like gleams of sun-

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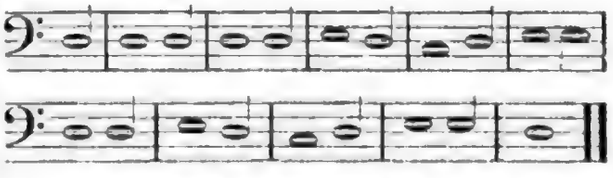
shine from an April sky, must of necessity be preeminent in the world of literature and art.

Music aids a people to procure its freedom, and to maintain it when established. No song in favor of tyranny ever became popular with the mass, but the spirited remonstrance, the keen rebuke, or word of warning is echoed and re-echoed from the centre to the circumference of an enslaved kingdom. Who shall say that Athens was not in part indebted for the continuance of her institutions to her fine banqueting song in praise of Harmodius and Aristogiton? Wales could not be robbed of her ancient usages, her traditions, and her laws, without the destruction of her bards. The name of Tell, "embalmed in music," has aided more than a thousand swords to bar the valleys of Switzerland against the invader; and the heart of Germany throbs at the name of Körner with unspoken hopes, which shall find a noble, though it may be a terrible fulfilment.

The composition and performance of psalmody appears to have been practised and encouraged in Germany, France, and the Low Countries, long before it was introduced into England. A large proportion of the old melodies now sung in the English parochial churches were composed and arranged, or *set*, by German musicians, and it seems highly probable, from all that can be collected on the subject, that the practice of psalmody had its origin in Germany. It does not, however, appear that even in that country it at first gained admission into public worship, but that it was a long time confined to family devotion, especially among the reformers. The first psalmody was sung from manuscript copies; then it was engraved on plates, and impressions thus obtained, which rendered it much more easy for people to get copies of such tunes as were popular. The first *music printed* of which we have any account was a set of masses, in 1503. These were composed by Josquin, in the time of Sextus IV., and were printed from engraved plates by one Petruccio, who in 1513 obtained a patent for *printing figurative song*, and *pieces for the organ*. Previous to this time there had been *printed a book* upon the subject of music, called a "Musical Dictionary," which was probably the first musical publication printed; it was by John Tinctor, in 1474. There were only a few books printed, even from engraved plates, previous to the year 1600. During the long and disastrous period emphatically termed "the dark ages," when ignorance and superstition generally prevailed in the west of Europe, the singing of the praises of God was a part of divine worship from which the people were debarred. Not only were the words which were actually sung composed in a language unknown to the great mass of the people; but the music was so complex that no one uneducated could bear a part in it; to sing, then, one must have studied music scientifically. But at the reformation from the unscriptural and anti-scriptural errors and practices of Popery, in the sixteenth century, the singing of psalms and hymns was revived, and revindicated to the common people, among the means of grace of which Christendom had been long deprived by Papal tyranny and usurpation.

Martin Luther, about the year 1517, introduced metrical psalmody into the service of the church, which not only kept alive the enthusiasm of the reformers, but formed a rallying point for his followers. The ancient airs which Luther supplied, some of them, were originally licentious songs. The hundredth psalm, written long before the time of Luther, was a love ditty. The queen of Henry II. sang her favorite psalm, "Rebuke me not in thy indignation," to a fashionable jig; and Anthony, King of Navarre, sang, "Stand up, O Lord, to revenge my quarrel," to the air of a dance of Poitou. This infectious frenzy of psalm singing at length reached England, and Sternhold, an enthusiast in the reformation, being much offended at the lascivious ballads which prevailed among the courtiers, with a laudable design to check these indecencies, provided the courtiers with his psalms, "thinking thereby," says Anthony Wood, "that they would sing them instead of the sonnets; but they did not." The Puritans, however, afterwards nearly destroyed these germs of melody, assigning as a reason, that music should be so simplified as to suit all persons, and that all voices may join. We subjoin a specimen of the Puritanical music.



The Puritans of England were not ashamed to confess their light esteem for music. The tone of their modest request to parliament is extremely odd and amusing. They prayed "that all cathedral churches may be put down, where the service of God is most grievously abused by piping with organs, singing, ringing, and trowling of psalms from one side of the choir to the other, with the squeaking of chanting choristers." Fanaticism led many to think music an unchristian recreation, and that no singing, but the singing of David's psalms, was to be tolerated in a church that pretended to be forming itself into the most perfect model of primitive sanctity. These malcontents in church music, it is well known, succeeded in putting a stop to it for several years. In the grand rebellion, the organ of Magdalen College, in Oxford, was taken down; but Cromwell, who was fond of organ music, ordered it to be carefully conveyed to Hampton Court, where it was placed in the great gallery; and one of his favorite amusements was to be entertained with this instrument in his leisure hours. It remained there till the restoration, when it was returned to its original owners.

The earliest known attempt at rendering the Psalms into English verse, for the purpose of being sung, is that of the venerable confessor of the gospel, Myles Coverdale, Bishop of Exeter, during the reign of King Edward VI.; whose "Goostly Psalmes and Spirituall Songes, drawen out of the Holy Scriptures," were published in 1538. This collection was known as "Bishop Coverdale's Version of certain Psalms;" and these were sung in private and in public. Luther, who was a good musician, is known to have regularly practised psalmody, with his friends, every evening after supper; and he has also had the credit of composing the

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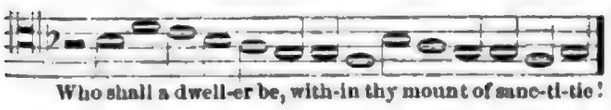
excellent melody of the hundredth psalm, or Old Hundred; but modern inquiry renders it certain that he only harmonized it, and adapted sacred words to it, as he did to many other similar airs, which were popular in his time.

An English version of the Psalms of David was made soon after that made in France, by Thomas Sternhold, groom of the robes to Henry VIII., and John Hopkins, a schoolmaster, assisted by William Whittyngham, an English divine of considerable learning. Sternhold and Hopkins's version of nineteen psalms was printed by Edward Whitchurche, in 1549, and was entitled "Certayne Psalmes chosen out of the Psalter of David, and drawen into English Metre by Thomas Sternhold, Grome of ye Kynges Majesties Roobes." A second edition, containing thirty-seven "Psalmes of David, drawen into English Metre by Thomas Sternhold," with "seven additional Psalmes, translated by John Hopkins," was "imprinted at London, by Edward Whitchurche, anno Domini 1551," in 16mo. Soon after the publication of this version, vocal psalmody was introduced into the church of England, either by permission or by tacit connivance; since the accurate ecclesiastical historian Strype states that in the month of September, 1559, "began the new morning prayer at St. Antholin's, London, the bell beginning to ring at five; when a psalm was sung after the Geneva fashion, all the congregation, men, women, and boys, singing together." Several musical manuals now soon appeared, for the purpose of facilitating the practice of vocal psalmody in England; among the authors and publishers of which, no one was more assiduous than John Playford, whose "Introduction to the Skill of Musick, or Psalms and Hymns, in four parts, on the Common Tunes," and other publications of a similar nature, entitle him to be considered, in some respects, as one of the fathers of metrical psalmody.

Windsor Tune appeared in Ravenscroft's book, and also in the collection of Ainsworth, 1612. It was there written as follows: —



Ainsworth's Psalms were brought to this country by the Puritans, and used by them until the introduction of printing and the publication of the Bay Psalm Book. As early as 1590, Henry Ainsworth was a distinguished leader among the Brownists. He was a native of England, and probably retired to Holland in 1593 — the period of the general banishment of the Brownists. He lived at Amsterdam, where he was porter to a bookseller. He died in 1622, and, as some supposed, from violence. His version of the Psalms seems to have been prepared and published about the year 1612. The tunes in Ainsworth's Collection consist only of a melody, and that of a character not remarkably agreeable to modern ears; though, doubtless, to the Puritans they afforded high gratification. The poetry and music were alike akin to jargon, and yet were the only words and tunes used for many years after the settlement of Plymouth. Mr. Walter, of Roxbury, in 1720, commenced the reformation in psalmody by his first book. It is probable that our ancient psalmody came from Rome. It seems the most natural thing in the world that the Hussites, and others of the continental dissenters from the Catholic church, should have carried with them into the wilds and mountain fastnesses to which they were driven, strains and reminiscences of the cathedral music which had been familiar to them from their earliest youth. The abundance of minors, the uncouth cadences, the odd and peculiar changes in the scales, written and sung without accidentals as they were — these and other peculiarities seem common to both; and arrangements of Ainsworth's melodies would probably have much the same effect as do the arrangements of the Gregorian chant, when the latter has the old form preserved.

Until about 1812, the reading of our teachers was confined, at best, to a few such books as those published by Holyoke, and Swan, and Jenks, and Harmon; and the style of performance was formed by copying that of some favorite teacher who had preceded them, and they were consequently satisfied with very ordinary compositions, and with a still more ordinary, and perhaps altogether defective, style of execution. The compositions of Billings, Swan, Kimball, Holyoke, and others of the old school of psalmody, were truly native: they had little opportunity of becoming familiar with books — even such as then existed — upon the science. Some of their compositions, however, and some of Ingalls, Reed, Holden, and other old Americans, will be sung and admired so long as music shall exist on earth. That in the early publications there was much "frivolous and anti-devotional music," we do not wish to deny — but such was the prevailing taste until the appearance of the "Village Harmony," "Bridgewater Collection," "Harmonia Sacra," and other similar books, when a reformation commenced.

"Until very recently America has been, as it were, destitute of music. Discarding all the little charms and graces which add so much to the amenities of life, the settlers of this country banished, as one of the relics of Popery, all which might truly be denominated music. Shunning the organ because of its apparent identity with the service of the Roman church, they expatriated with it the immortal works of Mozart and a host of others, whose only crime consisted in having written their works for that church. Anything — even to "Yankee Doodle" in long metre, which can be seen by any possessor of a certain old psalm book published the last century — was preferable, and accounted more sacred, than the sublime strains of Rossini or Mozart. The more execrable it was, the more acceptable to the rigid Puritan, until it really seemed that religion and refinement were entirely incompatible the one with the other. But this morbid delusion could not last forever. The human mind is necessarily progressive, and, with the advance of other departments of art in America, music has also progressed. Now, if music be elevating in its nature, the higher the style of music the more impressive its effect upon the character. The same frame of mind induces pleasure in listening to the Te Deum as in listening to Old Hundred.

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Not that all can at once or to a similar extent enjoy the masterpieces of art."

In 1620, on the 9th day of December, the Pilgrim Fathers worshipped God with prayer and the *singing of psalms*, near Plymouth, Massachusetts, where, soon after, they landed on the rock now sacred to their memory. December 9, 1620, was the first Christian Sabbath in New England. The Mayflower had crossed the ocean, it had reached the bleak shores of the new world on Saturday; the Lord's day was approaching — a day which the Pilgrims regarded as holy; and on this day they devoutly raised the *first song* of praise and thanksgiving ever sung on this continent. Psalmody was first introduced in the reformed religion by the dissenters, and was more used by them than by the established church. But their great aversion to every thing resembling poetry caused them to abandon every kind of what was then called "*curious singing*," and they did not then know the use of musical instruments. The history of psalmody, psalm singing, and psalm writing, forms a portion, and by no means an unimportant portion, of the history of the reformation. The metrical psalms of Sternhold were first introduced by the Puritans. Metrical psalmody was also adopted by Calvin; austere as he was, he introduced *singing* of psalms, in opposition to reading them. He expelled pictures from the church, mutilated the statues, and dashed the painted glass in pieces; but the congregation were allowed to *sing*.

The Pilgrims, when they came to this country, brought with them, from the mother country, the style of singing prevalent there when they left, and the book they used was "Ainsworth's Psalms," which was published at Amsterdam, in 1612. In the preface to this versification, Mr. Ainsworth says, "Tunes for the psalms, I find not any set of God: therefore, all people may use the most grave, decent, and comfortable manner of singing that they know." Ainsworth's version was the first used in this country, and was used by the first church, at Plymouth, and by all the congregations in the New England colonies, until 1640. The book had this title: "The Book of Psalms: Englished both in Prose and Metre. With annotations opening the words and sentences, by conference with other Scriptures. By Henry Ainsworth. Bee yee filled with the Spirit; speaking to yourselves in Psalms, and Hymns, and Spiritual Songs: singing and making melodie in your hearts to the Lord." A copy of this version is preserved in the Massachusetts Historical Society. The Psalms were Englished in *prose* on the left side of the page, and the *metre* on the right hand side.

The United States of America, especially those which are commonly termed the New England States, were colonized principally by non-conformists, and used, with Ainsworth, the version of Sternhold and Hopkins to some extent. To this kind of music they became strongly attached, and until the day of Billings they adhered to this style of music. It was such as fitted the men and the time; and now there is to the aged, and some of their descendants, more pathos, more heart-thrilling expression, in some of the old psalm tunes, feelingly displayed, than in a whole batch of modernisms. The strains go home, and the "fountain of the great deep is broken up" — the great deep of unfathomable feeling that lies far, far below the surface of the world-hardened heart; and as the unwonted, yet unchecked tear starts in the eye, the softened spirit yields to their influence, and shakes off the load of earthly care, rising, purified and spiritualized, into a clearer atmosphere. Strange, inexplicable associations brood over the mind "like the far-off dream of paradise," mingling their chaste melancholy with musings of still, subdued, more cheerful character. How many glad hearts in the olden time have rejoiced in these songs of praise — how many sorrowful ones sighed out their complaints in those plaintive notes that steal sadly, yet sweetly on the ear — hearts that, now cold in death, are laid to rest around that sacred urn, within those walls they had so often swelled with emotion!

In 1632 an attempt was made in Scotland to supersede the old English version of the Psalms, which had been in use since 1564, by that of King James I. But while the Scottish divines withstood the introduction of the king's version, they appear at the same time to have taken measures for obtaining a version of which they could entirely approve.

In England, the old version was used until 1696, when there appeared the "New Version" of the Psalms. The old version of the Psalms fell gradually into disuse after the publication of "A New Version of the Psalms of David, fitted to the Tunes used in Churches. By Nahum Tate and Nicholas Brady. London, 1696," in duodecimo. It was preceded by a specimen, "printed for the Company of Stationers," in 1695, also in duodecimo, and entitled "An Essay of a New Version of the Psalms of David, consisting of the first Twenty; fitted to the Tunes used in Churches." This new version was introduced to the public under the sanction of an order in privy council, by King William III., dated December 3, 1696.

The "New Version" of Tate and Brady is now used in most of the churches in England and in Ireland, as well as in the chapels of the Episcopal communion in Scotland, and in the British colonies. It has also been adopted by the Protestant Episcopal church in the United States of America.

Nicholas Brady versified some of the psalms in 1692, and in the same year wrote an Ode for the Feast of St. Cecilia, which was set to music by Purcell. This ode was performed in London, by the Purcell Club, November 22, 1852.

In 1636, a committee of ministers of the Congregational or Independent churches was appointed, who, in 1640, completed from the Hebrew a metrical version of the Psalms, which was subsequently referred for improvement to the Rev. Henry Dunster, principal of Harvard College, Massachusetts, who was aided, as to the poetry, by Mr. Richard Lyon, an English gentleman, at that time resident in Harvard College. Between the years 1755 and 1757, this translation received a very careful revision from the Rev. Thomas Prince, M. A., rector of the South Church, Boston; whose revised edition was published in October, 1758, and was introduced into the South Church on the Sunday after his funeral.

The early settlers of America were religious men; they were men of high intellectual attainments — leaning, it is true, to the *useful*, rather than the ornamental literature; but that connec-

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tion which must subsist between all sciences, that "commune vinculum," led them in a considerable degree to the latter. We must consider their acquirements, not in relation to the present models of literature, but in relation to the times in which they lived. Many of them were distinguished for their talents, and held in high repute. Their first attempts in the department of belles lettres were undoubtedly rude, when compared with the contemporaneous productions of the old world; but they are worthy of attention, because they so exhibit the spirit of the age, and for their influence on all succeeding writers — an influence which has not yet entirely ceased. Independent of any intrinsic merit, they are valuable, because they are relics of men in whom we unavoidably feel a great interest, and who are constantly, in some form or other, presented to our notice. As might be expected, their earliest productions in poetry were religious songs, hymns, psalms, &c. The first on record (as quoted by a distinguished critic, Mr. Kettel) was a psalm, extracted from the "Bay Psalm Book." We adjoin a specimen.

"The rivers on of Babylon,
there, where we did set downe,
Yea, even then wee mourned when
we remembered Sion.
Our harp, we did hang it amid,
upon the willow tree,
Because there they that us away
led in captivity."

The Puritans of New England and the Moravians of Pennsylvania, almost without exception, were accustomed to have singing at their family devotions, in which all the members of the family soon learned to take a part. So with the Scotch Covenanters; they were called a "psalm-singing generation," in fact, because all, old and young, were accustomed to sing.

In 1640 "The New England Version, or the Bay Psalm Book," was first published in this country, at Cambridge, Massachusetts; being the first book of any note printed in the Colonies. This book continued to be used until about 1646, when a new edition, with some important alterations, was published.

In 1647 Rev. John Cotton published his celebrated treatise on singing, in which the *duty* of singing, the *manner* and *matter*, were fully discussed. Music was taught among the natives, in this country, by Mr. Eliot, as early as 1660; and in 1687, Dr. Mather says, "A whole congregation of Indians praise God with singing, and some of them are excellent singers."

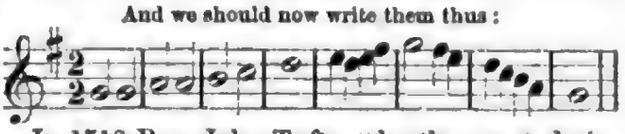
In 1690 the publication of music from engraved plates, made in this country, commenced; and it is generally supposed that a collection of psalm tunes, in two and three parts, was, during this year, engraved and published; but we have not been able to obtain certain knowledge of this fact. There are to be found, in some of the old libraries, versions of the psalms, with tunes "pricked with pen and ink," or, as we would now say, copied upon blank leaves inserted for that purpose at the end of the books; and such we are inclined to believe must have been the books of 1690. From this period to 1800 we find a number of musical works were published in the colonies, some of which were very small works, and partly elementary. They were all undoubtedly considered valuable in their day, and many of them are very good specimens of art, and executed, mechanically, very well.

In 1691 an association of New England ministers of the gospel compiled, had published, and introduced into some of the churches, a book entitled "The Bay Psalm Book." This was an improved edition of the book published at Cambridge, in 1640; but as the Pilgrim Fathers brought with them Ainsworth's version, and were unwilling to change any thing they had once adopted, the new book of 1691 was not much used until 1693, when it was very generally adopted. About this time also appeared in this country a reprint of the version of the Psalms by Sternhold and Hopkins, which had been published in London as early as 1549, but not much used here until 1693, when it was first republished at Cambridge, Massachusetts. Sternhold was one of the fathers of metrical psalmody; and was in his time considered as an excellent poet. The name of Hopkins became associated with Sternhold, because he assisted in versifying many of the psalms; their names were thus united, as were the names of Billings and Holden in this country.

In 1710 Rev. John Tufts, of Newbury, "the great seaport town," published an engraved music book, containing twenty-eight tunes, entitled "A very plain and easy Introduction to the Art of Singing Psalm Tunes; with the Cantus or Trebles of twenty-eight Psalms, contrived in such a manner, as that the Learner may attain the Skill of singing them, with the greatest Ease and Speed imaginable."

Mr. Tufts, instead of writing the notes of his tunes upon the staff, as we now write them, represented the notes by the initial letters of the syllables — thus making it easy to call the notes by name, but rather difficult to know the length of the notes — though by F with two dots (F :) the pupil understood the longest note, a breve; by (F .) with one dot, the next or half breve; and plain F represented a minim; the black notes were represented by the small *f* printed in the same way. Notes written in his style would appear thus: —

And we should now write them thus:



In 1712 Rev. John Tufts, "by the great desire of his many friends and the concurrence of many divines," was induced to issue a second and more correct edition of his book. This edition was entitled "An Introduction to the Singing of Psalm Tunes in a plain and easy Method. With a Collection of Tunes in Three Parts, all neatly engraven in Copper Plates." There were several editions of this work published, and it was more or less used until 1721.

In August, 1713, an organ was introduced into Boston, in New England. It was presented to the Queen's Chapel, by Thomas Brattle, Esq.; but so great were the public prejudices then existing, that this organ remained *seven months* in the porch of the church before it was unpacked. At length, however, in 1714, it was put up, and was regularly used in that church (which, after the reign of Queen Anne took the name of the King's Chapel) until 1756, when it was sold to

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St. Paul's Church, Newburyport. It was used there eighty years, and in 1836 was sold, and put up at St. John's Church, in Portsmouth, New Hampshire. The original pipes and wind-chest remain in perfect order to this day; and this aged organ, the first introduced into New England, and probably the first erected in the colonies, bids fair to last another century.

In 1745 Mr. Edward Bromfield, of Boston, Massachusetts, aged twenty-two, being then well skilled in music, did with his own hands make and complete a most excellent organ, with two banks of keys and several hundred pipes. This instrument was equal to any that had come over from England. He was a Boston boy, born in 1723, and died August, 1746, before he had quite finished all the pipes he intended to put in his excellent organ.

In 1718 Dr. Cotton Mather published at Boston, Massachusetts, "*Psalterium Americanum;* the Book of Psalms in a Translation exactly conformed unto the Original; but all in Blank Verse, fitted unto the Tunes commonly used in our Churches. Which pure offering is accompanied with illustrations digging for hidden treasures in it; and rules to employ it according to the glorious and various intentions of it. Whereto are added some portions of the sacred Scriptures, to enrich the Cantional. Boston, in N. E. . . . . 1718." 12mo.

In this singular publication, (which is a close translation from the Hebrew,) Dr. Mather has not only disregarded the modern practice of breaking the lines, whether rhymed or not, but he has "run out" (to use a printer's phrase) the whole matter: so that while each psalm looks exactly like prose, and may be read as such, it is in fact modulated, so that it may be sung as lyric verse.

The following extract from the twenty-third Psalm will enable the reader to form some idea of this extraordinary translation of the Book of Psalms.

"PSALM XXIII.

A PSALM OF DAVID.

1. My Shepherd is th' ETERNAL God, ‖ I shall not be in [any] want:
2. In pastures of a tender grass ‖ He [ever] makes me to lie down: ‖ To waters of tranquillities ‖ He gently carries me [along.]
3. My feeble and my wandring Soul ‖ He [kindly] does fetch back again; ‖ in the plain paths of righteousness ‖ He does lead [and guide] me along; ‖ Because of the regard He has ‖ [ever] unto His glorious Name." ‖

Of the state of psalmody among the Puritans at the close of the sixteenth century, and in the former part of the seventeenth century, we have no certain information. Various metrical translations, indeed, were published by private individuals.

But the greatest improvement of psalmody among dissenters (and indeed of all modern psalmody) was effected by the publication, in the year 1707, of Dr. Watts's Hymns, and in 1719 of his "Psalms of David imitated in the Language of the New Testament, and applied to the Christian State and Worship." The best compositions of Watts, and of his friend, the learned and pious Dr. Doddridge, (whose hymns were published after his decease in 1751,) are found in every selection of psalms and hymns, which have been published within the last sixty years, whether for the use of the church of England or of dissenters from her communion. In the course of the present century many exquisite pieces of sacred and devotional poetry have been composed by dissenters, which are deservedly found in various collections and selections printed for use in public worship.

All the great bodies of dissenters now have denominational hymn books, containing the best versions, or imitations, of the Psalms of David, together with hymns selected from our most eminent devotional poets.

In 1721, Rev. Thomas Walter, of Roxbury, Massachusetts, published "The Grounds and Rules of Musick Explained: or an Introduction to the Art of Singing by Note: Fitted to the Meanest Capacities. Let every thing that hath breath praise the Lord." This book became very popular in Massachusetts and throughout the New England colonies. It went through several editions, the last of which contained twenty-four tunes, in three parts, *cantus*, *medius*, and *bassus*, and was published in 1764. The tunes in Walter's collection were, some of them, taken from Ainsworth's Psalms, and some of them from Ravenscroft's collection; and as these tunes were in parts, choirs were soon selected in most of the churches to sing them; though all who could sing were permitted and requested to assist in this part of worship. In the author's preface, he says, "My Rules will be Serviceable upon a threefold Account. *First*, They will instruct us in the right and true Singing of the Tunes that are already in Use in our Churches; which when they first came out of the Hands of the Composers of them, were Sung according to the Rules of the *Scale of Musick*, but are now miserably tortured, and twisted, and quavered, in some Churches, into all horrid Medly of confused and disorderly Noises. Our Tunes are, for want of a Standard to appeal to in all our Singing, left to the Mercy of every unskilful Throat to chop and alter, twist and change, according to their infinitely divers and no less odd Humour and Fancies. Yea, I have myself heard (for instance) *Oxford* Tune sung in *Three* Churches (which I purposely forbear to mention) with as much Difference as there can possibly be between *York* and *Oxford*, or any two other different Tunes. Therefore any man that pleads with me for what they call the *Old Way*, I can confute him only by making this Demand, *What is the* OLD WAY? which I am sure they cannot tell. For, one Town says their's is the true *Old Way*, another Town thinks the same of their's, and so does a third of their Way of Tuning it.

"Again, It will serve for the Introduction of more Tunes into the Divine Service. For at present we are confined to *eight* or *ten Tunes*, and in *some* congregations to little more than half that Number, which being so often sung over, are too apt, if not to create a Distaste, yet mightily to lessen the Relish of them.

"One more advantage is this, That by the just and equal *Timing* of the Notes, our Singing will be reduc'd to an exact Length, so as not to fatigue the Singer with a Protraction of the Notes beyond the Compass of a Man's Breath, and the Power of his Spirit; A Fault very frequent in the *Country*, where I myself have twice in one Note paused to take Breath. And

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then the even, unaffected, and smooth sounding the Notes, and the Omission of those unnatural *Quaverings* and *Turnings* will serve to prevent all that Discord and lengthy Tediousness which is so much a Fault in our Singing of Psalms; For much time is taken up in shaking out these Tunes and Quavers; and besides, no two Men in the Congregation quaver alike, or together!"

In 1727 Rev. John Barnard, who had received musical instruction before he came to this country, and who practised and taught music after he came to reside and preach in Marblehead, Massachusetts, published a "Book of Psalms, together with fifty tunes to sing them, neatly engraven on copper-plates." He introduced a number of new tunes: but the price of his book was so great as to prevent its general sale, and the music was not considered so good as some of the old and popular pieces of the day.

In 1729 was published in London, and very soon introduced into this country, "The Whole Book of Psalms, in Three Parts, by John Playford." This book was much used in England and here for many years. In his introduction, Mr. Playford says, "The praising of God by Psalms and Hymns, as it seems a part of Natural Religion, owned and used by all Mankind; so we find the practice of it very early in the Church of God. There can be no just cause to doubt, but that it was at least contemporary with Instrumental Music, a thing as ancient as the time of Adam, invented by Jubal." In explanation of the gamut or scale of music, he says, "First, in the first column you have ye several Notes us'd in Musick. Begin yn at Gamut, and read ym upwards, & yn down again, & so backward and forward till you have learned them by heart; then observe what syllables each proper name points to in ye second column, for by these single syllables you are to sing — ye names in the first Column being only to give Denomination to ye several lines and spaces in ye Gamut." The book contains 308 pages, 12mo., and is well printed.

In 1755 Thomas Bailey republished a portion of an English work, by William Tansur, at Newbury, Massachusetts, entitled "A Complete Melody, in Three Parts," which had a great sale, though it contained only about one third of the music in Tansur's English Singing Book, comprising a portion of the Psalms with new melodies. William Tansur wrote "St. Martin's," as early as 1735.

In 1761 James Lyons, A. M., published at Philadelphia, Pennsylvania, a new book of music, entitled "Urania, or a choice collection of Psalm Tunes, Anthems, and Hymns, from the most approved authors; with some tunes entirely new, in two, three and four parts: the whole peculiarly adapted to the use of churches and private families. To which are prefaced the plainest and most necessary Rules of Psalmody. Price 15 shillings." This was the largest and most general collection of music that had as yet been published in this country; it was well executed, and the expense of getting it up was so great as to deeply involve in debt the author, and to bankrupt the publisher. There was some very good original music in this collection. It contained 216 pages. In 1785 Mr. Lyons published another small book of Lessons for the Uranian Society, Philadelphia. This was an elementary work, designed to promote a knowledge of the science, and contained little besides the rules and some introductory lessons in vocal music, which the society constantly practised.

In 1763 was published in Philadelphia a pamphlet in which the author anticipates the "Complete Introduction of the Organ into all places of Public Worship." The title of this is as follows: "The Lawfulness, Excellency, and Advantages of Instrumental Musick in the Publick Worship of God, Urg'd and Enforc'd, from Scripture, and the Example of the far greater part of Christians in all ages. Addressed to All (particularly the *Presbyterians* and *Baptists*) who have hitherto been taught to look upon the Use of Instrumental Musick in the Worship of God as *Unlawful*. By a Presbyterian.

'Musick has charms to sooth the Savage Breast,
To soften Rocks, and bend the knotted Oak.'
CONGREVE."

In 1764 Josiah Flagg, Esq., of Boston, Massachusetts, published a collection of music containing one hundred and sixteen tunes, neatly engraved and very well printed. This work was not near as large as the book of Mr. Lyons, but it sold to a much greater extent. Its title was, "A Collection of the best Psalm Tunes, in two, three, and four Parts, from the most approved Authors; fitted to all Measures, and approved of by the best Masters in Boston, New England; to which are added some Hymns and Anthems: the greater part of them never before printed in America."

In 1764 Daniel Bailey, of Newbury, Massachusetts, and John W. Gilman, of Exeter, New Hampshire, published "A New and Complete Introduction to the Grounds and Rules of Music, in two Parts." The plates were engraved by Gilman, of Exeter, and the printing done by Bailey, of Newbury. The first part of this work was devoted to elementary subjects, and the second part contained about thirty tunes and anthems.

In 1769 Thomas Bailey, of Newbury, Massachusetts, republished a part of William Tansur's Second Book of English Psalmody, and called it "Universal Harmony." He also selected largely from a work just published in London, entitled "Psalmodia Evangelica," by Thomas Williams, which contained music arranged in three parts and figured for the organ. Thus originated the name, "Williams and Tansur's Collection of Church Music." It is stated in the History of Newburyport that William Tansur published there, in 1769, a singing book entitled "The American Harmony;" but we have never been able to find any copy of the work, and think it must have been a mistake. Tansur wrote "St. Thomas" in 1768.

September 5, 1772. Jacob Bailey Moore was born at Georgetown, on the Kennebec, Maine. His ancestors were of Scotland, and emigrated to this country soon after it was settled. He studied medicine, and settled in Andover, New Hampshire, in 1796, and practised his profession with great success until 1812, when he received the appointment of surgeon's mate in the 11th regiment of United States infantry. He continued in the service until December of that year, when he returned to his family much indisposed, and died of a lung complaint on the 10th of January, 1813. From his youth he had cultivated music, and composed many excellent pieces. Some of

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his earliest tunes were published in "The Columbian Repository," by Samuel Holyoke. He was an excellent musician, and also had a taste for poetry, and wrote much for the papers of his day.

In 1774 John Stickney, teacher of music, published at Newburyport, Massachusetts, "The Gentlemen and Ladies' Musical Companion," a small, but in its time a very valuable collection of psalms and anthems, together with explanatory rules for learning to sing; the whole corrected and rendered plain by the author. John Stickney was born in Stoughton, Massachusetts, in 1742; and while a butcher boy he learned the new style of music, near Boston, of one Dunbar; went to Hatfield, and there taught the *new music* to all such as desired to learn it, and afterwards taught in all the principal towns in that region, but not without much opposition from those who preferred the old style, or that of the Pilgrims. For many years the wife of Mr. Stickney taught music with him, she being a very excellent singer, and having a powerful voice; she travelled with him from place to place, and was an excellent assistant. They finally settled at South Hadley, and continued to teach until John was sixty-five years old. Mr. Stickney died in 1826. His book was printed by Daniel Bailey, of Newburyport, who printed many of the early collections. The music was engraved, and is like other specimens of that time.

In 1778 Elias Mann published "The North Hampton Collection of Church Music." Mr. Mann was born in Weymouth, Massachusetts, in 1750, and early removed to Northampton, where he died, May 12, 1825, aged seventy-five. In 1807 Mr. Mann published, at Boston, "The Massachusetts Collection of Sacred Harmony," containing a plain and concise introduction to the grounds of music; also a large number of psalm tunes, selected from the most approved and eminent authors; adapted to the different metres and keys generally used in churches; together with a number of select pieces and anthems, suitable for various occasions; comprising 200 pages. John Cobb, of Northampton, born in Abington, Massachusetts, May 23, 1785, assisted Mr. Mann in publishing this collection; and Cephas Cobb, born July 31, 1788, brother of John, also assisted in making the compilation. The Cobbs are now (1853) both living, the former at Northampton and the latter at Abington, and were both teachers of music.

In 1780 Andrew Law, of Newark, New Jersey, commenced publishing music. He was then somewhat celebrated as a teacher of vocal and instrumental music. In 1782 he published "A Collection of the best and most approved Tunes and Anthems" then known to exist. A second volume was afterwards published, containing 64 pages, engraved, called "The Christian Harmony." In his preface to this work, Mr. Law says, "The art of singing will consist of three leading parts; the Musical Primer, the Christian Harmony, and the Musical Magazine. The second part, or the Christian Harmony, will be further divided into two volumes, and the third part, or Magazine, into a course of numbers. It is to comprise the elements or rules of the science, together with a regular gradation of the best sacred music, from the plainest tunes up to the nicest airs and anthems." We have been told that Mr. Law published a singing book, entitled "Sacred Hymns," as early as 1779, but we have never seen the book. In 1786 he published at Baltimore, Maryland, an "*Original* Collection of Music," and in 1792 he published the fourth edition of a work entitled "The Rudiments of Musick," 76 pages, engraved. The copy before us was owned by Timothy Swan, author of "Poland," and presented by him to the Harvard Musical Association. "The Musical Magazine," by Mr. Law, was the first musical periodical ever published in this country. Some years after the discontinuance of his Magazine, Mr. Law invented a new system of notation. He furnished, in this system, seven new musical characters or notes, situated between the single bars, which divide the time in the same manner as if they were on the spaces and the lines. One of his notes was of a square figure, one of a diamond, and one of a quarter diamond. Each kind was varied by strokes, and made breves, semibreves, minims and crotchets, quavers and semiquavers, in the same manner as the notes now in use. Mr. Law said there were but *seven sounds* in nature, and these seven sounds constitute the musical scale; they require only seven characters to represent them. Each of his characters is applied to one of these seven sounds, and thus each sound has its peculiar character. His system met with some favor, and many persons adopted it, and professed to derive great advantages from it. As late as 1820 Mr. Law resided in Newark, and from thence wrote letters for publication, recommending his system of notation.

In 1782 Joel Barlow, an American statesman and poet, published a corrected and enlarged edition of Dr. Watts's version of the Psalms, and a collection of hymns, with the recommendation of the General Association of the Congregationalist Ministers of Connecticut, at whose request the work had been undertaken.

In 1783 Oliver Bronson (sometimes spelled Brunson and Brownson) published a book entitled "Select Tunes and Anthems." It contained the rules of music, and some very beautiful original pieces. Mr. Bronson wrote "Jubilee," "Invitation," "Virginia," and some other pieces, which are still found in the books of 1800.

In 1784 Thomas Hastings, of Litchfield county, Connecticut, was born. He is now (1853) probably one of the oldest living American composers. In 1796 he removed to Clinton, New York, and soon after published a small collection of music for the Handel and Burney Society of Oneida county. This collection was several years after very much enlarged, and published under the title of "The Springfield Collection," and became a very popular work. In 1822 Mr. Hastings published one of the most valuable books on the subject of music which had ever appeared in this country, entitled "A Dissertation on Musical Taste." This was printed at Albany, New York, and was an octavo volume of 228 pages. The work was well received by the musical public at the time, and will be referred to as authority upon that subject when its author shall have ceased to exist. This dissertation gave Mr. Hastings a name and fame among those who were attempting to raise the standard of musical taste. We next find him engaged as editor of a religious newspaper, published at Utica, New York, entitled "The West-

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ern Recorder;" and in the columns of this paper will be found many very able articles in favor of sacred music as distinguished from secular. Since 1831 Mr. H. has been more or less engaged in teaching and lecturing upon the subject of sacred music, and has assisted in the publication of "Spiritual Songs," "The Christian Psalmist," "The Manhattan Collection," "The Sacred Lyre," "The Psalmodist," "The Choralist," and "The Mendelssohn Collection;" all of which books were of a high character, and all of which sold extensively. Mr. Hastings has composed many beautiful hymn tunes, and has written very many poems and devotional hymns, which have attained a wide circulation both in this country and in Europe. He now resides in New York city.

In 1786 Isaiah Thomas, of Worcester, Massachusetts, procured from Europe a font of *music type*, the first brought to this country; and he was the first printer in America who used movable music type. It will be noticed in the books printed by Mr. Thomas after this, that he says, "printed typographically," &c. The oldest book thus printed is "The Worcester Collection."

In the edition of the American Indian (or Mohawk) version of "The Book of Common Prayer," printed at London, in 1787, at the expense of the British government, for the use of the Christian Indian tribes, the following portions of the Psalms are translated into the Mohawk language, viz., the twenty-third, sixty-seventh, hundredth, hundred and seventeenth, and the hundred and thirty-fourth psalms, with "*Gloria Patri*," the hymn "*Veni Creator*," and two hymns on baptism and the Lord's supper; and, in 1839, "A Collection of Psalms and Hymns for the use of the six Indian Nations," was printed at Hamilton, in the diocese of Toronto, "at the expense of the New England Corporation," as the society for supporting missions to those nations is now termed. It contains the psalms just enumerated in English and Mohawk, and eighty-one hymns; sixty-eight of which are in Mohawk and English, and consist of those most generally approved in this country. The remaining thirteen hymns are in Mohawk only. Among them is Bishop Ken's admirable "Evening Hymn," rendered into Mohawk verse, in words of one syllable, which the devoted clerical missionary to the Mohawks, the Rev. Abraham Nells, in 1844, informed the writer of the present article is sung to Tallis's well-known tune, to which the Mohawk verse is eminently adapted.

In 1788 Simeon Jocelyn, of New Haven, Connecticut, published a collection entitled "Chorister's Companion," and in 1793 he published a supplement. His first book contained some very good pieces of music; but, as his name was not attached to them, we are not certain they were of his composition, though they were supposed to be his. This same year a book, called "The Federal Harmony," was printed at Boston.

In 1789 Abraham Wood, of Northborough, Massachusetts, published a small collection of original psalmody, to which he gave the title "Divine Songs." The book contained only 36 pages, but it was well received by the public, as he intimates in a second edition, published in 1790.

In 1793 Oliver Holden, a resident of Charlestown, Massachusetts, and a carpenter and joiner by trade, published his first book of sacred music, arranged in three and four parts, the music being much of it original, entitled "The American Harmony." He then commenced teaching music, and opened a store for the sale of music and other books. Soon after he published another book, in two volumes, called "Union Harmony, or an Universal Collection of Sacred Music." In 1795 he associated himself with Hans Gram and Samuel Holyoke, and they published "The Massachusetts Compiler." In 1797, Mr. Holden published "The Worcester Collection of Sacred Harmony," which he altered, revised, and corrected, adding an appendix containing a number of new psalm tunes, and some other new pieces of music. This was the sixth edition of the work, and consisted of 156 pages; it was printed upon movable types by Isaiah Thomas, of Worcester, Massachusetts, who in 1786 procured the type in Europe. Mr. Holden was a conscientiously religious and amiable man, as any one might judge from the style of his compositions. He was the author of many very excellent tunes. His "Confidence," to the words "Now can my soul in God rejoice;" "Paradise," "Now to the shining realms above," and his "Coronation," "All hail the power of Jesus' name," will live for generations yet to sing and admire. Holden was from his youth passionately fond of music; and though in the latter years of his life he ceased to instruct and to compose, he retained his love for the art to his death, which took place at Charlestown, in 1831. Up to the time in which Mr. Holden ceased publishing music, there had been no American author whose productions had been so well received and so generally admired.

In 1793 David Belknap, of Framingham, Massachusetts, published "The Harmonist's Companion."

In 1793 Daniel Reed, of New Haven, Connecticut, published "The Columbian Harmony." He was the author of "Greenwich," "Russia," "Sherbourne," "Newport," and "Windham," a tune which has been sung for half a century, and will probably continue to be sung longer than any other piece of music that has ever yet been composed on this side the Atlantic. Billings, Holden, and Reed invented many pleasing melodies, and although their harmonies have in progress of time ceased to satisfy the prevailing musical taste, yet many of their melodies cannot yet be spared, and their names appear in very many of our numerous collections of church psalmody. The *pitch-pipe* originally belonging to Daniel Reed was used to *set the pitch* at a Concert of Ancient Harmony, given May, 1853, at New Haven, Connecticut. The music was well executed, but the interest it excited depended chiefly upon the old associations it brought to mind; for the compositions that were sung are in themselves imperfect, and although they were inspired by religious feeling, they seem to have been composed in accordance with no science or system of rules, but to have been made to conform merely with the demands of an uncultivated ear; and consequently much harshness is often manifest, which grates upon the feelings of those accustomed to more polished productions. Not that the tunes are destitute of merit, for there are in them many fine melodies; but each part has its own melody, and as

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these, although good in themselves, sometimes fail to harmonize with each other, the general effect of the tune is in such cases inferior.

In 1793 Hans Gram published, at Boston, a small collection of music.

In 1793 Jacob French, of Stoughton, Massachusetts, published "The Psalmodist's Companion."

In 1793 Joseph Stone and Abraham Wood, together, published their "Columbian Harmony." This bore the same name as one published by Daniel Reed.

In 1793 Jacob Kimball, of Topsfield, Massachusetts, published "The Rural Harmony," mostly original, or, if not original, consisting of tunes never before published in this country. It was intended for the use of schools and musical societies.

In 1794 Samuel Belcher, Esq., published "The Harmony of Maine."

In 1794 Amos Bull, of Hartford, Connecticut, published "The Repository." He wrote "Middletown."

In 1794, November 24, Edward W. Hooker was born at Goshen, Connecticut. At the age of twelve years he commenced the study of music, under E. Roberts, who was the first teacher in that state who ventured to advocate a change of the light fugue style of music for the more solid and scientific class of compositions. The Rev. Dr. Hooker has published several very interesting and important tracts upon the subject of music, also essays, lectures, and addresses; his aim having always been to take up practical topics in the art, and more particularly to direct attention to the subject of sacred music. In 1840 Dr. Hooker presented an able report on the subject of church music to the General Convention of Ministers in Vermont, which was attacked by a writer in Boston, through the columns of the *New England Puritan*; and this led to a series of articles exposing the impositions of compilers of music, who had made alterations in every new edition of their music books, rendering previous editions useless. This controversy attracted much attention at the time. Dr. Hooker has done good service to the cause of music, and although he has never made it a profession, possesses a fine musical library, and his "Plea for Sacred Music" will long outlive its author.

In 1795 Hans Gram, Samuel Holyoke, and Oliver Holden published "The Massachusetts Compiler." In their preface, which bears date February, 1795, they say, "Many American votaries of sacred music have long since expressed their wishes for a compendium of the genuine principles of that science. These circumstances induced us to associate and prepare this publication." The work is well printed, and contains the theoretical and practical elements of music, together with a musical dictionary, occupying 36 quarto pages, to which are added 72 pages of original and selected music.

In this year Samuel Babcock, of Watertown, Massachusetts, published an original collection of church music, called "The Middlesex Collection." Amos Albee also published an edition of "The Norfolk Collection;" and Benjamin Dearborn published "The Vocal Instructor."

In 1797 Daniel Belknap, a teacher of music, then living in Framingham, Massachusetts, published a small collection entitled "The Harmonist's Companion."

In 1797 the Rev. Timothy Dwight, D. D., an eminent poet and divine, (president of Yale College, Connecticut,) was requested by the General Assembly of Ministers in that state to revise the whole of Dr. Watts's version, or rather imitation of the Psalms, and "to versify the psalms omitted by Watts." The task was undertaken accordingly; and the whole was published in 1800.

Many of the leading denominations in the United States of America (as the Lutherans, the Methodist Episcopal church, &c.) have their own separate psalm and hymn books. The best and most copious of all the collections which the writer has seen was published (it is believed for the use of the Congregationalists) by Messrs. Lowell Mason and David Green, at Boston, Massachusetts, in 1832, in octavo. It is entitled "Church Psalmody; a collection of Psalms and Hymns, adapted to public worship."

In 1798 Dr. Amos Pillsbury, of Charleston, South Carolina, published "The United States Sacred Harmony." This was a compilation of many of the most popular tunes of the day, by various authors, and contained so great a variety, that it met with a ready sale, and went through several editions.

In August, 1798, William Little, and William Smith, of Philadelphia, Pennsylvania, published "The Easy Instructor, or a New Method of teaching Sacred Harmony. Containing the Rudiments of Music on an improved Plan, wherein the naming and timing of the notes are familiarized to the weakest capacity. With a choice Collection of Psalm Tunes and Anthems from the most celebrated Authors, with a number composed in Europe and America, entirely new; suited to all the Metres sung in the different Churches in the United States. Published for the Use of Singing Societies in general, but more particularly for those who have not the Advantage of an Instructor." This was an engraved book, and some of the later editions were printed at Albany, New York, by the proprietors of the copyright, Webster and Skinner. It contained 101 tunes. The authors in their advertisement say, "As the introduction of the four singing syllables, by characters, showing at sight the name of the notes, may, perhaps, be considered as subjecting those who are taught in this manner to difficulty in understanding other books, without this assistance, the authors would just observe, that if pupils are made acquainted with the principles here laid down, the objection will be found, by experience, more specious than solid. To this it might be added, that in the old way, there are not less than seven different ways of applying the four singing syllables to the lines and spaces, which is attended with great difficulty. But this difficulty is entirely removed upon the present plan; and we know of no objection to this plan, unless that it is not in use; which objection is no objection at all; or, at least, cannot be decisive, as this would give currency to the entire rejection and exclusion of all improvements whatever." A committee was appointed by the Uranian Society of Philadelphia to examine this book, consisting of Edward Stammers and Richard T. Leech, who reported that "it contains a well-digested system of

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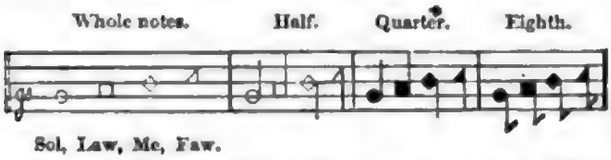
principles and rules, and a judicious collection of tunes: and from the improvement of having only four significant characters, indicating, at sight, the names of the notes, and a sliding rule for timing the same, this book is considered easier to be learned than any we have seen. Were it possible to acquire the sound of the eight notes but by imitation, they verily believe they might be obtained by the help of this book, even without an instructor." The work was published by subscription, and before it was published the editors had obtained more than three thousand subscribers. The notes used were four, — round, square, diamond, and triangle, and were applied to the staff thus: —



He wrote "Caldwell" and "Middlebury," and his brother, N. Little, wrote "Carolina," "Franklin," and "Meditation." There does not appear in the book any piece written by William Smith, though he assisted in making the selections.

In 1799 J. Benjamin, of Northampton, Massachusetts, published a collection of music, entitled "*Harmonia Cœlestis.*" In this work most of the tunes were figured for the harpsichord and organ, both which instruments were then beginning to attract attention in this country. The music, most of it, was from English books which were not known in the states, and being of a different style from the pieces in other publications, the book was much admired by such as could appreciate the new music.

In 1799, July 25, Emory Perry was born at Holliston, Massachusetts. He was chosen *chorister* when seventeen years old, and received thirty dollars a year for his services. When nineteen, he moved to Milford, and had a salary of one hundred dollars per annum. When twenty-two, he went to Worcester for a salary of three hundred dollars, where he has ever since resided. Mr. Perry has taught at least three hundred schools, averaging seventy-five scholars each. He uses the violin in his schools and in church. He possesses a very remarkable voice, having a range of compass such as is seldom met with. In his best days he could sing from CC, second leger line below the bass staff, to C, second line above, in the tenor, being a range of three octaves, of such uniform quality of tone that it was impossible to notice any change. His power of tone through this whole compass was very great, and the quality from middle C up was sweet and rich. His lower tones, though strong and rich, were, perhaps, something too reedy. He has sung, with equally good effect, the songs of Raphael and Uriel in the "Creation," and one would hardly know which to admire most, his tenor or his bass.

In 1800 a citizen of Massachusetts published, at Boston, an original collection of "Sacred Dirges, Hymns, and Anthems," containing 28 pages, quarto. Printed by Isaiah Thomas and E. T. Andrews.

In 1760 Timothy Swan, of Suffield, Connecticut, was born. In 1801, while he resided at Suffield, he published "The New England Harmony," the only collection that we have ever seen by this author. It was printed at Northampton, Massachusetts, by Andrew Wright, and contained 104 pages. Mr. Swan presented a copy of this book to the Harvard Musical Association, October 26, 1841. He was the author of "China," to the words "Why should we mourn departing friends;" and "Pownal," to the words, "Sure there's a righteous God!" "Poland," to the words "God of my life, look gently down," and a number of other pieces of sacred music, which were received with great favor throughout the country at the time, and which have outlived the composer. Swan's music was truly original and devotional, and his tunes have so long held a place in successive music books, that they have seemed to belong to an age gone by. After publishing his book, Mr. S. went into Vermont, and afterwards settled at Northfield, Massachusetts, where he died, in 1842, aged eighty-two years, beloved and respected by all who knew him.

In 1804 William Cooper published, at Boston, Massachusetts, "Beauties of Church Music; and the Sure Guide to the Art of Singing," containing 200 pages. In this publication Mr. Cooper was assisted by Jonathan Huntington, who was afterwards well known as a teacher of music at Northampton, and in that vicinity

In 1805 Cushing and Appleton, of Salem, Massachusetts, published "The Salem Collection," 124 pages. The music for this book was selected by a committee of the church of Rev. Dr. Prince. This committee selected about seventy tunes, which they stated would be sufficient for any congregation; but the publishers added some other tunes of their own selection or composition. In the preface, the committee mention "The Massachusetts Compiler," by Gram, Holyoke, and Holden, 1795, as one of the best existing publications.

In 1805 Jeremiah Ingalls published, at Exeter, New Hampshire, "The Christian Harmony, or Songsters' Companion," a book containing 200 pages. Mr. Ingalls was a resident of Newbury, Vermont. He makes no apology, in the brief preface to his book, for introducing a new publication, but with diffidence submits it to the public, with the hope that its merits may secure for it general approbation. Mr. Ingalls did not make money by the sale of his book, but was under the necessity of working at his trade, that of a cooper, by day, and used to teach singing schools evenings. He played the violoncello in his schools, and sometimes other instruments. He had a very good tenor voice, and usually sang the air. He removed to Rochester, Vermont, from Newbury, and from thence to Hancock, where he died, about 1828, very poor, but respected.

In 1805 Stephen Jenks, of New Canaan, Connecticut, published "The Delights of Harmony, or Norfolk Compiler: Being a new collection of Psalm Tunes, Hymns, and Anthems; with a variety of set pieces, from the most approved American and European authors. Likewise the necessary rules of Psalmody made easy. The whole particularly designed for the use of Singing Schools and Musical Societies in the United States.

'The singers went before with joy, on instruments they played;
The damsels with their timbrels, then, in beauty were arrayed.'"

This book contained 96 pages, was published by subscription, and was printed for the

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author by H. Mann and Co., at Dedham, Massachusetts. In his preface, Mr. Jenks says, "That a tribute of praise is due to the great Author of nature, every rational being will readily grant; and divine songs seem to have been given us to express those sentiments of devotion and reverence which become every Christian. The royal Psalmist David, whom we imitate, (though but faintly, for want of a heart like his, he being a man after God's own heart,) was seldom met without a psalm in his mouth, or an instrument in his hand. Hence all must allow music to be the gift of God, as a true representation of the sweet concert and harmony which his infinite wisdom hath made in his first creation, and it is given to us as a temporal blessing, for his service and our recreation. Nothing so much elevates the mind and raises the devout affections, calms the swelling passions, calls home the wandering thoughts, and prepares the heart for the worship of God, as the singing of psalms. It fills the mind with solemnity, and raises us, as it were, above the things of this world." The author returns his thanks to the subscribers for his book, and says that "their liberality so far exceeds his expectations, he is determined to put the work to subscribers at eighty-eight cents a copy, although the conditions were one cent a page." Of the music in this book, twenty-six pieces were composed by Mr. Jenks, and the selections were printed *verbatim* from the original copies of the American composers.

In 1806 Abijah Forbush, of Shelburne Falls, Massachusetts, published "The Psalmodist's Assistant," containing 108 pages of original psalm and hymn tunes, together with a number of favorite pieces from different authors. The book was published at Boston. In 1842 Mr. Forbush completed a new collection of sacred music, mostly original, which he designed for publication. Many of the compositions were truly beautiful; but "modern authors" had so completely monopolized the psalmody market, that Mr. Forbush could not find a publisher in town or country willing to undertake the publication.

In 1809 Joel Harmon, Jr., published at Northampton, Massachusetts, "The Columbian Sacred Minstrel," being an original composition of airs, consisting of three, four, five, and six parts, containing 80 pages. Mr. Harmon was a resident of Pawlet, Vermont, and one of the reformers who wished to discountenance fuguing music. In his preface he says, "It is with pleasure that the author discovers that *fuguing music* is generally disapproved of, by almost every person of correct taste. The confusion introduced by the parts falling in, one after the other, each at the same time conveying a separate idea, renders the performance a perfect jargon of words." This book was published by subscription. This same year, Samuel Holyoke, A. M., published at Exeter, New Hampshire, "The Columbian Repository of Sacred Harmony," containing 472 pages quarto — the largest collection ever published in the United States.

In 1812 Brown, Mitchell, and Holt published at Boston, Massachusetts, "Templi Carmina, or Songs of the Temple;" afterwards called "Bridgewater Collection," 350 pages; and one of the most popular collections of church music ever published in this country.

In 1812 John Cole, of Baltimore, Maryland, published "The Minstrel," a collection of celebrated songs, set to music. This was a 12mo. of 316 pages, and contained a great variety of English, Scotch, and Irish popular airs.

George W. Lucas was born April 12, 1800, in Glastenbury, Hartford County, Connecticut, commenced teaching church music at the age of sixteen, in Suffield and Enfield, Connecticut, and has ever since been constantly and extensively engaged in that business. He early received a thorough English education, and afterwards a classical education at the Seminary in Bloomfield, New Jersey. He studied music, as a private pupil, under Thomas Hastings, at Albany, New York, two years. Mr. Lucas has taught and lectured on music in most of the principal cities and towns in the United States and the two Canadas; has written much on the subject of music for the public press, and several of his public lectures have been published. He has composed and published music on sheets, and his "Ordination Anthem" was published in the Boston Collection of Anthems. He was elected honorary member of the Boston Handel and Haydn Society, in 1828, and to the same honor by the Sacred Music Society of Montreal, in Canada East, in 1842; was president of the National Musical Convention at Boston, in 1843. Mr. Lucas has taught more than fifty thousand juvenile and adult singers in classes of from fifty to five hundred members — has delivered over one thousand public lectures; has fitted and conducted the music on more than one thousand public occasions of unusual interest, and was never unsuccessful. Mr. Lucas resided in Northampton, Massachusetts, from 1820 to 1835; during which time he taught in Canada at three different times, and went to Charleston, South Carolina, in the autumn of 1835. In 1837 he removed to Troy, New York, where he remained until 1844, when he commenced travelling in the Western States, teaching and lecturing. He has kept a private journal of his travels, observations, &c., which is a curiosity. Some of his music was published in Taylor's "Golden Lyre," and he is now preparing an original collection for publication. He returned to Northampton in the winter of 1852–3.

In 1813 David Pool and Josiah Holbrook published at Providence, Rhode Island, "The American and European Harmony; or Abington Collection of Sacred Music." Mr. Holbrook was a native of Abington, and was a teacher of music there, where he died. Mr. Pool also lived in Abington. There was a teacher there about the time in which Holbrook flourished, named Bartholomew Brown, who had acquired considerable reputation.

In 1813 appeared "The Village Harmony; or Youth's Assistant to Sacred Musick. Consisting of Psalm Tunes and Occasional Pieces, selected from the works of the most eminent composers, to which is prefixed a concise introduction to Psalmody." Exeter, New Hampshire, October, 1816. Published by Charles Norris and Co., Proprietors. The first edition of this book was published in 1813, at Exeter, and it went through some seventeen editions. In the thirteenth edition, the proprietors say, "Many of the light and frivolous pieces of former editions have been expunged, to make way for such as are more solemn and interesting, and better adapted to

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the sanctuary of the *Most High*." The book contains 350 pages. In the "General Observations," the editor says, "When a tune is well learnt by note, it may be sung in words. Pronounce every word as distinctly as possible. Never sing through the *Nose*, for that will spoil the voice, make the musick disagreeable, and have a disgusting effect upon the hearer."

In 1816 Timothy Flint published, at Cincinnati, Ohio, "The Columbian Harmonist." This is a small book, with only one staff printed on a page, and containing 201 pages.

In 1818 Rev. Samuel Willard, of Greenfield, Massachusetts, published "The Deerfield Collection of Sacred Music." This was a small collection of such pieces of music as were then popular in New England. The author assumes it as a fundamental principle that the design of sacred vocal music is to express sentiment and to excite corresponding feelings; and therefore concludes that the words ought, by all means, to receive a distinct and expressive utterance. Among other things, he tells his readers "*not* to prolong the vowels, and directs them to suspend the time of a movement and shorten the notes, wherever a pause would be required in good reading." He also intimates that "*three* varieties of time can be made to answer all the purposes of nine."

In 1819 E. Goodale published, at Hallowell, Maine, "The Hallowell Collection of Sacred Music," 216 pages.

In 1819 Rev. Jonathan M. Wainwright, A. M., of Hartford, Connecticut, published "Chants, adapted to the Hymns in the Morning and Evening Service of the Protestant Episcopal Church." In his preface he says, "Metrical music is but a modern invention, and adds nothing to true devotion, and the worship of God. The conceit of versifying the Psalms, though it seems in some degree to unite the peculiar advantages of the anthem and chant, in no less degree excludes the excellences and effects of both; and owes its success not so much to its propriety and fitness for the holy sanctuary, as to its gratifying the natural propensity of mankind to be pleased with rhymes and metre."

In 1820 Samuel Dyer, of Baltimore, Maryland, published "A New Selection of Sacred Music," containing 244 pieces of music.

In 1820 E. Riley, of New York, published "Vocal Melodies." This was a collection of foreign airs, adapted to American words, and arranged for the piano-forte; the music was engraved, and published in numbers of eight pages, quarto, at twenty-five cents per number, and the work consisted of twelve numbers.

In 1820 A. P. Heinrich, of Kentucky, author of "The Dawning of Music," published "The Western Minstrel," a selection of songs and airs for the voice and piano-forte. In his preface he says, "If I should be able by this effort to create but one single *Star* in the West, no one would be ever more proud than myself to be called an *American* musician."

In 1820 the Boston Handel and Haydn Society published a collection of music — "Choruses." The work was commenced by subscription, and published in numbers, at 31¼ cents each. This society was instituted in 1815, and incorporated in 1816. Its presidents have been, to 1853, Thomas S. Webb, Benjamin Holt, Amasa Winchester, Robert Rogerson, Lowell Mason, Samuel Richardson, Charles W. Lovett, Bartholomew Brown, Charles Zeuner, Increase S. Withington, George J. Webb, James Clark, Jonas Chickering, Charles C. Perkins, Silas Meriam.

Since 1820 musical publications have become numerous; in fact the making of singing books has become a trade. As a matter of history, however, we will give a concise statement of the date of publication, the authors' names, residence, and the titles of the books published.

In 1822 appeared "The Handel and Haydn Society Collection of Sacred Music," by Lowell Mason, a native of New England, born January 8, 1792. In 1820, Mr. Mason was a clerk in a banking institution at Savannah, Georgia. He had from childhood a great love and talent for music, and all his leisure time was devoted to its study. While at Savannah, he manifested a greater partiality for the notes of the musical scale than for promissory notes, and a fondness for the calculation of rhythmics rather than for the computation of interest tables; consequently, he turned his leisure from the dull monotony of the bank leger, to the soul inspiring pages of the music book. At Savannah he compiled his first collection of church music. He labored long and constantly, and at last his book was made.

When he had finished it, he obtained leave of absence from the bank for a short time, and straightway bent his steps to Philadelphia. He went to the book publishers, and offered to give the copyright to any house in the city that would publish it, and give him a few copies for his own use. But they would not touch it. It was too hazardous an enterprise, in their estimation, for wise men to undertake.

Our young editor then went to Boston, and made the same proposal to the publishers of that city. But the shrewd Yankee booksellers laughed at him. Yankee forecast and prudence were not to be thrown off their balance so easily.

Finding that every body looked askance at his book, the young man put his manuscript crotchets and quavers into his pocket, and was about returning to Savannah, when he met a gentleman of considerable musical intelligence, who desired to examine his work. The gentleman expressed great satisfaction with it, and asked the young man what he was going to do with it.

"Take it home with me," was the reply.

The gentleman asked permission to show the manuscript to the board of managers of the "Boston Handel and Haydn Society," of which he was a member. It was granted. The result was, that said society offered to take the book and publish it, and give the young editor a certain copyright interest in it. The offer was promptly and gladly accepted, and the work was published in the year 1822, as the "Boston Handel and Haydn Society Collection of Church Music." It became immensely popular, and ran through some sixteen or seventeen large editions.

The great success which attended the publication of this book decided the whole future course of Lowell Mason, the young editor. He returned to the bank in Savannah, but not there to stay. The Bostonians were determined that he should take up his abode with them. Accordingly, during the year 1826, we find him lecturing on church music in different churches in

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Boston. One of these lectures was published, and was extensively circulated. It was widely and favorably noticed by the press, and thus its sentiments of reform were disseminated all over the land.

Thus commenced the musical career of one of the most remarkable men of the age. Mr. Mason is not what we call a genius. Had he been a musical genius, he probably never would and never could have accomplished what he has done. But he had just that rare conformation of faculties which qualified him eminently for a great enterprise. His voice was not naturally a good one, and he never attempted to make any thing great out of it. He never aimed to become a Caffarelli, a Braham, Salvi, or any other star of vocal renown. Psalmody, in all its relations and interests, formed the subject matter of his first thoughts and most earnest study. And the character of his mind qualified him in an eminent degree for taking a comprehensive view, not only of this, but of all subjects which came before him. He saw quickly what needed to be done, and his Herculean executive powers were not long in setting a system of means in operation, which have wrought a wonderful improvement in music.

One of his earliest and most favorite schemes was to get music introduced into the Boston schools as a popular branch of education. He worked long and hard, and finally had the satisfaction of witnessing the complete success of his undertaking. He had enlisted many of the most prominent and influential gentlemen in the city in the enterprise, and, through their agency the city government was induced to make an appropriation of funds sufficient to put a good teacher of music into every one of the public schools. The higher schools had already introduced vocal music; so that now it might be said that music was actually taught in all the schools in Boston.

Closely connected with this movement was another of equal importance, which is traceable to the action of the "Boston Academy of Music," which had its origin in the plans of musical improvement set on foot by Mr. Mason.

But another and most important plan for the spread of correct musical knowledge throughout the country, which was proposed by the "Boston Academy of Music," was the formation of a class for those teachers of music who desired to become acquainted with the system of instruction laid down in the "Boston Academy's Manual," a work prepared by Mr. Mason, on the Pestalozzian or inductive method of teaching. In the year 1834, twelve gentlemen — all teachers of music — assembled in Boston, and for ten days listened to lectures on teaching from the professors in the Academy — Messrs. Lowell Mason and George James Webb. These twelve gentlemen were so much gratified with this course of lectures, and especially with the method of teaching introduced, that they strongly recommended a repetition of the course the next year. Accordingly, in the month of August, 1835, a similar class was organized, and the number of gentlemen teachers in attendance was increased to *nineteen*. The interest taken in these exercises was so great that it led to the permanent establishment of an annual "Teachers' Class."

The progress and growth of this "Teachers' Class" and "Musical Convention" have been unparalleled. In 1834 it numbered twelve persons; in 1850 it numbered one thousand two hundred and fifty! The number of those who actually took part in the singing exercises, concerts, &c., was about one thousand. These were divided into four distinct choirs, of about two hundred and fifty singers each, and arranged all around the spacious gallery of the Tremont Temple, filling it to its utmost capacity.

Mr. Mason has been the principal editor of quite a number of musical works; some for juvenile singers, and others for adult vocal music classes. But his largest works are books of church music.

The books of psalmody of which Mr. Mason has been the principal editor,* are eight in number, viz., "The Boston Handel and Haydn Society Collection," "The Choir," "The Boston Academy's Collection," "The Modern Psalmist," the "Carmina Sacra" — which has unquestionably been the most popular tune-book ever made, — "The Psaltery," "The National Psalmist," and last, the "Cantica Laudis, or the American Book of Church Music." Each of these works has a distinct character, and an individuality of design which show a versatility of talent and a comprehensiveness of mind which do great credit to Mr. M. as an American musician.

It must be apparent that Mr. M. did not mistake his calling when he closed the bank leger and opened the singing book. He has been the instrument of an amount of good to his country which cannot be overrated. Nor have his direct personal labor and enterprise in musical matters been the whole amount of his contribution to the cause of music in this country. He has reared a son, — William Mason, now pursuing his musical studies in Germany, under the greatest masters, — who is spoken of by the best musicians as a young man of wonderful promise.

Let no one infer that we are blind to the important services rendered to the cause of psalmody in this country by others. The name of Thomas Hastings is enshrined in the affections of all who love sacred music, sweet and spiritual poetry, or amiableness and true moral excellence. And he has done great service to the cause of devotional song, both by his pen and by his public lectures. He has filled a niche in the great enterprise which, perhaps, no other man could fill so well. And his labors are worthy of distinct and grateful mention. He began to exert an influence even prior to the commencement of Mr. Mason's career; but not possessing the requisite business qualifications for managing a great enterprise, his life has been spent in a more quiet and retired way. But he will not lose his reward.

In 1822 Warriner and Hastings, Utica, New York, published "Musica Sacra." T. M. Baker, Charlestown, Massachusetts, published the "Musical Cabinet," a selection of popular songs, with piano-forte accompaniment; 252 pages 8vo.

In 1823 N. D. Gould, Boston, Massachusetts, published "The Social Harmony," 152 pages quarto.

In 1826 John Wyeth, Harrisburg, Pennsyl-

* Mr. George James Webb, a gentleman of fine accomplishments, and a thorough musical scholar, has been associated with Mr. Mason in the compilation of several works, though we believe the books of *church music* have been chiefly edited by Mr. M., and the books of secular music chiefly by Mr. W.

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vania, published "Wyeth's Repository," 144 pages.

In 1827 John Cole, Baltimore, Maryland, published "The Seraph," two hundred and thirty pieces of music; also, "Beauties of Psalmody," ninety pieces of music. Of this latter work he published three editions. Allen D. Carden published "Missouri Harmony." S. Dyer published "New York Collection of Church Music," and "Philadelphia Collection of Church Music."

In 1828 the Stoughton (Massachusetts) Musical Society published "Stoughton Collection." Rev. J. M. Wainwright, New York, published "Music of the Church," 292 pages. A new edition was published in 1852, and much improved; calculated for use in the Episcopal churches; 231 pages. The book contains, also, general directions for the performance of sacred music, psalmody, anthems, singing, and chanting. The harmonies of all the tunes in this collection were carefully corrected by George F. Bristow, organist of St. John's, New York.

In 1829 E. Ives, Jr., and D. Dutton, Jr., Hartford, Connecticut, published "American Psalmody, or the Hartford Collection," 368 pages. Lowell Mason, Boston, Massachusetts, published "The Modern Psalmist."

In 1830 Samuel Belcher, of Hallowell, Maine, published "Harmony of Music."

In 1831 William B. Snyder and W. L. Chapell published "Western Lyre." New York Committee published "Methodist Harmonist," 250 pages.

In 1832 N. D. Gould, Boston, Massachusetts, published "National Church Harmony." Lowell Mason, Boston, Massachusetts, published "Lyra Sacra," 386 pages.

E. Jones, New York, published "Melodies of the Church." James W. Palmer, Cincinnati, Ohio, published "Western Harmonious Companion." Barrett and Coleman, Nashua, New Hampshire, published "Christian Psalmody."

In 1833 Lowell Mason, Boston, Massachusetts, published "The Choir." Henry E. Moore, Concord, New Hampshire, published "The New Hampshire Collection of Church Music," 352 pages. Mr. Moore was an excellent musician, and a composer of some note. He was the son of Dr. Jacob B. Moore, and was born in Andover, New Hampshire, July 21, 1803. He established "The Grafton Journal," at Plymouth, New Hampshire, in 1824, which paper he conducted with ability for a few years; but music reigned mistress in his soul, and he returned to Concord, New Hampshire, where he continued to teach music until 1838, when he went to East Cambridge, and continued to teach in that vicinity until his death, which took place October 23, 1841, his age being thirty-eight. A few moments before his death he commenced singing "Old Hundred," always a favorite tune of his, to the words, "Be thou, O God, exalted high," and as the last note sounded, almost in the same instant he died. He published a "Musical Catechism," "The Merrimack Collection of Instrumental Music," "The National Choir, a Collection of Anthems," "The Northern Harp," and a few weeks previous to his death he commenced the publication of "The Boston Eoliad," a weekly paper devoted to the subject of music.

In 1834 Robert Willis, Lexington, Kentucky, published "Lexington Cabinet." Henry Eaton Moore, Concord, New Hampshire, published "The National Choir, a Collection of Anthems." T. B. Mason published "Ohio Sacred Harp."

In 1835 Lowell Mason, Boston, Massachusetts, published "Boston Academy's Collection," 360 pages. This work was published, with alterations, yearly, until 1850. The Boston Academy of Music (see that article) was instituted and incorporated in 1833. Its presidents, to 1853, have been Bradford Sumner, William W. Stone, Jacob Abbott, Samuel A. Eliot.

In 1836 Rev. Thomas Whittemore, Boston, Massachusetts, published "Songs of Zion." W. Nash, Ohio, published "Sacred Harmony." T. B. Mason published "Ohio Sacred Harp," improved. Thomas Hastings, New York, published "Manhattan Collection." D. Copeland published "Billings and Holden Society's Collection."

In 1837 Webb and Mason, Boston, Massachusetts, published "The Odeon, a Collection of Secular Melodies," 304 pages.

In 1838 Henry E. Moore, Concord, New Hampshire, published "Northern Harp," 304 pages. Mason and Webb, Boston, published "The Boston Glee Book," 264 pages. Rev. Dr. Wainwright, New York, published "Psalmodia Evangelica."

In 1839 George Kingsley, New York, published "Sacred Choir." Charles Zeuner, Boston, Massachusetts, published "American Harp," 400 pages. This is one of the collections of music, which, however familiar it becomes, however much it may be sung, is ever fresh and new. The wealth of melody and magnificent harmony lavished upon "The American Harp" is sufficient to set up a hundred common tune manufacturers. Mr. Zeuner's oratorio, "Feast of Tabernacles," was well worthy of celebrity, though, after a few performances in Boston, it was withdrawn, we fear forever, to make room for other compositions. The first edition of this work was published in 1832, at which time Mr. Zeuner resided in Boston, and was organist at Park Street Church, and president of the Musical Professional Society, and organist for the Handel and Haydn Society. In "The American Harp," every piece of music (except *five* tunes, one of which was Old Hundred) was composed by Mr. Zeuner, and was emphatically original. David Paine, Portland, Maine, published "Portland Sacred Music Society's Collection." Lowell Mason, Boston, Massachusetts, published "Modern Psalmist," 352 pages. Benjamin Sweetser, Jr., Portland, Maine, published "Cumberland Collection."

In 1840 was published "Ancient Harmony Revived." N. D. Gould, Boston, Massachusetts, published "Sacred Minstrel." Joseph Muenscher, Gambia, Ohio, published "Church Choir," 432 pages. George James Webb, Boston, Massachusetts, published "Massachusetts Collection." Thomas Comer, Boston, Massachusetts, published "Boston Musical Institute's Collection of Church Music." This was published under the direction of a committee, consisting of E. W. Champney, L. Marshall, and W. H. Oakes. 352 pages.

In 1841 John W. Moore, Bellows Falls, Vermont, published "Sacred Minstrel," in monthly numbers. Lowell Mason, Boston, Massachusetts, published "Carmina Sacra, or Boston Collection;" published yearly, with alterations, till

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1849; 352 pages. Rev. Thomas Whittemore, Boston, Massachusetts, published "Gospel Harmonist," 350 pages.

In 1842 Baker and Woodbury, Boston, Massachusetts, published "Boston Musical Education Society's Collection." George Kingsley, New York, published "Social Choir," three volumes, 600 pages. Mr. Kingsley was born in Northampton, Massachusetts, July 7, 1811, and he now (1853) resides there in the house formerly occupied by his grandfather. The Kingsley family are all musical. W. H. Day, Boston, Massachusetts, published "David's Harp," 176 pages and 216 tunes. Mr. Day is a practical musician and an experienced teacher. John W. Moore, Bellows Falls, Vermont, published "World of Music," semi-monthly, 8 pages quarto.

In 1844 J. H. C. Standbridge and W. H. W. Darley, Philadelphia, Pennsylvania, published "*Cantus Ecclesiæ.*" N. D. Gould, Boston, Massachusetts, published "Companion for the Psalmist; containing original Music for Hymns of peculiar Character and Metre; and to most of which no Tunes are to be found in existing Publications."

In 1845 "The Boston Academy's Collection of Choruses," 263 pages quarto, was issued. Thomas Hastings and William B. Bradbury, New York, published "The Psalmodist." Charles Jarvis, Philadelphia, Pennsylvania, published "Collection of Chants," 60 pages. Mr. Wilmot Marsh printed metrical versions of some ecclesiastical hymns, and of the twenty-third, hundredth, and hundred and twenty-third Psalms, in pp. 5–10 of "Biblical Versions of Devout Hymns," (London, 1845, 8vo.,) which were executed in the thirteenth and fourteenth centuries. These versions do not appear to have been made with the design of being sung; but they are valuable as being specimens of the English language in those centuries.

In 1846 Lowell Mason, Boston, Massachusetts, published "The Psaltery," 352 pages. J. Cole, Baltimore, Maryland, published "The Seraph." A. N. and J. Johnson, Jr., published "The Musical Gazette," semi-weekly, 8 pages quarto. E. Ives, New York, published "Mozart Collection." T. Bissel, Boston, Massachusetts, published "Sacred Harmony." George Hood, Boston, Massachusetts, published "History of Music in New England," 252 pages, 12mo. This was the first and only work published in this country containing any thing like a connected history of Psalmody from the landing of the Pilgrims. The work also contains some interesting sketches of reformers and early psalmists.

In 1847 John B. Aiken, Philadelphia, Pennsylvania, published "Juvenile Minstrel, a New System of Musical Notation, with a choice Collection of Moral and Sacred Songs," long 12mo., half bound. Bradbury and Hastings, New York, published "The New York Choralist." Leonard and Fillmore, Louisville, Kentucky, published "The Christian Psalmist," 383 pages. Baker and Woodbury, Boston, Massachusetts, published "The Choral, a Collection of Church Music, adapted to the Worship of all Denominations," 320 pages. John B. Aiken, Philadelphia, published "The Christian Minstrel, New Notation, with a Collection of Psalm Tunes, Anthems, and Chants."

In 1847 E. Ives, of New York city, published a series of music books, intended as educational, consisting of, 1. "Musical A, B, C," pp. 128, 16 mo.; 2. "Music Spelling Book," pp. 192, 8mo.; 3. "Musical Reader," pp. 160, 4to. He also published, about the same time, "The Mozart Collection," 320 pages, 8vo.; "The Beethoven Collection," pp. 192, 4to.; "The Musical Wreath," 4to.; and "The American Psalmody," 8vo. The first three works of Mr. Ives were designed expressly to teach the reading of music at sight, and to form a correct musical taste. In his system he makes do, re, mi, fa, &c., stationary on the staff, and considers the use of these syllables, thus, preferable to that of transposing them along with the changes of the key, or diatonic scale. He says the transposition of the names do, re, mi, &c., never was practised in Germany. Neither the system of Pestalozzi, nor any other book or books of German origin, ever contained the plan of solfaing by transposition, nor any thing like or equivalent to the same, in any shape or form whatever. Mr. Ives also asserts that the *so called* Pestalozzian system, adopted extensively in this country previous to 1847, was compiled from the method adopted at the Fellenberg school, at Hoffwill, and was brought thence to this country by William C. Woodbridge. This Hoffwill system was never adopted by the musicians of Germany, but was repudiated by the professor at the Fellenberg school, when Mr. Woodbridge was there.

In 1848 Asa Fitz, Boston, Massachusetts, published "Congregational Singer." V. C. Taylor, Hartford, Connecticut, published "Sacred Minstrel." Charles Zeuner, Boston, Massachusetts, published "The Ancient Lyre," 364 pages. Prof. C. D. Cleveland, Philadelphia, Pennsylvania, published "Hymns for Schools, and Tunes suited to the Metres of the Hymns."

In 1848 William Houser, of Spiere's Turn Out, Jefferson county, Georgia, published, at Philadelphia, Pennsylvania, "The Hesperian Harp, a Collection of Psalm and Hymn Tunes, Odes, Anthems, Sunday School, Infant, Revival, Temperance, Patriotic, and Moral Pieces." The book consists of 576 pages, and the author says he had diligently labored for twelve years in preparing the work for publication. The plan of embracing Sunday school, infant, revival, and other pieces in the same volume with church music, is a *new* one, if not a good one. Mr. Houser (his name is one of German origin, the original spelling being Hauser, and the pronunciation How'-zer, though he signs his name Houser) introduces one other peculiar feature in his book, that is, the *shape* of the heads of his notes. He says, "The French sing ut, re, mi, fa, sol, la, se; the Italians, do, ray, mi, fa, sol, la, si; and the English, fa, sol, la, mi. But the present race of teachers, American and English, are aping the Italians in the use of do, ray, me, &c.; and some of them gravely assert that the seven musical sounds cannot be expressed without using seven distinct syllables, as do, ray, &c. But if this doctrine is true, all song and hymn singing must be incorrect, for our poets have been so far behind this age of light, or so stupid in the full blaze of it, as not to have woven these almighty syllables into their songs. Now, I contend that the four old syllables, mi, fa, sol, la (pronounced me, faw, sole, law) are *fully adequate* to the expression of every musical sound in the scale; and that *four*

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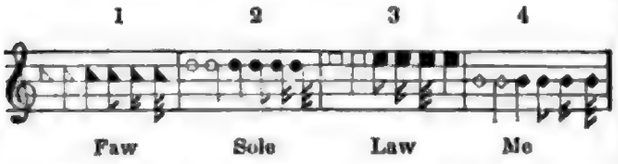
shapes, the glorious *patent notes* of William Smith and William Little, are just the thing." The notes he uses in his book are



In 1848 A. N. Johnson, Boston, Massachusetts, published "The Choir Chorus Book; a collection of choruses from distinguished composers, adapted to English words, and arranged with particular reference to choir practice, and for the use of musical societies." The work contained 284 pages.

In 1849 Day and Beals, Boston, Massachusetts, published "One Lined Psalmist." Joseph Bird, Watertown, Massachusetts, published "Gleanings from the History of Music," 291 pages 12mo. Bradbury and Hastings, New York, published "Mendelssohn Collection," 400 pages. Johnson, Osgood, and Hill, Boston, Massachusetts, published "Bay State Collection." Leonard Marshall, Boston, Massachusetts, published "The Antiquarian," 312 pages. Mason and Webb, Boston, Massachusetts, published "National Psalmist," 352 pages. The publishers of the Psalmist, in order that congregational singing might be promoted, made a selection of a certain number of the most common tunes from the work, and had them printed in a small and cheap volume for the use of the congregations where the "Psalmist" was used by the choir. This little work they called "The Congregational Tune Book." Tuckerman, Bancroft, and Oliver, Boston, Massachusetts, published "National Lyre," 160 pages. S. Parkman Tuckerman had previously published a collection of chants and other pieces for church service. In 1851 Mr. T. received the degree of doctor in music, from the Archbishop of Canterbury; and in 1852, during a residence at Rome, he was created a master of sacred music in the Academy of St. Cecilia. He returned to Boston, Massachusetts, in June, 1853, having spent the last four years in Europe. Several anthems of Dr. Tuckerman's composition have been published in England, and some of them are now in use in the cathedrals. While absent he collected a large and valuable library of music.

In 1849 Rev. D. H. Mansfield, Boston, Massachusetts, published "The American Vocalist," a selection of tunes, anthems, sentences, and hymns, old and new. In his preface, Mr. Mansfield says, his design in adding another to the numerous musical publications now in use is, to preserve in a single volume the most valuable music now in existence; much of which has been crowded from our churches by the soulless and unmeaning harmony of the present day. An evidence of the inferiority of modern music is its short life. With very few exceptions, the ten thousand tunes composed within the last twenty years are dead and gone. Old Windham and China have acted as pall bearers for half a century. The old composers were probably better acquainted both with God and man; they had studied human nature as well as scientific theories. Many of them were holy men, and their music, composed among the hills and forests of Puritanic New England, is but an embodiment of pious devotion. Speaking of the minor scale, the author says, "The uncertainty of its structure, together with the comparative difficulty of its execution or performance, has created an aversion to the study of the minor scale, though by far the sweetest and most effective music is found in it." The book contains 360 pages, and many of the pieces are selected from Billings, Holden, Maxim, Edson, Holyoke, Read, Kimball, Morgan, Wood, Swan, and other old writers.

In 1850, B. F. Baker and L. H. Southard, Boston, Massachusetts, published "Haydn Collection," 352 pages. This collection contains about 290 pieces of music. Lowell Mason, Boston, Massachusetts, published "Cantica Laudis," 384 pages. Lowell Mason and I. B. Woodbury, New York, published "Musical Review and Choral Advocate," monthly. Lowell Mason, Boston, Massachusetts, published "New Carmina Sacra." An *improved* book with this title came out in 1853, professing to embody, in one volume, the best tunes in the former various publications of Mr. Mason; it also has some new music in an appendix, and a selection of the best tunes of Charles Zeuner. V. C. Taylor, Hartford, Connecticut, published "Golden Lyre." Mr. Taylor is an organist, residing at Hartford. 180 of the tunes in his collection are of his own composition; 25 of 31 anthems are his, and 18 of the 25 chants. About 50 old standard tunes make the balance of his book. In 1849 he published a collection entitled "Sacred Minstrel." The only objection we have heard made to this collection is, that the initials of the author of the work appear over too many of the pieces. The author says, however, that this objection can be best answered by inviting a thorough familiarity with the contents of the book; for as he thinks it the result of a first impression only, he feels confident it will almost invariably disappear before this test, and leave the conviction on the mind, that in reality no book of the kind is less liable to the charge of sameness and monotony. Richard S. Willis, New York, published "Church Chorals." I. B. Woodbury, New York, published "The Dulcimer," or the New York Collection of Sacred Music," 352 pages.

In 1850 Edward Hamilton published "Songs of Sacred Praise, or the American Collection of Church Music," 328 pages, containing a number of his own compositions. Mr. Hamilton was born in Worcester, Massachusetts, January 6, 1812. He is a son of Sewall Hamilton, a singer, teacher, and leader of a choir. The family were all musical, back to the great-grandfather, who used to "line" the hymn and sing it. Edward's grandfather, Asa Hamilton, was a fifer in the revolutionary war, played the flute in the old style, and sang "a glorious bass." His father had a good tenor voice, played the flute and violoncello in the manner of 35 years ago. Edward has a bass voice, with a compass of chest tones from DD to E above the F clef. He has performed the part of Goliath, and the High Priest, in the oratorio of "David," at the Boston Handel and Haydn Society's concerts, and the part of Saul repeatedly in other places. He also sang the leading bass in the oratorio of "Judas Maccabæus," at Boston in the winter of 1853, three times. His voice

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is full, and he sustains the lower notes remarkably well. Mr. Hamilton was educated for the bar, but his love of music caused him to abandon that profession in 1837, since which time he has been much engaged in teaching music. He has been a leader of a choir in Worcester or elsewhere since the age of twenty years. In 1851 he took charge of the choir at Essex Street church, Boston, where he sings at present. Mr. Hamilton has contributed largely to the newspapers of the day, and furnished for "Dwight's Journal of Music" an important and useful article upon the subject of "Perfect Intonation," embracing the mathematics of music, with an account of the Euharmonic Organ of Alley and Poole; and he is now writing a treatise upon the fundamental principles of harmony and melody. He plays the flute, violin, and organ. He is the conductor of the Mozart Society of Worcester, and has taught music in most of the large towns in his native state, and some in New Hampshire. There are, in Reed's Catalogue, two sacred duets of Hamilton, "The Lord is my Shepherd," and "Come unto me."

In 1851 H. W. Greatorex, Hartford, Connecticut, published "Church Music," 224 pages. Hastings and Bradbury, New York, published "Psalmista, or Choir Melodies," considered superior to any of the former publications of the authors. E. L. White and J. E. Gould, Boston, Massachusetts, published "Harmonia Sacra. A Collection of Anthems, Choruses, Trios, &c. — to which is added the Episcopal Church Service." I. B. Woodbury, New York, published "Liber Musicus, or New York Anthem Book." John Zundel, New York, published "250 Easy Variations and Interludes for the Organ, &c." Augustus Kreissmann, Boston, Massachusetts, published "Anthems and Hymns, set to music for Sabbath morning, Ordinations, Dedications, Thanksgiving, &c." D. E. Jones, New York, published "Temple Melodies."

Thomas Hastings, New York, published "Sacred Songs, for Family and Social Worship." The music in this collection is arranged principally in four parts on three staffs; 343 pages, 8vo.

In 1852 Baker, Johnson, and Osgood, Boston, Massachusetts, published "Melodia Sacra." Joseph and Horace Bird, Watertown, Massachusetts, published "Singing School Companion," 256 pages. Leonard Marshall and H. L. Stone, Boston, Massachusetts, published "The Harpsichord," 384 pages.

In 1853 Nathaniel D. Gould, Boston, Massachusetts, published, "Church Music in America," 240 pages, 12mo. John Zundel, New York, published "The Amateur Organist." Mr. Zundel was formerly musical instructor of the children of Madame Sontag, Countess of Rossi, and organist of St. Ann's Church, St. Petersburg. Mr. Zundel has also since published "The Melodeon Instruction Book."

William B. Bradbury, George F. Root, Thomas Hastings, and T. B. Mason published "The Shawm; a Library of Church Music," embracing about one thousand pieces, to which is added an original *cantata*, entitled "Daniel; or the Captivity and Restoration;" including, also, "The Singing Class," an entirely new and practical arrangement of the elements of music; 352 pages. Mr. Root is a resident of New York, where for many years he has been a teacher of vocal music, with the exception of one year spent in Europe. In 1853 he was called to take charge of the instruction in sacred music in the Union Theological Seminary. His popularity as a teacher, not less than his ability as a composer and choir director, abundantly attests his adaptedness as an instructor.

George Kingsley, Northampton, Massachusetts, published "Templi Carmina," a collection of church music, comprising 352 pages.

In 1853 T. M. Dewey and O. L. Emerson, of Greenfield, Massachusetts, published "The Romberg Collection of Sacred Music," in which are published many original compositions. This book was printed in Boston, in 1853, by B. B. Mussey and Co. It contains 320 pages, and the editors say that "while endeavoring to meet the wants of a music-loving people, whose characteristic is so notably progressive, and whose appreciative ability is from year to year so signally increasing, they would not fail to make ample selections from those great compositions, which are daily becoming more thoroughly understood by the American people; and they have also availed themselves of rich contributions from some of our best American composers." T. M. Dewey was born at Oxford, New Hampshire, March 16, 1812, and commenced the study of music at an early age under Colonel James Rodgers. He has a baritone voice, and generally sings bass. He first learned the old solmization, and practised it. His first public singing was at the Hubbard Musical Society, under the lead of such men as Simpson, Rogers, Duren, Moseley, &c., in such pieces as extracts from the "Creation," "Messiah," &c. Mr. Dewey was chosen president of the Boston Philharmonic Institute in 1850, and served two years. He has been a successful teacher of music for many years.

PSALMODY ISLAND. An island in that part of France which was formerly comprehended in the diocese of Nismes, and which had its name from a monastery founded there about the end of the fourteenth century, by Corbilla, a Syrian monk, the constitution of whose order enjoined the preserving a perpetual psalmody, called by the monkish writers *Laus Perennis*.

PSALMOGRAPHY. The art of writing or composing divine hymns and songs.

PSALMS. Divine hymns, or songs. An appellation generally confined to those contained in that book of the Old Testament called the "Book of Psalms," consisting of 150, and usually attributed to David. Some of these compositions have the names of *Asaph*, *Eman*, *Ethan*, &c., at their head, which has induced the opinion that they were the authors of those particular poems, though it is equally probable that they were the musicians who composed the melodies to which they were sung. The learned have been much divided respecting the kind of verse in which the Psalms were originally written; indeed, it is not even known whether it was verse, justly so called, or a species of poetical prose. Nor have we any relics of the Hebrew music to assist conjecture; all knowledge on that point, as well as concerning their instruments, having been long since lost.

PSALTER. The Psalms of David, collected

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and bound together, with or without the tunes to which they are generally sung in divine service.

PSALTERY, or PSALTERION. A stringed instrument much used by the ancient Hebrews, and by them called *Nebel*. We know but little of the ancient form of this instrument, but have reason to conclude, that its construction resembled that of our harp. The psaltery now in use is a flat instrument, in the form of a trapezium, or a triangle truncated at top. It is strung with thirteen wire chords, mounted on two bridges, and tuned in unisons. It is performed with a plectrum, or quill, whence it it usually ranked among the instruments of percussion.

PSALTRIÆ. Certain female singers employed by the ancient Greeks and Romans, to perform at their feasts and banquets, after the Asiatic manner.

PTOLEMY. This great astronomer and musician seems the most learned, close, and philosophical writer upon the subject of music among the younger Greeks. He appears to have been more a free agent, and a more bold and original thinker on the subject, than most of his predecessors; indeed, he was not insensible of his own force and superiority, for he treats all former musical writers and their systems with little ceremony. Some parts of his disputes and doctrines are now become unintelligible, — notwithstanding all the pains that the learned Englishman, Dr. Wallis, bestowed on him one hundred years ago, — particularly his third book, which forms a very striking contrast with the scientific solidity and precision of the two first. The instant he sets his foot within his beloved circle, the magic of it transforms him at once from a philosopher to a dotard. He passes suddenly from accurate reasoning and demonstration to dreams, analogies, and all the fanciful resemblances of the Pythagorean and Platonic schools; discovers music in the human soul and the celestial motions; compares the rational, irascible, and concupiscent parts of the soul to the eighth, fifth, and fourth; makes the sciences and the virtues, some diatonic, some chromatic, and some enharmonic: turns the zodiac into a lyre, making the equinoctial the key note of the Dorian mode, sends the mixo-Lydian to Greenland, and the hyper-Dorian to the Hottentots.

He seems to have been possessed with an unbounded rage for constructing new scales, and correcting those of former times. He gives us no less than eight different forms of the diatonic scale, three of which were his own; the other five went under the names of more ancient musicians of great renown — such as Archytas of Tarentum, Aristoxenus, Eratosthenes, and Didymus. Most of these scales seem but to differ in deformity, according to our present ideas of harmony and temperament. Indeed there is only one of them which modern ears could suffer.

PUCCITA, VINCENZO, an eminent Italian dramatic composer, was born at Rome in 1778, resided some years in England during the latter part of the last century, and composed several operas, the most popular of which was entitled "*La Vestale.*" The titles of some of his other operas were "*Boadicea,*" "*Aristodemo,*" "*La Genévra de Scozia,*" "*Le tre Sultane,*" "*I Villeggiatori Bizarri,*" "*La Caccia di Enrico IV.,*" and "*Adolfo e Clara.*" The music of Puccita contains many beauties, and seems to be extraordinarily overlooked. Puccita also wrote, in 1802, an opera buffa for Milan, entitled "*Il Puntiglio.*" It was completely successful.

PUERINI, GIULIO CESARE, a good master of the Roman school, composed an oratorio there in 1692.

PUESDENA, FRANCESCO, court chapelmaster in Sicily, brought out at Venice, in 1692, an opera entitled "*Gelidaura.*"

PUGNANI, GAETANO, a celebrated violinist to the King of Sardinia, was born at Turin in 1727. From his childhood he received instructions in music of G. Battista Somis, his countryman, and one of the best pupils of Corelli. In 1754 Pugnani went to Paris where he performed at the *Concert Spirituel*, and where, at that time, J. Stamitz, Gaviniès and Pagin were at the zenith of their fame. After a short stay in France, Pugnani proceeded to the other capitals of Europe, and remained a long time in England. It was there that he composed some of his principal violin music. About the year 1770, he returned to Italy. Some curious anecdotes are related of Pugnani, amongst which are the following. In his early youth, but when already much advanced on the violin, he went to Padua, to see Tartini, and consult him on his playing; before he commenced, begging Tartini to give him his free opinion. Scarcely had he begun a sonata, when Tartini caught hold of his arm, and said, "You are too high." He then recommenced, and coming to the same passage, Tartini again stopped him, saying, "You are too low." On this he quietly laid down his violin, and entreated that great master to give him some lessons. He remained, in fact, for some months at Padua for that purpose, studying under Tartini's directions. Pugnani was one day at a French house of entertainment, called the *Délices*, where Voltaire recited some poetry, to which the violinist listened with the most lively interest. Madame Denis then begged Pugnani to perform on the violin; he accordingly commenced, but irritated at hearing Voltaire still speak loud and interrupt his performance, he exclaimed, at the same time locking up his violin, "*M. de Voltaire fait très-bien les vers, mais quant à la musique, il n'y entend pas le diable.*" He was once performing a concerto in a very numerous company, and had come to an *ad libitum* passage, when he was so lost in attention to his playing, that, thinking himself alone, he walked about the whole room till he had finished his very beautiful cadence. Pugnani founded a violin school at Turin, in the same way as Corelli had done at Rome, and Tartini at Padua. From his school issued many of the first violinists of the latter part of the last century; amongst others, Viotti, Bruni, Olivieri, &c. It has been remarked that the pupils of Pugnani were particularly skilful in the direction of an orchestra. This, indeed, was the principal talent of their master, which he had the art of transmitting to others. "He commanded the orchestra," says Rangoni, "like a general in the midst of his soldiers; his bow was the staff of authority, to the movements of which every one paid the most exact attention. By a single

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stroke with it on the desk he animated the whole orchestra, hastening or retarding the time at his pleasure. To the singers, also, he had the habit of explaining the slightest shades of distinction in their parts; and, in fine, kept the vocal and instrumental performers in perfect union." Pugnani published in London, Amsterdam, and Paris, thirteen operas of instrumental music, amongst which are the following: "Six Violin Trios," Op. 1, London, 1763; "Six Violin Trios," Op. 2, London, 1763; "Six Violin Quartets," Op. 3, London, 1763; "Six Overtures," Op. 4, London, 1763; "Six Violin Solos," Op. 7, London, 1763; "Six Overtures," Op. 8, London, 1763; and "Three Quintets," London, 1763. He also published, in 1770, some trios with an accompaniment for the violin and bass, forming his Op. 6. His principal dramatic works are the following, most of which were composed for the opera at Turin during the time he conducted the orchestra there: "*Issea, per le Nozze della Contessa di Provensa,*" 1771; "*Tamas Kouli-kan,*" 1772; "*L'Aurora, per le Nozze di S. A. R. il Principe di Piemonte,*" 1775; "*Achille in Sciro,*" 1785; "*Demofoonte,*" 1788; "*Demetrio à Rodi, per le Nozze di S. A. R. il Duca d'Aosta,*" 1789. The whole of these works were successful at most of the theatres in Italy. Pugnani died at Turin in 1798, and J. B. Cartier has written his eulogium in these few words: "He was the master of Viotti."

PUHL, W. A German composer, who resided at Milan towards the end of the last century. He published, in 1784, at Berlin and Amsterdam, "Six Symphonies," Op. 1; "Six Quartets," Op. 2; "Three Concertos for V.," Op. 3; "Six Duos for V.," Op. 4; and "Six Quintets for V.," Op. 5.

PUHLER, JOHANN, of Schwandorf, in Bavaria, was at first chapel-master to the Emperor Ferdinand I., and afterwards master of the choristers in the cathedral at Ratisbon. He published at Munich, in 1582, a selection from the works of Orlando di Lasso.

PUJOLAS. There were two musicians of this name (father and son) at Paris, in 1790. They published the following works: "*Huit Marches à l'Usage Militaire;*" "*Six Trios à V., A., B., Liv.* 1 *et* 2," Op. 3, 1792; "*Six Trios à* 2 *V. et B,*" Op. 4; "*Six Duos à* 2 *Fl.,*" Op. 6, Offenbach, 1793; "*Six Quat. à Fl., V., A., et B., Liv.* 1 *et* 2," Op. 8, Paris, 1796; "*Premier Concert à Violon principal avec Acc.,*" Paris, 1797; and "*Six Duos, p.* 2 *Fl.,*" Op. 9, 1801.

PULITI, or DE PULITIS, GABRIELE, a Franciscan monk, and organist at the cathedral church of Capo d'Istria, published at Venice, in 1618, "*Salmi e Litanie della Madonna à 5 voci.*"

PULSATILE. An epithet applied to those instruments which are *struck* in performance, as the drum, tambourine, &c.

PULSATILE ACCOMPANIMENT. An accompaniment consisting of regular and monotonous repetitions of the chords, and which is particularly adapted to display the powers of the singer, either in airs of expression or of rapidity.

PUNTA. (I.) The point; as, *Della punta del' arco*, with the point or tip of the bow.

PUNTATO. (I.) Pointed, detached.

PUNTO, JOHANN WENZEL. This celebrated performer on the horn, whose name was properly Stich, was born at Tetschen, in Bohemia, in 1755. His instructor on the horn was Hampel of Dresden, under whose care he was placed by the Count Von Thun, of whom Punto was by birth a serf. From Dresden he returned to the count's service at Prague, but was so ill used by his master as shortly after to decide on privately quitting that kingdom; which step he put in execution after encountering many difficulties. After passing the frontier, he changed his name to Punto. He then travelled to various courts of Germany, where his powers on his instrument occasioned general astonishment and admiration. He died at Prague in 1803. The following is a list of his principal works: "*Méthode pour apprendre facilement les Elémens des premier et second Cors aux jeunes Elèves, dans laquelle sont indiqués les Coups de Langue et les Liaisons les plus nécessaires, pour tirer les beaux Sons de cet Instrument, composée par Hampel, et perfectionnée par Punto, son Elève,*" Paris, 1798; "*Etudes pour le Cor,*" Paris, 1798; "3 *Quintetti à Corno 2do. Ob. o Fl., V., A., et B.,*" Paris, 1798; "6 *Quartetti à Corno 2do., V., A., et B.,* Ops. 1, 2, *et* 3," Paris, 1798; "12 *petits Trios à* 3 *Corni,*" Paris, 1798; "24 *petits Duos à* 2 *Corni,*" Paris, 1793; "*Duos d'Airs à* 2 *Cors,*" Paris, 1793; "3 *Quatuors favor. de l'Auteur p. Fl., A., et B.,*" Op. 18, Paris, 1796; "3 *Quat. favor p. Cor, V., A., et B.,*" Paris, 1796; "*Concerto p. Corno primo in Es, à* 9, *No.* 3," Paris, 1793; "*Conc. p. Corno secondo, No.* 5," Paris, 1797; "*Conc. p. Corno 2do in D, No.* 6," Paris, 1797; "*Conc. p. Corno 2do. in F, No.* 7," Paris, 1798; "*Conc. p. Corno princip. avec Acc. à gr. Orchest.,*" Paris, 1800; "20 *Trios à* 3 *Cors,*" Paris, 1800; "8 *Duos à* 2 *Cors,*" Paris, 1800; "*Etude ou Exercice Journalier, Ouvrage périodique pour le Cor,*" Paris, 1800; "6 *Trios p. Fl., ou* 2 *V. et B.,*" Paris, 1800; "3 *Quint. p. Cor, Fl., ou Hautb., V., A., et B.,*" 1800; "3 *Duos p. Cor et Basson,*" 1802; and "*Sextuor p. Cor, Clar., Basson, V., A., et C. B.,*" Op. 34, 1802.

PUPITRE. (F.) A music desk.

PUPPO, JOSEPH. Born at Lucca in 1749. He received his early musical education in the Conservatory of St. Onofrio, at Naples. Here his progress in the study of composition was as brilliant as rapid; but his inclination still led him to devote his principal attention to the violin. After quitting the Conservatory, he visited several cities of Italy, the south of France, Spain, Portugal, England, Scotland, Ireland, and at length settled at Paris, where he resided many years. In 1789 he directed the orchestra of the Théâtre de Monsieur there, in conjunction with Mestrino and Viotti; and in 1799, he was *chef d'orchestre* at the Théâtre Français. He afterwards retired to Italy, and died at Naples in 1816. His publications are few, and all instrumental.

PURCELL, HENRY, was born in London in 1658. His father, Henry, and uncle, Thomas Purcell, were both musicians, and gentlemen of the Chapel Royal at the restoration. From whom Henry received his first instructions in music cannot be ascertained; but his father dying in

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1664, when he was only six years old, it is probable that he was qualified for a chorister by Captain Cook, who was master of the children from the restoration till his death, in 1672. As Purcell was appointed organist of Westminster Abbey at eighteen years of age, he must have learned the elements of his art at an early period of his life. He certainly was taught to sing at the King's Chapel, and received lessons from Pelham Humphrey, Cook's successor, till his voice broke—an accident which usually happens to youth at sixteen or seventeen years of age. After this, perhaps, he had a few lessons on composition from Dr. Blow, which were sufficient to cancel all the instructions he had received from other masters, and to occasion the boast inscribed on his tombstone, that he had been "*master to the famous Mr. Henry Purcell.*"

Nothing is more common than this petty larceny among musicians. If the first master has drudged eight or ten years with a pupil of genius, and it is thought necessary, in compliance with fashion or caprice, that he should receive a few lessons from a second, the persevering assiduity of the first and principal instructor is usually forgotten, while the second arrogates to himself the *whole* honor, both of the talents and cultivation of his new scholar. Purcell is said to have profited so much from his first lessons and early application, as to have composed, while a singing boy in the chapel, many of his anthems, which have been constantly sung in English cathedrals ever since. Eighteen was a very early age for the appointment of organist of Westminster Abbey, one of the first cathedrals in Great Britain for choral compositions and performance. It was not likely he would stop here: the world is more partial to promising youth than to accomplished age. At twenty-four, in 1682, he was promoted to one of the three places of organist of the Chapel Royal, on the death of Edward Low, the successor of Dr. Christopher Gibbons in the same station. After this, he produced so many admirable compositions for the church and chapel of which he was organist, and where he was certain of having them better performed than elsewhere, that his fame soon extended to the remotest parts of the kingdom. From this time, his anthems were procured with eagerness, and heard with pious rapture, wherever they could be performed; nor was he long suffered to devote his talents exclusively to the service of the church. He was very early in life solicited to compose for the stage and chamber; in both which undertakings he was so decidedly superior to all his predecessors, that his compositions seem to speak a new and more intelligible language. His songs contain whatever the ear could then wish, or heart feel. In fact, no other vocal music was listened to with pleasure, for nearly thirty years after Purcell's death; when they gave way only to the favorite opera songs of Handel.

The unlimited powers of this musician's genius embraced every species of composition that was then known, with equal felicity. In writing for the church, whether he adhered to the elaborate and learned style of his great predecessors, Tallis, Bird, and Gibbons, in which no instrument is employed but the organ, and the several parts moving in fugue, imitation, or plain counterpoint; or, on the contrary, giving way to feeling and imagination, adopted the new and more expressive style, of which he was himself one of the principal inventors, accompanying the voice parts with instruments, to enrich the harmony, and enforce the melody and meaning of the words, he manifested equal abilities and resources. In compositions for the theatre, though the coloring and effects of an orchestra were then but little known, yet, as he employed them more than his predecessors, and gave to the voice a melody more interesting and impassioned than during that century had been heard in England, or even, perhaps, in Italy, he soon became the delight and darling of the nation. And in the several species of chamber music which he attempted, whether sonatas for instruments, or odes, cantatas, songs, ballads, and catches for the voice, he so far surpassed whatever England had produced or imported before, that all other musical compositions seem to have been instantly consigned to contempt and oblivion.

Many of his numerous compositions for the church, particularly those printed in the second and third volumes of Dr. Boyce's collection, are still retained in the cathedrals, and in the King's Chapel. Besides the whole service, with three full and six verse anthems, in Dr. Boyce's collection, there are nine verse and full anthems, wholly different, still sung in the cathedral at York. And in Dr. Tudway's collection in the British Museum, there are, besides a whole service in B flat, different from that in Boyce, eight full and verse anthems different from all the rest, four of which were composed for the Chapel Royal of Charles II., with instrumental accompaniments. And exclusive of these, and the hymns printed in the two books of "*Harmonia Sacra,*" in a manuscript bequeathed to Christchurch, Oxford, by Dr. Aldrich, there are two motets and a "*Gloria Patri,*" for four and five voices, in Latin, with seven psalms and hymns for three and four voices, by this fertile and diligent composer, which have all their peculiar merit, while some of them may, without hyperbole, be said to reach the true sublime of sacred music.

To enter into a critical examination of Purcell's numerous compositions would exceed the limits, and be foreign to the purpose, of this work; we cannot, however, avoid a few remarks on his "*Te Deum and Jubilate.*" It has been erroneously imagined that these were originally composed for the feast of the sons of the clergy; and Dr. Tudway says positively, that the "*Te Deum and Jubilate*" of Mr. Henry Purcell were intended for the opening of the new Church of St. Paul, and though he did not live to see it finished, they were afterwards performed three several times, when Queen Anne went thither in state. The following title to a printed copy in the library of Christchurch, Oxford, incontestably confutes both these opinions—"*Te Deum and Jubilate*, for Voices and Instruments, made for St. Cecilia's Day, 1694, by Henry Purcell."

There is in this a grandeur in the movement, and a richness in the harmony of the chorus, "All, all the earth doth worship Thee;" and the distribution of the parts in ascending after each other by the harmonic intervals of the perfect chord, has a beautiful effect. But all the composers of this hymn seem to have mistaken the cry of joy for that of sorrow, in setting "To Thee all angels cry aloud." Here Purcell, as well as

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Handel, has changed his key from major to minor; and in modulation, admirable in itself, has given the movement a pathetic expression, which, in reading, and considering the idea of that eternal praise which the heavenly hosts offer up to the throne of God, it does not seem to require.

The cherubim and seraphim singing in *duo*, and the universal acclaim of *Holy*, are certainly most happily designed, and expressed almost with the energy of inspiration. And in the choruses and disposition of the whole work, Purcell is still, and ever will continue, admirable among Englishmen, as long as the present language of this hymn shall remain intelligible.

"Also the Holy Ghost the Comforter" is a delightful fragment of harmony and melody, which time can never injure; and "Thou art the King of Glory," in double fugue, is grand and masterly. "When thou tookest upon thee," and "When thou hadst overcome the sharpness of death," have permanent beauties of melody, contrivance, and expression, that are wholly out of the reach of fashion. The whole movement of "O Lord, save thy people," in which the sound is truly an echo to the sense, and likewise the expression of the words, "Lift them up forever," is admirable. The supplication at the words, "Have mercy upon us," is truly pathetic; but the short fugue, "Let me never be confounded," though regular, might have been written by a man of less genius than Purcell. The opening of the "*Jubilate*" is well calculated to display a fine performer, and, therefore, the military cast which is given to the whole air may be proper; it does not, however, appear to us to be exactly appropriate. Yet Purcell and his contemporaries in England were of a different opinion, as it prevails too generally in all their works. "Be ye sure," &c., if sung with taste and feeling, will always be good music; and so will the next movement, as long as the science of music shall be held in reverence. In the verse, "For the Lord is gracious," Purcell had displayed his uncommon powers of expression, particularly at "His mercy is everlasting," which is exquisite composition. The "*Gloria Patri, alla Palestrina*," but more animated, perhaps, than any movement that Palestrina was ever permitted to compose, abounds with such science and contrivance as musicians can alone properly appreciate; but the general effect of the whole is so glorious and sublime, that it cannot but charm into rapture the most ignorant, as well as the most scientific hearer.

These admirable compositions were constantly performed at St. Paul's on the feast of the sons of the clergy, from the decease of the author, in 1695, till the year 1713, when Handel's *Te Deum* for the peace of Utrecht was produced by command of Queen Anne; from which period till 1743, when Handel's second *Te Deum*, for the battle of Dettingen, was composed, they seem to have been alternately performed. Since that time, Purcell's "*Te Deum and Jubilate*" have been but seldom executed, even at the triennial meetings of the three choirs of Hereford, Worcester, and Gloucester. Handel's superior knowledge and use of instruments, and more polished melody, added to the novelty of his productions, took such entire possession of the national favor, that Purcell's "*Te Deum*" is now only performed occasionally, as an antique curiosity.

This author's theatrical compositions, if we recollect the number and excellence of his productions for the church, and the shortness of his life, will surprise by their multiplicity.

Of his detached and incidental songs, dialogues, and scenes, those whose merits are prominent will be mentioned in speaking of the "*Orpheus Britannicus*," or posthumous collection of his miscellaneous compositions. But before we enter on an examination of this work, it is necessary to acquaint the reader that the chief part of his instrumental music for the playhouse is included in a publication that appeared two years after his decease, under the title of "A Collection of Ayres, composed for the Theatre, and on other Occasions, by the late Mr. Henry Purcell. London, printed for Frances Purcell, Executrix of the Author," 1697. These airs are in four parts, for two violins, tenor, and bass, and continued to be played as overtures and act tunes till they were superseded by Handel's hautboy concertos, as those were by his overtures; while Boyce's sonatas and Arne's compositions served as act tunes. In process of time, these were supplanted by Martini's concertos and sonatas; which, in their turn, were abandoned for the symphonies of Stamitz, Canabich, Holtzbauer, and other Germans, with those of Abel, Bach, and Giardini; which, having done their duty, "slept with their fathers," and gave way to those of Vanhall, Pleyel, and Boccherini; which are gradually sinking into insignificance, being all completely eclipsed by the stupendous grandeur of Haydn, Beethoven, Mozart, Cherubini, and some others, whose symphonies are the delight and admiration of the present day.

Few of Purcell's single songs appear to have been printed during his life. The collection of his vocal secular music, which reflects the greatest honor on his memory, and long rendered his name dear to the English nation, was published by his widow two years after his decease, under the title of "*Orpheus Britannicus*." Here were treasured up the songs, from which the natives of England received their first great delight and impression from the vocal music of a single voice. Before that period, they had cultivated madrigals and songs in parts, with diligence and success; but in all single songs, till those of Purcell appeared, the principal effects were produced from the words, and not the melody; for the airs, antecedent to Purcell's time, were as misshapen as if they had been composed of notes scattered about by chance, instead of being cast in a regular mould. Exclusive admirers of modern symmetry and elegance may call Purcell's taste barbarous; yet, in defiance of superior cultivation and refinement, and of every vicissitude of fashion, through all his rudeness and barbarism, original genius, feeling, and passion are, and ever will be, discernible in his works, by candid and competent judges of the art.

The following is Dr. Burney's critique on the music in the "*Orpheus Britannicus*."

"'Ye twice ten hundred Deities' opens with, perhaps, the best piece of recitative in the English language. The words are admirably expressed throughout this song by modulation as well as melody; and there is a propriety in the changes of movement, which does as much honor to Purcell's judgment as the whole composition to his genius. If ever it should be said of a

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composer that he had *devancé son siècle*, Purcell is entitled to that praise. The music in 'King Arthur' is well known, and frequently performed: in this there are movements, particularly in the duet, 'Two daughters of this aged stream,' and 'Fairest isle, all isles excelling,' which the lapse of time has not injured. These do not, perhaps, contain a single passage which the best of modern composers would reject.

"'From rosy bowers' is said to have 'been set in his last sickness,' at which time he seems to have realized the poetical fable of the 'Swan,' and to have sung more sweetly as he approached his dissolution.

"The variety of movement, the artful, yet pathetic modulation, and above all, the exquisite expression of the words, render it the most affecting composition extant, to every Englishman who regards music, not merely as an agreeable arrangement and combination of sounds, but as the vehicle of sentiment and the voice of passion. To those who understand the full power of the language, and feel the force, spirit, and shade of meaning which every word bears, according to its place in a sentence, may we not venture to repeat, that this unrivalled composition will have charms and effects, which, perhaps, Purcell's music only can produce?

"'Where Myra sings' is a duet that will ever be captivating; of which he has augmented the force by notes the most select and expressive that the musical scale can furnish.

"'Lost is my quiet,' is another duet, still in its bloom. And 'Celebrate this festival,' a birthday song for Queen Mary, is still graceful and pleasing, notwithstanding its old-fashioned thoughts and embellishments.

"'I'll sail upon the Dog Star' has all the fire of Handel's prime. 'Mad Bess' is a song so celebrated, that it needs no panegyric or renewal of public attention, as every captivating English singer revives its memory.

"'Let Cæsar and Urania live' was a duet in a birthday ode during the reign of William and Mary, which continued so long in favor, that not only while these sovereigns jointly wielded the sceptre, but even when George II. had lost his royal consort, and there ceased to be a Urania for whom to offer up prayers, Dr. Greene, and after him Dr. Boyce, used frequently to introduce it into their own and the laureate's new odes. The latter part of this duet is extremely beautiful.

"'I attempt from love's sickness to fly' is an elegant little ballad, which, though long dead, might easily be reanimated and brought into fashion by the voice of any favorite singer, who might be disposed to try the experiment.

"The short scene in 'Bonduca,' beginning with the words, 'Hear, ye gods of Britain,' abounds in beauties of various kinds. The introductory sentence just cited has anticipated a species of dramatic music which has been supposed of recent invention. It is set in an accompanied recitative, *a tempo* or *aria parlante*.

"It is said that Queen Mary having expressed her entire approbation of the old Scotch tune, 'Cold and raw,' Purcell made it a perpetual bass to an air in the next birthday ode, 1692, beginning, 'May her blest example chase' — a piece of pleasantry which is likewise said to have been occasioned by her majesty asking for this tune after Mr. Gostling, one of the gentlemen of the Chapel Royal, and the celebrated Mrs. Arabella Hunt, with Purcell to accompany them on the harpsichord, had exerted their united talents to amuse so great a personage with compositions, which they, mistakenly, thought of a superior class.

"The pleasing melody and harmony, and the ingenious design and variety of movement in the duet, 'I spy Celia,' cannot but afford considerable entertainment to Purcell's admirers, and, indeed, to the admirers of English music in general.

"'Bonduca,' of which he set the songs in the last year of his life, 1695, and 'The Prophetess, or History of Dioclesian,' which he set entirely after it was transformed into an opera by Dryden, were both originally written by Beaumont and Fletcher. Purcell's music for the last was performed at the Queen's Theatre, 1690, and published by himself, in score, in 1691.

"In this opera, the ballad air 'What shall I do to show how much I love her?' after it had done its duty to these words upwards of thirty years, became the favorite tune in the 'Beggar's Opera,' from its first performance, in 1727, to the present time, where it is adapted to the words, 'Virgins are like the fair flower in its lustre,' &c."

It does not appear that in Purcell's time any of the works of Corelli had been published, even in Italy; and though, a few years before his death, they might have been brought to England and circulated in manuscript, yet they were not sold at any of the music shops till 1710; so that Purcell had no better Italian instrumental music to imitate than that of Bassani, Torelli, and others inferior to them. Yet are his sonatas infinitely superior in fancy, modulation, design, and contrivance to every production of that description anterior to the works of Corelli.

In regard to his models of vocal music, we may discern his obligations to Carissimi in the best of his recitatives, and to Lulli in the worst; and it is evident that he admired Stradella's manner of writing, though he scorned to pillage his passages. We must not take our leave of Purcell's vocal music without a grateful memorial of his catches, rounds, and glees, of which the humor, originality, and melody were so congenial with the national taste, as to render them almost the sole productions of that facetious character, in general use, for nearly fourscore years; and though the countenance and premiums since bestowed upon this species of composition, united with the modern refinements in melody and performance, have given birth to many glees of a more elegant, graceful, and exalted kind, than any which Purcell produced, yet he seems hardly ever to have been equalled in the wit, pleasantry, and contrivance of his catches.

In many instances, he has surpassed even Handel in the expression of English words and national feeling; and we may fairly sum up his merits as a musician in a single sentence. His beauties in composition were entirely his own, while his occasional barbarisms may be considered as unavoidable compliances with the false taste of the age in which he lived. The following epitaph, written by Dryden, is placed on the tomb of Purcell: —

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Here lies
Henry Purcell, Esquire,
Who left this life,
And is gone to that blessed place
Where only his harmony
Can be exceeded.
Obiit 21mo. die Novembris,
Anno ætatis suæ 37mo.
Anno Domini, 1695.

PURCELL, DANIEL. Brother to the preceding, from whom he derived most of that little reputation which, as a musician, he obtained. He was, for some time, organist of Magdalen College, Oxford, and afterwards of St. Andrew's Church in Holborn. He offered himself as candidate for a prize, payable out of a sum of two hundred pounds, raised by a party of the nobility, to be given to the four best composers of music to Mr. Congreve's poem, "The Judgment of Paris." Weldon and Eccles obtained the two highest prizes, and he is supposed to have succeeded in one of the others.

Daniel Purcell composed the music to an opera called "Brutus of Alba, or Augusta's Triumph," written by George Powell, the comedian, and performed, in 1697, at the theatre in Dorset Garden; and to another, entitled "The Grove, or Love's Paradise." The latter, which was his *chef-d'œuvre*, appears to have been written in Southwick, in Hants, the seat of Philip Norton, Esq., where, during the summer time, the friends of that gentleman were frequently entertained with dramatic representations; or else the Grange, in the same county, the residence of his principal friend and patron, Anthony Henley, Esq. He was also the composer of many of the songs for different plays, several of which are inserted in "The Pills to purge Melancholy." These have in general but little to recommend them, and their author is at this day better known for his puns, with which the old jest books abound, than for his musical compositions.

PURKIS, JOHN, was born in London in 1781. His extraordinary genius for music was discovered in early infancy, and was considered by his parents as a blessing of divine Providence in compensation for the greatest calamity that can befall human nature, and with which this child of genius was visited; it being discovered, when he was about twelve months old, that he had been totally blind of cataract in both eyes from his birth. It need scarcely be added, that the best advice from eminent oculists of that day was sought after; they, however, offered no hopes of relief, which, at the moment, was a source of inconsolable grief to his parents. But the wisdom of the Creator was beyond their conception; for no sooner was the child possessed of the powers of speech, than his parents were convinced of his acute sensibility to sounds, nothing affording him so much amusement as the jingling of a bunch of keys, or the sound of a drum or trumpet. At three years of age, he could sing correctly several popular airs, and his fingers were always in motion, like those of a musician. These early symptoms of genius were carefully watched and cultivated by his anxious parents; and no opportunity was ever lost of gratifying their child of misfortune (as they considered him) with the sounds of musical instruments, under the hands of accomplished players. At about six years of age, his intellect and capacity for music were found so strong, that it was determined he should be placed under a master of ability; and accordingly a contract was entered into with Thomas Grenville, then organist of the Foundling Hospital, and a blind man also, but of good abilities, and celebrated for his care in the instruction of blind persons. He taught the theoretical parts of music to the blind by means of a mechanical table and apparatus invented by Mr. Stanley, whose abilities have immortalized his name. Here it is but justice to say, that much merit was due to Grenville for the great attention he paid in imparting the knowledge of the use of Stanley's table to his infant pupil Purkis, and for the general interest he took in the progress of his studies, which were so rapid, that at seven years of age he could perform any overtures of Handel and others of the celebrated old masters, on the organ, in a surprising manner; indeed, so finished was his style of playing, that persons hearing the instrument, and not seeing the performer, could not believe that it was a blind child who produced such effects. At this tender age, he was in the habit of playing voluntaries and other parts of the service at the Foundling Chapel, to the great delight of his master and the congregation, who frequently seated themselves in the organ gallery, for the purpose of being eye witnesses to the playing of young Purkis, who was then generally known at the chapel by the appellation of *young Handel*. Caressed as he now was by all classes of persons, his abilities could not but be highly gratifying to his parents; and that calamity which they at first considered a misfortune, would already have been forgotten, but for the extra attendance necessary in his domestic concerns. At nine years of age, it may be fairly stated, that young Purkis had so far accomplished himself in organ playing, as to require little aid of a master; and it was about this period that his musical memory began to display itself in so extraordinary a manner as to leave no doubt of his possessing very unusual talents. The Stanley table was now thrown aside; for, when a new piece of music was to be added to his store, it was only requisite for any person capable of reading music to take up a book and read over the time and characters, as rapidly as a newspaper would be read over by one person to another, and the composition became instantly transmitted to little Purkis's memory, ready for performance on the instrument, when required. Indeed, one of his near relations said, he had himself witnessed many pages of newly-published music being read by the fireside to this extraordinary genius, when he did not touch an instrument till the following day, and he could then remember the whole of the preceding lecture. Having, as before stated, acquired the age of nine years, he was presented with the vacant situation of organist to Margaret Chapel, in Margaret Street, Cavendish Square, where he received a stipend of ten pounds per annum for the duties of the office, which he filled to the ample satisfaction of his employers for a space of nearly three years, when the situation of organist to the parish church of St. Olave, Southwark, became vacant. And here we find young Purkis led by his anxious father into a contested election with eleven adult candidates for this appointment, taking the lead at a trial of skill in performances

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on the church organ, and, after a three day's poll, triumphantly placed, at the early age of twelve, in the situation of organist to that parish, by a majority of one hundred and eleven. He, of course, relinquished the chapel in Margaret Street for the improved income of thirty pounds per annum. On procuring this appointment, the subject of our memoir felt himself stimulated to bestow additional pains on every branch of his profession; and he has been known to devote, about that period, eight and even ten hours a day to study and practice. He now also attempted authorship, and published a "Sonata for the Piano-forte," and likewise adapted the overture to "Oscar and Malvina," as a duet for the same instrument. As we trace him through his studies, we also find that he progressively became master of many different instruments, the knowledge of which he acquired entirely by self-application. He has been known to take the first violin in a quartet, and lead it in a masterly style; he was a good tenor player, and has enjoyed many hours of harmony with the celebrated Lindley, in playing duets with him on the violoncello, on which instrument he was an excellent performer. The harp also became in turn a favorite, and was an instrument on which he played nearly as well as on the piano-forte. Even wind instruments were not neglected by him, and he made himself familiar with the French horn, bassoon, hautboy, clarinet, flute, flageolet, and indeed almost every instrument used in the orchestra. Thus, from being a constant attendant at all the most popular concerts, his whole delight, it may fairly be presumed, was derived from his studies; and he found from his scientific analysis of public musical performances such an inexhaustible variety of entertainment, as to counterbalance those delights which human nature presents to those blessed with vision, and to which he was an utter stranger. His ear was so acute, that, if a whole orchestra were performing, and one instrument in the band was a quarter of a tone too flat or too sharp, Purkis could discriminate the error, and point out the identical instrument from which it had arisen. It is also worthy of remark, that when any manuscript or new composition was performed in his presence, his memory was so retentive, that, on the day following, any person who would apply pen to paper and write according to his dictation, would find himself possessed of the subject of the manuscript composition. Still following him through his enterprising career, we next find his name in the list of candidates for the situation of organist at many churches where vacancies were declared. This he did chiefly for the sake of playing their different organs, and, in one or two instances, he appears to have been a favorite candidate. From his familiarity with church organs, he was found to have acquired a very extensive knowledge of the mechanism of that instrument, and could, after performing on any large organ, very accurately calculate the number of pipes it contained. He also well judged the required powers of an organ, or what force of tone was adapted to buildings of certain dimensions. Purkis had now been three times an unsuccessful candidate for the situation of organist to the honorable society of the Temple, when, notwithstanding his appointment at St. Olave's, Southwark, he accepted a deputy organist's situation at the Temple Church for upwards of three years; and this more from the pleasure he derived from playing on the finest organ in Great Britain (as he considered it) than for the emolument. Although Purkis had never travelled out of his native country, he had performed on almost all the popular organs in England, namely, at the cathedrals of Exeter, Salisbury, and Winchester, Bristol, Bath, &c.; he had therefore had good opportunities of judging of the comparative qualities of that instrument. At little more than twenty-one years of age, we find Purkis competing for the situation of organist to St. Clement's, Danes, Strand; where, after a contest of several weeks, his abilities were rewarded with success, and he took his seat as organist of that church, not relinquishing his appointment at St. Olave's, Southwark, until he had filled it for many years to the entire satisfaction of the inhabitants; in proof of which, on electing a new organist, he was appointed umpire in the church, at a trial of skill amongst the candidates for the succession to his office.

We have already remarked that Purkis showed some degree of mechanical knowledge, and we now take the opportunity of noticing that, though almost his whole life had been devoted to the pursuit of music, yet other studies occasionally occupied his mind, notwithstanding his natural defect precluded him from those advantages mankind in general acquire from reading the works of learned authors on the subjects of their studies. By a mechanical invention he was made acquainted with the use of the alphabet and arithmetical figures, and thus became a very good arithmetician. By a system of his own, he also kept his private accounts very correctly, and even a sort of almanac. He evinced, likewise, some mechanical genius in bringing to perfection the double flageolet, (originally invented by Scott,) for which a patent was granted. This instrument was first brought into use by Purkis's public performance of duets on it. In his private estimation, it was, of course, always considered but as a pleasing toy. As we have now reached the mature age of this extraordinary genius, we shall pass over many occurrences to one of the most important circumstances in the annals of his life. Our readers are already made acquainted with the fact of his total blindness from birth, and may suppose that with a mind so active and well stored, and with a disposition naturally cheerful, there would have been an indifference on the part of Purkis respecting his natural defect. On coming, however, to mature age, this was found not to be the case. He felt the inconvenience of constantly wanting a guide, and it was his greatest, his only annoyance to reflect on the trouble he gave to his friends. Here a kind Providence again interposed, and indulged him so far as to grant him the *blessing of useful sight*, in the thirtieth year of his age. We will not presume to say perfect vision, as this is not the epoch for miracles, but useful sight, sufficient for all the domestic purposes of his life, and such as enabled him to perambulate the bustling streets of the city of London in confidence, without any other guide than a pair of spectacles. This important advantage was bestowed on him by the hands of a skilful oculist from Exeter, after several operations on his eyes, the first of which was performed on the 9th of June, 1810. On the 19th

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of October he gave a performance to a select party on the cathedral organ, previous to his departure for London; and it was then that he first took the opportunity of surveying that magnificent edifice, which he could now distinctly see; also, for the first time, the pipes of the organ, of which he before had only enjoyed the sounds. The window of stained glass, the admiration of all who visit this cathedral, afforded him particular sensations of delight, and he expressed it to be a *harmony of colors*. On the 20th of October he felt himself competent to bid farewell to Exeter and his kind friends there, whose attentions to him he ever most gratefully acknowledged. From thence he travelled to Bath, without any attendant, where he was joined by his sister, who was residing near that city, and on the 2d of November he arrived in London. In the following spring he gave a public concert in Hanover Square Rooms, which was well attended by many persons of rank and fashion, to witness, in particular, his performance on the grand piano-forte, harp, &c.

Although the publications of Purkis are not very numerous, yet what have appeared have been generally admired; and it may be presumed that, as he on all occasions required an amanuensis, (from those days having been spent in darkness in which mankind acquire the art of using pen and ink,) his publications were not voluminous, although some of his manuscript compositions were truly sublime.

We may next record the acquaintance of Purkis with Lord Kirkwall, who was such a devoted admirer of his talent that he gave him unlimited power in directing the construction of a very costly chamber organ, which was built at Messrs. Flight and Robson's, in St. Martin's Lane. It was played by machinery as well as by the fingers, and was universally allowed to be one of the sweetest toned organs ever built. Many thousands of persons went to hear Purkis on this organ at Flight and Robson's rooms; and it may justly be inferred that its attraction, with Purkis's performance on it, gave the first idea to those eminent builders of constructing the stupendous organ exhibited in their rooms under the name of the Apollonicon. Whilst this immense instrument was constructing, Purkis devoted much time at the manufactory in rendering such assistance as was in his power. On the Saturdays of each week, he entertained from two to three hundred persons by a public performance on the Apollonicon. The mechanism of this instrument was so admirably constructed, as well as every other part of it, that, by the aid of the pedals for the feet, and the extraordinary span of Purkis's hand, he was enabled alone to produce as much effect as the *five* performers whom the Apollonicon was originally intended to employ. We must not omit to notice that when Lord Kirkwall had placed his enchanting organ in his mansion, he was honored by a visit from his majesty, then prince regent, who was well known to be a true lover of music, and a just discriminator of musical talent. The prince was much gratified by the mechanical performance of the organ, and Purkis was introduced, who, in the course of the evening, played before his majesty several pieces of music by Handel, Haydn, Mozart, &c. Handel's "*Te Deum*" especially was given by him in so masterly a style, and with such precision, that every one present was astonished.

PUTINI, BARTOLOMEO, an excellent singer about the year 1755, performed, during several years, at the opera at Dresden, and afterwards at St. Petersburg.

PUZZI, a celebrated performer on the French horn, resided in England in the early part of this century. His style of playing was not less beautiful than popular; indeed, it was nearly impossible to conceive any thing more perfect, whether the tone, the execution, or the general expression be considered.

PYRENE. A singer of wonderful powers, who flourished 709 years before the Christian era. Professor Murchard, of Berlin, gives the following sketch, taken from ancient tablets, discovered in an amphora of metal at Corinth.

"On the third day of the music feast at Ephyræ, there was represented a tragedy, after the old manner. And when the Choragi had spoken, the chorus sang in the Hypomixolydian mode; and the chorus consisted of men, youths, boys, and maidens. But Pyrene, the daughter of Teiresias, sang the Hypopotamon, which had never before been heard, since it lies five tones higher than the Hyperbolaion. And all the people clapped their hands aloud, so great was the joy that reigned in the hearts of all the hearers. But King Telestes caused to be presented to the divine songstress a costly set of jewels as a gift. For the like had never before been heard."

"We here become acquainted, for the first time, with a songstress who lived 709 years before Christ. I had imagined that I before knew what Hypomixolydian meant, but I now feel convinced that I am ignorant about the matter; for it is said that Pyrene, the daughter of Teiresias, sang the Hypopotamon (which signifies something on the other side of the river, not to be attended to,) which had never before been heard of. Now it is supposed by the moderns, that the Hyperbolaion of the ancients was our A above gamut. If this were correct, then Pyrene must have sung to E in alt, in which case it is not easy to divine how this tone could have created such admiration in all Greece, as it lies perfectly within the compass of a female soprano voice, and our soprano singers sing a full octave higher. Hence it is much more probable that the Hyperbolaion of the ancients was the tone of B or C in alt; for that the tone of F in alt, or G in alt, should have caused such astonishment is much more likely. Now, in Hypolydian and Hypomixolydian modes, the Hyperbolaion does not occur at all, and yet Pyrene sang in these modes, and, therefore, five times higher than the Hyperbolaion! It is particularly remarkable that Lasus (the person who inscribed the tablets) should twice observe of the Hypopotamon that it had never been heard before. It must, consequently, have been extraordinarily high. It is also stated that the chorus consisted of men, youths, boys, and maidens; that the chorus sang is also mentioned. Hence, how can it be any longer doubted that the ancients, in the time of Lasus, were perfectly acquainted with the varieties of the human voice, and that they combined harmoniously the bass, tenor, treble, and descant? For it is in the highest degree proba-

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ble, that the men sang the bass, the youths the tenor, the boys the treble, and the maidens the descant. The opinion that, among the ancients, female parts were played by men, is, therefore, contradicted, as it is certain from the above text that, in the chorus at least, there were female singers. But King Telestes caused to be presented to the divine songstress a costly present; hence we see that it is not our age alone that is entitled to the epithet enthusiastic; that it is not with us alone that singers are idolized; the ancient Greeks also were enthusiastic, and not less lavish of their '*divine*' than we are, since even on a swineherd they once bestowed this glowing epithet."

PYRRHICS. Ancient military dances, in which the dancers were armed.

PYTHAGORAS. The invention of the harmonical canon, or monochord, has been ascribed to him both by ancient and modern writers. The monochord was an instrument of a single string, furnished with movable bridges, and contrived for the measuring and adjusting the ratios of musical intervals, by accurate divisions. Aristides Quintilianus says, that this instrument was recommended by Pythagoras on his death bed, as the musical investigator, the criterion of truth. It appears to have been in constant use among the ancients, as the only means of forming the ear to the accurate perception, and the voice to the true intonation, of those minute and difficult intervals which were then practised in melody.

The discovery of musical ratios has also been assigned to him, with the method of determining the gravity or acuteness of sounds, by the greater or less degree of velocity in the vibrations of strings, the addition of an eighth string to the lyre, the harmony of the spheres, and the Greek musical notation. His right, indeed, to some of these discoveries has been disputed by several authors, who have given them to others with as little reason, perhaps, as they had been before bestowed upon him.

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Q. Sometimes used as an abbreviation of quick; as, *Q. T.*, quick time.

QUADRILLE. (F.) A French dance, or rather a set of five consecutive dance movements, called "*Le Pantalon*," "*La Poule*," "*L'Eté*," "*La Trenise, ou La Pastourelle*," "*La Finale*."

QUADRIO, FRANCESCO XAVERIO, an Italian Jesuit, was the author of a work which appeared at Bologna and Milan from 1739 to 1746, in four volumes quarto, entitled "*Della Storia e della Ragione d'Ogni Poesia*." In this book are to be found many articles relating to musical literature; amongst others, remarks on the musical merits of Guido Aretinus, on the cantata, on the opera, and on the oratorio. He died in 1756.

QUADRIPARTITE. An epithet applicable to a score in four parts.

QUADRIVIUM. (L.) The collective name under which, in the ninth and tenth centuries, were comprehended the four sciences, which were then considered as the highest branches of philosophical learning; viz., music, arithmetic, geometry, and astronomy.

QUADRUPLE COUNTERPOINT. Counterpoint for four voices or instruments, each of which may be taken as a bass, acute, or middle part. A *quadruple counterpoint* admits of twenty-four different inversions.

QUADRUPLE CROCHE. (F.) A semi-demi-semiquaver.

QUADRUPLO. (L.) An expression formerly applied to vocal performances of the church in four *parts*. To sing in *organo*, *triplo*, or *quadruplo*, was to sing in four distinct parts or melodies.

QUAGLIA, GIOVANNI BATTISTA. An Italian musician of the seventeenth century. Amongst the "*Motetti Sacri à Voce sola con Instr.*," published at Bologna in 1695, is to be found a motet of Quaglia's composition, "*Quis splendor, quæ lux*," for a soprano voice with instruments.

QUAGLIATI, PAOLO, a celebrated contrapuntist of Rome, flourished about the year 1600. He was one of the first masters who relinquished the pedantry of canons, fugues, and other Gothic inventions; and, in imitation of the ancient Greeks, aspired only at expression, grace, and propriety. "Quagliati was a professor of the harpsichord, and an excellent chapel-master," says Della Valle, who was his pupil; "he introduced a new species of music into the churches of Rome, not only in compositions for a single voice, (*monodie*,) but for two, three, four, and very often more voices in chorus, ending with a numerous crowd of many choirs, or choruses, singing together; specimens of which may be seen in many of his motets, that have since been printed. And the music of my *cart*, or movable stage, composed by the same Quagliati, in my own room, chiefly in the manner he found most agreeable to me, and performed in masks through the streets of Rome, during the carnival of 1606, was the first dramatic action, or representation in music, that had ever been heard in that city."

Here he seems to have forgotten the performance of Emilio del Cavaliere's oratorio, "*Dell' Anima e del Corpo*," which was exhibited at Rome, in action, on a stage in the church of Santa Maria della Vallicella, in 1600. Had Della Valle said the first *secular* dramatic representation of this kind in music, he would have been more correct.

"Though no more than five voices, or five instruments, — the exact number that an ambulant cart could contain, — were employed, yet these afforded great variety; as, besides the dialogue of single voices, sometimes two, or three, and, at last, all the five, sang together, which had an admirable effect.

"The music of this piece, as may be seen in the copies of it that were afterwards printed, though dramatic, was not entirely in simple recitative, which would have been tiresome, but ornamented with beautiful passages and movements in measure, without deviating, however, from the true theatrical style; on which account it pleased extremely, as appeared from the prodigious concourse of people whom it attracted, and who, so far from being tired, heard it performed five or six several times; some even continued to follow our cart to ten or twelve different places where it stopped, and never quitted us, as long as we remained in the street, which was from four o'clock in the afternoon till midnight."

This narration furnishes a curious coincidence in the history of the stage, that the first opera, or musical secular drama, performed in modern Rome, like the first tragedy in ancient Greece, was exhibited in a cart.

QUAISAIN, ADRIEN, a French dramatic composer, born in 1766, produced in 1798, at the Théâtre des Amis des Arts, at Paris, an operetta entitled "*Silvain et Lusette, ou la Vendange*." He died in 1828, having composed a great number of melodramas.

QUALENBERG, J. M., court musician to the Elector Palatine of Bavaria, was the author of an essay entitled "*Wahre Geschichte einer Steiner Geige*," (i. e., The True History of a Stein Violin.) This essay was published in the *Mus. Korrespond.* for 1791. Qualenberg died in 1788. This is probably the same person as the Michael Qualenberg mentioned, in the French "Dictionary of Musicians," as being a clarinetist at Manheim, about the year 1788.

QUANDT, CHRISTIAN FRIEDRICH, a doctor of medicine at Jena, in 1791, was a celebrated musical amateur. He wrote several essays on musical subjects, in the German peri-

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odical publications. He died at Niesky in 1806.

QUANTITY, in music, as well as in prosody, does not signify the number of notes, or syllables, but their relative duration. It is from the quantity as much as from the position of the notes, that the character, beauty, and expression of every melody proceeds. One of the greatest excellences of vocal composition is that strict union which should ever subsist between the words and the music. The first object of a composer is to choose such words as will ally themselves with his melody, both in sentiment and quantity. Much of the beauty of a composition depends upon this: but even in the finest works we discover innumerable mistakes of this kind; such as joining little words to long, and long words to short sounds. In the Italian, defects of this kind rarely occur, so admirably is that language adapted to the purposes of the composer; and in every attempt to render it into English we invariably find the beauty of its expression impaired.

QUANTZ, or QUANZ, JOHANN JOACHIM, was born near Hanover in 1697. He was known principally as a flutist and composer for that instrument, on which he gave instructions to Frederic the Great of Prussia, when prince royal. Previously to the year 1724, Quantz went from Germany to Rome, for the purpose of taking lessons in counterpoint of Gasparini. He next proceeded to Naples, in which city he found his countryman Hasse, who was studying under the renowned Alessandro Scarlatti, to whom Quantz was very desirous of being introduced by Hasse, who readily assented to his wishes; but upon mentioning the subject to old Scarlatti, he replied, "My son, you know I hate wind instruments: they are never in tune." Hasse, however, did not cease importuning him, until he had obtained the permission which Quantz desired.

In the year 1752, Quantz published, in the German and French languages, an excellent "Treatise on the Art of playing the German Flute;" a work which is not merely useful to practitioners on that instrument, but to musicians in general. His advice to young students in music is built upon good sense and experience; and, although his own genius for composition was not original, he was an accurate observer of the beauties and defects of others, both in composition and performance. This work was afterwards translated into the Dutch language, and published at Amsterdam in 1775. Quantz died at Potsdam in 1773, having been in the service of the court of Prussia till his decease. The king, who was extremely partial to him, ordered a monument to be erected to his memory. The following are the principal works of Quantz. Theoretical: "Essay of a Method for learning to play the German Flute," Berlin, 1752; "Uses of the German Flutes with two Keys," 1760. This work is extremely interesting, its utility not being confined to flute players, since it contains many details that should be well understood by every musician. "The History of my Life;" "Answer to the Objections of Mons. Moldenit." This Moldenit was a Danish amateur, who had written against Quantz's method of using the tongue in flute playing. The two preceding works, and different other letters by Quantz, were published in Marpurg's "*Historisch-Kritische Beyträge*," &c. Practical: Many songs and odes inserted in different collections published at Berlin. "New Melodies to the Hymns of Professor Gellert," Berlin, 1760; "Several Pastoral Airs," 1747. Concertos amounting to at least three hundred in number. Nearly two hundred solos for the flute, of which, however, there are only known, at present, "Six Sonatas for the Fl. with B.," Op. 1, Dresden, 1759, and "Six Duos for Fl.," Op. 2, Berlin, 1759. Two other operas of solos, published as his at Paris and Amsterdam, are certainly not of his composition. He also composed many quatuors and trios, of which still less is now known. Most of his remaining works were to be found, a few years since, in the music warehouse of Westphal, at Hamburg.

QUARLES, CHARLES. Organist of Trinity College, Cambridge, in 1698.

QUARTA. (I.) QUARTE. (F.) An interval of a fourth.

QUART DE SOUPIR. (F.) A semiquaver rest.

QUART DE SON. (F.) A quarter tone.

QUARTER TONE. An interval introduced into the enharmonic genus of Aristoxenus. The quarter tone is of two kinds, viz., the major enharmonic, in the connection of 576 to 625, which is the complement of two semitones to the major tone; and the enharmonic minor, in the computation of 125 to 128, which is the complement of the two same semitones minor with the minor tone. This is a small interval, which in mathematical theory is found to exist between D♯ and E♭, G♯ and A♭, &c.

QUARTETTO. (I.) A quartet, a musical composition for four instruments, generally stringed instruments, in concert, (i. e. two violins, one viola, and one violoncello;) also a composition for four voices, with or without accompaniment. In instrumental quartettos, Haydn opened a new path. Mozart, Beethoven, the two Rombergs, Spohr, Ries, Onslow, Feska, Mendelssohn, followed. The simple charm of harmony and melody gives the chief effect to the quartetto. The quartetto is better the more independent are the four voices; the predominance of one voice gives rise to the solo quartetto. Quintettos and sestettos, for stringed instruments, are often reckoned among the quartetto music.

QUARTET, or QUARTETTE. The English term for QUARTETTO, or QUATUOR, which see.

QUARTIERO, PIETRO PAOLO. A celebrated Italian composer of the sixteenth century.

QUASI. (I.) In the manner of. As, *quasi andante*, in the manner of andante.

QUATREMERE DE QUINCY inserted, in 1789, in the French journal entitled "*Le Mercure*," a very interesting article, entitled "*De la Nature des Opéras Bouffons, et de l'Union de la Comédie et de la Musique dans ces Poëmes.*"

QUATUOR. (L.) Quartet. See that word.

QUAVER. A character, or note, equal in duration to the eighth part of a semibreve, the quarter of a minim, or one half of a crotchet.

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QUEDENFELD, a German composer, published the following works at Dresden: "3 *Sonat. fur Klavier*," 1790, and "*Kleine Klaviersttcke*," 1792.

QUEERSTRICHE. (G.) Leger lines.

QUEEN ELIZABETH founded a school of counterpoint when she ascended the throne, equal to any in Europe. She reckoned music among her most favorite amusements, and always delighted in the performance of it. Before the reformation, as there was but one religion, so there was but one kind of ecclesiastical music, which was a plain chant; and this kind of sacred music was derived, in the middle ages, from the church of Rome. During the long and pompous reign of Elizabeth, choral music became as eminent in England as in any other part of Europe. Elizabeth was taught music at a very early age, and her voice, though shrill, was sweet, and she touched the lute with taste and skill.

QUEEN MARY. During the reign of Mary, ecclesiastical music was transferred to Latin words again; previously, or till the year 1549, parish churches had all used the same kind of chant as cathedrals, with English words. The gloomy princess herself was a performer on the virginals, an instrument resembling the spinet, and also on the lute. Queen Catharine of Arragon, her mother, after her separation from the king, exhorted her "to suffer cheerfully, keep her heart clean," and after recommending to her the outward duties of her religion, the injured queen desired her to recreate herself with her virginals and her lute. Fuller informs us that on Mary's coming to the crown, she caused a solemn dirge to be chanted in Latin, on the day her royal brother's body was buried in Westminster.

QUEISSER, CARL TRAUGOTT, born at Döben, in Germany, in 1800, has had great fame as a trombone player. He died in Leipsic in 1845.

QUEK, or QUECK, JOHANN CHRISTIAN, a German musician, published "*Klavier und Singstücke, 1ste, 2te, und 3te Sammlung*," Gottingen, 1790–1792, and "*Sonate pour le Clav.*," Op. 4, Frankfort, 1798.

QUERCU, or VAN DER EYCKEN, SYMONA, born at Brussels, flourished in the beginning of the sixteenth century, as a singer, at Milan. He published at Vienna a work entitled "*Opusculum Musices perquam brevissimum: de Gregoriana et figurativa atque contrapuncto simplici percommode tractans: omnibus cantu oblectantibus utile ac necessarium*," 1509. The book is dedicated to an Archduke of Austria, the dedication bearing date Milan, 1508.

QUERHAMER, CASPAR, a distinguished scholar, musician, and poet, was burgomaster at Halle, from the year 1534 to 1556. He was a zealous partisan of the pope, and exerted himself in every way to retain the Roman Catholic religion at Halle, publishing several works against Luther. Observing that the principles of Luther partly became popular through the use of his psalms and hymns in the German language, Querhamer advised the magistrates of Halle to publish also Catholic hymns in German, a collection of which accordingly appeared in 1537, accompanied with their melodies. This collection is usually attributed to Querhamer, though it is not known what part he had in the composition of the music. He died in 1557.

QUERIMONIA. (L.) A spiritual cantata of a dolorous cast; in the manner of the *Lachrimæ*. See LACHRIMÆ.

QUERINI, GIULIO CESARE, a monk and chapel-master of the cathedral church at Foligno, in the Papal States, flourished towards the end of the seventeenth century. He composed some sacred music.

QUESNA, or QUESDNA, FRANCESCO. An Italian composer towards the close of the seventeenth century. In 1692 he brought out, at Venice, the opera of "*La Gelidaura*."

QUESTO. (I.) This, or that.

QUICK STEP. A species of march, generally written in two crotchets in a bar. So called because it forms an accompaniment to a brisk motion.

QUIETO. (I.) With calmness, or repose; quietly.

QUILISMA. The name of one of the ten notes used in the middle ages.

QUINCY. See QUATREMERE.

QUINTA, (I.) or QUINTE. (F.) A fifth.

QUINTA PARS. (L.) An expression applied, by the ecclesiastical musicians of the fourteenth century, to the fifth or additional part of the choral service. Though before the close of the fifteenth century, the harmonic parts of the church compositions were greatly multiplied, yet it appears that the established number, introduced in the Pope's Chapel, were till that time confined to four: the *cantus*, or treble; *altus*, or counter tenor; the tenor, and the bass. Therefore, when an additional part was employed, it was called the *quinta pars*; and if a sixth was introduced, it was called *sexta pars*.

QUINTETTO, or QUINTET. (I.) A vocal or instrumental composition in five parts, in which each part is obligato, and performed by a single voice or instrument. *Quintuor* has the same meaning.

QUINTOIER. A term applied by the old French writers on music to a species of descant, chiefly consisting of fifths; much used about two hundred years after the time of Guido, though of a much less refined and artful texture than the counterpoint of that learned and ingenious musician.

QUINTOLE. (Gr.) A musical figure of *five* notes, having the value of *four*.

QUIRSFELD, JOHANN, archdeacon at Perna, was born at Dresden, in 1642. He published at Perna, in 1675, "*Breviarium Musicum*," of which several subsequent editions were printed. He also wrote some other works on music.

QUI TOLLIS. (L.) A movement of the *Gloria*.

QUITSCHREIBER, GEORG, a musical author and composer, was born at Cranichfeld in 1569. In 1594 Albert, Count of Schwartzburg, named him singer and schoolmaster at Rudolstadt. In 1598 he obtained a place in the choir at Jena, from whence he was removed, in 1614, to the situation of minister at Haynichen and Hiebriz, and finally, in 1638, to that of minister at

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Magdala, Ottsted, and Mocina, where he died in 1638. He published the following works: "*Kurz Musikbüchlein in Deutschen, &c.,*" Jena, 1607; "*Kirchengesänge, Psalmen Davids, &c.,*" Jena, 1608; "*De Canendi Elegantia, Præcepta,*" Jena, 1598; "*Teutsche Harmonie, den 4ten Psalm mit 6 Stimmen componirt in sich enthaltend,*" Jena, 1622; and "*3 Geistl. Lieder mit 4 Stimmen gesetzt.*"

QUEUE. (F.) The tailpiece of a violin, violoncello, tenor, &c.; the tail or stem, with its hooks or blocks, used to indicate the duration of a note.

QUOINTE, an ecclesiastic and esteemed church composer, flourished about the year 1720, and published many sacred musical works at Amsterdam about that period, amongst which were "*Cantiques Spirituels, Lib.* 1, 2, *et* 3; "*Missæ, Litaniæ, Motetti, et Tantum Ergo Sacramentum,*" Op. 3; this is for five principal voices, and five second voices; "*Missa brevis, Motetto, Te Deum, et Litania,*" Op. 5, for five voices and five instruments; "*Salmi concertati à* 1, 2, 3, 4, *e* 5 *voci e* 4–5 *Stromenti,*" Op. 6; "*Motetti à Voce sola e B. C.,*" Op. 7; and "*Geistliche Gesänge, verschiedener Komponisten von* 1, 2, 3, 4, *und* 5 *Stimmen, ohne Instrumente,*" Op. 11.

QUODLIBET. (L.) A musical pot-pourri.

QUONIAM TU SOLUS. (L.) Part of the *Gloria*, in the mass.

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R.

R., or R. H., indicates the right hand in pianoforte music. *Recht* (G.) has the same meaning.

RAAB, ERNST HEINRICH OTTO, was born at Berlin in 1750. His father, Leopold Friedrich Raab, was a good violinist and pupil of Benda, and instructed his son in music, who afterwards procured the appointment of chamber musician to the Emperor of Russia.

RAAF. See RAFF.

RAAM. An excellent performer on the hautboy, at Munich, in 1803.

RABOIN, a guitarist at Paris, published there two collections of romances, ariettes, &c., for his instrument in 1798.

RABBIA. (I.) Rage, fury. *Con rabbia*, with rage, furiously.

RACANUS, JOHANN BATTISTA, a composer of the sixteenth century, published "*Cantiones Sacr. 5 voc.*," Venice, and "*Misse à 4 e 5 voc.*," Venice, 1588.

RACKNITZ, JOSEPH FRIEDRICH, FREYHERR VON, a Saxon nobleman, was born at Dresden in 1744. He was an excellent amateur musician, and published several operas of sonatas and songs; also, "12 *Entr'-Actes composés et arrangés pour le Clav.*," 1795.

RADICAL. Used in various senses. When the basses of any chords are the roots of their respective triads, the cadence is termed radical. There are four species of radical cadence — the perfect, the imperfect, the false, and the mixed. The three principal distances or sounds, the tonic, dominant, and sub-dominant, are the radical parts of every tonic.

RADICAL BASS. Synonymous with fundamental bass.

RADICAL CADENCE. When the basses of both chords are the roots of their respective triads, the *cadence* is termed *radical*; and of these *radical cadences* there are four in general use — the perfect, imperfect, false, and mixed.

RADDOLCENDO, or RADDOL. (I.) From the verb *raddolcire*, to soften, to sweeten, to mitigate. An expression applied to passages designed to be performed in a soft, assuaging style.

RADDOPPIATE NOTE. (I.) Repeated notes.

RADDOPPIAMENTO. (I.) The doubling of an interval either in unison or octaves. *Redoublement* (F.) has the same meaning.

RADEKER, JOHANN, organist at Beverwik, near Haarlem, was the son of Heinrich Radeker, who was organist of the great church at Haarlem. Both the father and son published, at Amsterdam, several light compositions for the harpsichord. The son also wrote a history of the very celebrated organ at Haarlem, the work being entitled "*Korte beschryving van het beraemde en prachtige orgel, in de groote of St. Bavoos kerk te Haarlem*," Haarlem, 1775.

RADICCHI, GIUSEPPE, a dramatic composer of Rome, brought out at Venice, in 1778, the opera "*Medonte*."

RAFF, ANTON, a celebrated German singer to the Elector of Bavaria, was one of the very few natives of that country who have extended their vocal fame beyond the confines of Germany. Raff was born near Bonn, in the year 1714. After receiving the rudiments of his education in his village school, he went to the Jesuits' college at Cologne, to be qualified for the priesthood of the Roman Catholic church. There he remained till the age of twenty, without giving the least consideration to his vocal powers. He then declined further ecclesiastical studies, and undertook the situation of private tutor in the family of a neighboring nobleman, where he first amused his leisure hours in practising by himself to sing by note, and to compose some easy airs. Shortly after this he received instructions from one of the court musicians, at Cologne, under whom he so rapidly improved, that the nobleman in whose service he was, took him, in 1736, for further instruction to Munich. He here sang at some public concerts with much applause, of which Antonio Ferrandini, then director of the royal music in Munich, being informed, engaged him for the Italian opera. At the close of the season he proceeded to Italy, where he became a pupil of the celebrated Bernacchi. Towards the close of the year 1738, on occasion of the marriage of Maria Theresa, at Florence, Bernacchi first permitted his pupil to sing in public in Italy, when he took the principal tenor part in the cantata performed on that occasion. From this time his performance was so much admired, that he was offered engagements at most of the principal theatres in Italy, and continued in high repute there till 1742, when he returned to his native country. He was now engaged to sing at the celebration of the marriage of the Elector Carl Theodor, also at the coronation of the emperor at Frankfort. In 1749, after performing at various German courts, he appeared at Vienna in Jomelli's "*Didone*:" he next revisited Italy, where he remained till 1752, and then proceeded to Lisbon, in which city he had three very profitable seasons, and from whence he was invited, in 1755, to Madrid. Here he resided till 1759, enjoying the friendship and patronage of the renowned Farinelli, who, in the latter year, being obliged to quit Spain on account of the death of the king, was accompanied by Raff to Naples. Lastly, in the year 1770, he again returned to his native country, and settled at Munich, where he opened a singing school, about the year 1779, and from

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which many very excellent pupils afterwards spread through Germany. He died at Munich in 1797.

RAGAZZANI, OTTAVIO, a Carmelite monk and composer of the seventeenth century, was born at Parma. He published madrigals and other works.

RAGNONI, FRANCESCO, an Italian composer and didactic writer on singing, flourished about the year 1620.

RAGUÉ, L. C., a Parisian musician and harpist, published many works in the latter part of the last century, both in Paris and London. Amongst these we can name "*Memnon*," opera, Paris, 1764; "*L'Amour filial*," Paris, 1786; "*Trois Sinfon.*," Op. 10, Paris, 1787; "*Six Duos pour Violon et A. ou Vc.*," Op. 11, Paris, 1787; "*Trois Sonates pour Harpe et V.*," Op. 12; "*Trois Sonates pour Harpe et V.*," Op. 13; "*Trio pour Harpe, V., et Vc.*," Op. 18, Paris, 1793; "*Quat. pour Harpe, V., A., et B.*," Op. 19, Paris, 1796; and "*Premier Concerto pour Harpe avec Acc. de l'Orch.*," Paris, 1796.

RAGUENET, FRANCOIS, a doctor of the Sorbonne, and superintendent of the household of the Prince of La Tour d'Auvergne, at Paris, was born at Rouen about 1660. He wrote several works on the belles lettres and on music. He was found, in 1722, dead in his chamber, with his throat cut. He was then about sixty years of age. Raguenet was probably the first writer who tried to open the eyes of his countrymen to the low state of music in France; this he did in his work entitled "*Parallèle des Italiens et des Français, en ce qui regarde la Musique et les Opéras*," Paris, 1702.

RAIMONDI, IGNAZIO, a celebrated violinist, and a good composer for his instrument, was a pupil of Barbella. He settled at Amsterdam about the year 1760, where, and at Berlin, he published several operas of concertos, symphonies, and duos. About the year 1791, he quitted Holland for Paris, where he brought out a comic opera, entitled "*La Muette*." Finally, he went to London, where he was considered an excellent leader of an orchestra up to about the year 1800.

RALLENTANDO, or RALLEN. (I.) An expression implying that the time of the passage over which it is written is to be gradually decreased; also a corresponding decrease in the quantity of tone.

RAMAZZOTTI, DOMITIO, an Italian composer of the sixteenth century, published, amongst other works, "*Salmi Vespert. e Magnificat, à 5 voci*," Venice, 1567.

RAMEAU, JEAN PHILIPPE, was born at Dijon in 1683. After having learned the rudiments of music, his taste for the art led him, while young, to leave his native country, and wander about with the performers of a German opera. At the age of eighteen he composed a musical entertainment, which was represented at Avignon, and was received with as much applause as can be thought due to so puerile an essay. He at length became a candidate for the place of organist of the Church of St. Paul in Paris; but failing to obtain it, he had almost determined to decline that branch of his profession, but was prevented by the offer of the place of organist of the cathedral church of Clermont, in Auvergne, which he accepted. In this retirement he studied with the utmost assiduity the theory of his art. His investigations in the course of this pursuit gave birth to his "*Traité de l'Harmonie*," printed at Paris in 1722, and to his "*Nouveau Systême de Musique Théorique*," printed at the same place in 1726. But the work for which Rameau is most celebrated is his "*Démonstration du Principe de l'Harmonie*," Paris, 1750; in which, as his countrymen say, he has shown that the whole depends upon one single and clear principle, namely, the fundamental bass; and in this respect he is by them compared to Newton, who, by the single principle of gravitation, was able to assign reasons for some of the most remarkable phenomena in physics: for this reason they scruple not to style Rameau the Newton of harmony.

With such extraordinary talents as these, and a style in musical composition far surpassing, in the opinion of some, that of the greatest among French musicians, it had been a national reproach had Rameau been suffered to remain organist of a country cathedral. He was called to Paris, and appointed to the management of the opera, in which employment it was his care to procure the ablest performers of all kinds that could be found, and to furnish, from the inexhaustible stores of his own invention, compositions worthy of so great a genius. His music was of an original cast, and the performers complained at first that it could not be executed; but he asserted the contrary, and evinced it by experiment. By practice he acquired a great facility in composing, so that he was never at a loss to adapt sounds to sentiments. It was a saying of Quinault, that "the poet was the musician's servant;" but Rameau would say, "*Qu'on me donne la Gazette d'Hollande, et je la mettrai en musique.*" The king, to reward his extraordinary merit, conferred upon him the ribbon of the order of St. Michael, and a little before his death raised him to the rank of noblesse.

This philosophical artist died at Paris in the year 1764. As a theorist, the character of Rameau stands very high; and as a testimony to his merit in this particular, it is mentioned as a fact, that Handel was ever used to speak of him in terms of great respect. As a musical composer, his character remains to be settled; while one set of men celebrate his works for the grace and spirit of them, others object to them, that they are either stiff and labored, or light and trifling, even to puerility. He is accused of having pilfered from Italy a considerable number of charming airs, which, a severe critic adds, were not entirely smothered by his barbarous art. The following catalogue contains Rameau's principal works. Theoretical: "*Traité de l'Harmonie réduite à ses Principes naturels*," 1722; "*Nouveau Systême de Musique Théorique*," 1726; "*Génération Harmonique, ou Traité de la Musique Théorique et Pratique*," 1537; "*Dissertation sur l'Accompagnement*," 1731; "*Dissertation sur le Principe de l'Harmonie*," 1750; "*Nouvelles Réflexions sur la Démonstration du Principe de l'Harmonie*," 1752; "*Réponse à une Lettre de M. Euler*," 1752; "*Observations sur notre Instinct pour la Musique*," 1754; "*Erreurs sur la Musique dans l'Encyclopédie*," 1755; "*Code de Musique Pratique*,"

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1760. Practical: "*Trois Livres de Pièces de Clavécin*," 1706, 1721, 1726; "*Hippolyte et Aricie*," opera, 1733; "*Les Indes Galantes*," ballet, 1735; "*Castor et Pollux*," opera, 1737; "*Les Talens Lyriques*," ballet, 1739; "*Un Livre de Pièces de Clavécin en Concerto*," 1740; "*Dardanus*," opera, 1743; "*Les Fêtes de Polymnie*," ballet, 1745; "*Le Temple de la Gloire*," ballet, 1745; "*Les Intermèdes de la Princesse de Navarre*," comedy, 1745; "*Samson*," opera; "*Pygmalion*," 1747; "*Les Fêtes de l'Hymen et de l'Amour*," ballet, 1748; "*Zais*," ballet, 1748; "*Nais*," ballet, 1749; "*Platée*," ballet, 1749; "*Zoroastre*," opera, 1749; "*Acante et Céphise*," 1751; "*La Guirlande*," 1751; "*Anacréon*," ballet, 1754; "*La Fête de Pamélie*," ballet, 1754; "*Les Surprises de l'Amour*," 1757; "*Les Sybarites*," 1759; and "*Les Paladins*," 1760.

RAMIS, BART. See PAREJA.

RAMLER, KARL WILHELM, professor of belles lettres, and director of the national theatre at Berlin, in 1787, was born at Colberg in 1725. He published at Leipsic, in 1758, a work entitled "*Introduction aux Belles Lettres d'après l'Ouvrage de M. Batteux, avec des Augmentations*." Much is said in this work on the subject of music. He also wrote an apology for the opera, which was published in the second volume of Marpurg's "*Beyträge*," and a collection of the opinions of Remond de St. Mard on the same subject. Ramler is likewise known by his epigrams, odes, songs, sacred and profane cantatas, especially the sublime one, the "*Tod Jesu*," which he wrote for Graun's music. He died at Berlin in 1798.

RAMONEDA, IGNAZIO, a Spanish monk, and conductor of the music in the royal cloister of St. Lorenzo, in the Escurial, published a large work on Catholic church music, under the following title: "*Arte de Canto-Llano en compendio breve, y methodo muy facil para que los particulares, que de ben saberlo, adquieran con brevedad, y poco trabajo la intelligencia y destreza conveniente*," Madrid, 1778.

RAMPINI, D. GIACOMO, of Padua, was chapel-master of the cathedral in that town, and was equally successful as composer of church and theatrical music. Amongst his operas are "*Armida in Damasco*," 1771; "*Gloria Trionfante d'Amore*," 1712; "*Ercole sul Termodonte*," 1715; and "*Il Trionfo della Costanza*."

RAMPOLLINUS, MATTHIAS, an Italian composer, flourished in Florence about the year 1560. He set to music almost the whole of Petrarch's sonnets, and dedicated them to the Archduke Cosmo Medicis.

RANDLES, ELIZABETH, the *little Cambrian prodigy*, was born at Wrexham, in North Wales, on the 1st of August, 1800. Her father, who was organist of the church, was blind, and had been so from the age of three years: he lost his sight by the small-pox. His parents placed him under Parry, the celebrated Welsh harper, who was also blind, and he soon made great progress, and eventually became the best lyrist of his day. He had several children, but none of them betrayed any peculiar talent for music, except the youngest daughter, who, when she was but *sixteen months* old, would go to the piano-forte and endeavor to pick out a melody; but no particular notice was taken of this, until one morning, when Mr. Randles (being unwell) remained in bed rather later than usual, and heard some one in the adjoining room play "The Blue Bells of Scotland;" not very correctly, to be sure, but distinctly enough for him to recognize the melody immediately: he called out, thinking it was some of his elder children, for them to desist, when he was informed that it was *Bessy* who was playing. She was permitted to proceed, and she actually performed the air, by striking the various keys by the side of her tiny hand. In a very short period she could play several simple tunes, and so wonderfully quick was her ear, that when her father sounded any note with his voice, she would run to the instrument and touch it: *this she did long before she could speak*.

Mr. Randles became of course exceedingly fond of her, and regularly taught her the melody of "*Ar hyd y nos*," or "The livelong night," placing her left hand on the key note. This appeared to delight her, yet she did not seem satisfied with one note; she endeavored to strike others, so as to form a proper bass to the treble: her father, *seeing* this, (as he used to say,) took some pains with her, and she soon could play this, and several other little tunes, treble and bass, in a very correct manner. Nunn and Staunton's company of comedians was at Wrexham in the summer of 1802. Staunton, who had often heard the child play, requested that her father would permit her to perform an air on the stage for his benefit. Randles consented, and taught her "The Downfall of Paris," for her *début* in public, which took place *before she was two years old!* The important night arrived, an instrument was prepared, and at the end of the play the Liliputian minstrel was led on the stage by a little daughter of the manager: the applause from a crowded audience was commensurate with the novelty of the scene. Randles was sitting behind the scenes, and when he heard the plaudits of the audience, cried out, while tears trickled down his face, "I never regretted the loss of sight till this moment. O, what would I give to see my darling child!" Bessy was placed at the instrument, with an apple on her right side, and a cake on her left, both of which she was to receive if she played well. She commenced, and, to the utter astonishment of all present, performed the air with the greatest correctness, particularly the running passages in the third part; this she contrived to execute with the thumb and the side of her right hand, for her utmost stretch could not compass a fourth.

The progress that little Bess made was truly astonishing. Parry taught her the notes and first rudiments of music, and she continued to improve so rapidly, and to perform with such execution, that her patrons proposed to introduce her to his majesty George III. and the royal family; accordingly, when she was only just turned of three years and a half, she was brought to London, accompanied by her father and eldest sister. The blind minstrel and his infant prodigy were introduced to their majesties and the princesses, who were highly delighted with their performance. The king presented the child with a hundred guineas. A circumstance occurred during this visit which ought to be recorded. The king went to Randles, after

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he had played a Welsh air on the harp, and said, "Hah! blind, blind: who taught you to play?" "Mr. Parry, Sir Watkin William Wynn's harper, and please your majesty." "Hah! why, he was blind too. I remember him well; he and his son used to perform Handel's choruses on two Welsh harps very finely before me, about thirty years ago." This anecdote will serve to corroborate many others which have been published of that sovereign's retentive memory.

Shortly after this a public breakfast was given at Cumberland Gardens, for the benefit of Miss Randles: tickets, one guinea each. No less than five hundred persons of the first rank in the kingdom attended, and the child's performance was the admiration of every one. The profits of the breakfast, together with the various sums of money presented to Miss Randles, were vested in the funds, in the names of trustees, for her sole benefit; and in order to accumulate enough to defray the expenses of her education, it was recommended that she should perform at the principal provincial towns in the kingdom. Queen Caroline, then Princess of Wales, took great interest in the welfare of the little minstrel; she was invited to pass a few days at Blackheath, where she was introduced to the Princess Charlotte, who soon became very much attached to her. One day, while amusing themselves in some innocent pastime, the Princess Charlotte said to Miss Randles, "Do you know that my grandfather is King of England, and my father is Prince of Wales?" "Well," quickly replied Bessy, "and my father is organist of Wrexham."

Having been furnished plentifully with letters of recommendation to all parts of the kingdom, Mr. Randles and his little prodigy, accompanied for a long period by Mr. Parry, made a very extensive and profitable tour. The "Wandering Cambrians," as they were denominated, were exceedingly well received every where, and were invited to the nobility's mansions which were contiguous to the towns where they gave concerts. Their performances were exceedingly entertaining and varied. Randles played the harp exquisitely; Eliza the piano-forte; Parry, alternately, the flute, clarinet, and two and three flageolets. They sang songs, duets, and trios, particularly some harmonized Welsh melodies, in a very pleasing manner.

Miss Randles was improving daily, and, when only six years old, could play many of Dussek's brilliant sonatas, also sing several difficult duets. Her taste and expression in playing an adagio were, in the opinion of professional men, the most extraordinary feature in her performance; and her sight reading was also very wonderful, so much so, that, when trying over new music, (that her father might select the best calculated for her,) she used to talk and play away at the same time. Her father asked her one day, "How is it, Bessy, that you play that strange music, and yet talk all the while?" "O, father," said she, "I can see half the leaf at once."

Early in 1808, she paid London another visit, where she was heartily welcomed by her early friends, and a concert was given for her benefit at the Hanover Square rooms, under the direction of the honorable John Spencer. Madame Catalani, the Vaughans, Knyvitts, Bianchi, Weichsell, Lindley, Kramer, Naldi, &c., &c., gave their powerful aid, gratuitously, on the occasion. Sir G. Smart conducted the performance. The room was crowded. As Parry was desirous of residing in London, he could not accompany Mr. Randles and his daughter any longer; consequently they returned home, and Bessy began to learn the harp; her education was also properly attended to, and she was invited to pass a few weeks at the houses of various families of distinction alternately, where, mixing with polished society, she became a very clever, accomplished girl. Many offers were made to her father by different ladies of rank, to adopt her as their own. The Princess of Wales, in particular, was very anxious to have her; but the poor dark father would not, nay, could not, part with her; she was the only solace of his life; she read to him, played for him, sang to him; in short, he could not exist without her for any length of time. Her performance on the piano-forte, when she was about fourteen years old, was quite masterly; she also soon became a proficient on the pedal harp; she likewise played the organ regularly at the church, and her extempore performance on that noble instrument, *à la* Wesley, was truly astonishing.

In 1818 she paid London a visit, with a view of taking a few lessons on the harp from Dizi, and on the piano from Kalkbrenner, and to see (as she expressed herself) whether she could find any thing new in the art. Both these celebrated professors paid her talents the highest compliment; Dizi in particular, after placing before her all the difficult pieces he could find, and hearing her execute them with the greatest facility, said, "O, miss, I must write expressly for you, I find."

About this time she was strongly urged, by a select number of families at Liverpool, to make that town her residence, they engaging to find her as many pupils as she might feel disposed to accept; after many arguments, pro and con, with the poor father, who was grown very nervous and feeble, she was at length permitted to go, provided she came over every Saturday, and remained with him until the Monday. This she continued to do for a long time, though the distance by land and water was nearly twenty-five miles.

After their father's death, the daughters removed to Liverpool. The only musical instructions Miss Randles ever received were from her father and Parry, with the exception of a few lessons from Latour, when she went to London in 1808.

RANZ DES VACHES. Airs of much celebrity among the Swiss, and performed by their young herdsmen on the bagpipe, while they watch their flocks on the mountains. There are many of these airs, some of which are great favorites with the mountaineers of the Alps of Switzerland, and are adapted to be played upon a kind of long trumpet called the Alp horn. The sounds of these tunes, as well as the words which are set to them, are expressive of the scenes and business of pastoral life: the hut, the roaring torrent, the bellowing of the cattle, and the tinkling of the bells which are suspended from their necks; and the associations which they thus recall to the minds of the natives when

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they are in foreign countries, often produce that unconquerable longing for home, which is said to have been especially remarked among the Swiss soldiers in foreign service. Rousseau relates that the Ranz des Vaches were so dear to the Swiss in the French armies, that the bands were forbidden, under pain of death, to play them to the troops, as they immediately drew tears from them, and made those who heard desert, or die of what is called *la maladie du pays* — so ardent a desire did it excite in them to return to their native country. Many of these beautiful melodies are familiar to American ears, English words having been set to them, and are among our most popular songs.

RAPIDAMENTE. (I.) Rapidly.

RAPIDO. (I.) Rapid.

RAPPEL. Birdlike.

RAOUL, of Laon, flourished in the eleventh century. He wrote on the semitone, which he called *l'aîné du chant*.

RAOUL, N. A celebrated French violoncellist, published, in the latter part of the last century, an instruction book for his instrument, as also some practical works.

RAPHAEL, IGNAZ WENZEL, an amateur musician, resident at Vienna, was born at a village of Bohemia in 1761. He was an excellent pianist and a very pleasing singer; also composed for the church, theatre, and chamber. He died of consumption in 1799, in the thirty-eighth year of his age. Amongst his works are, for the church, a "*Vater unser*," and "*Te Deum laudamus*;" both these compositions are considered sublime and full of genius. For the theatre, "*Das Veilchen Fest*," ballet, 1795; "*Pygmalion*," ballet; this was considered enchanting music; and "*Virginia*," melodrama. For the chamber, many favorite songs and canons, in manuscript; "*Airs var. pour le Clav.*," Op. 1, Offenbach, 1795; "*Six Variations pour le Clav.*," Vienna, 1796; "Two Marches," 1797; "*Lied der Freude bey Ankunft des Erzherzog Carl zu Wien*," Vienna, 1799; and "*Aufruf eines Oesterreichers*," Vienna, 1799.

RASCH, JOHANN, a church composer of the sixteenth century, published the following works at Munich: "*Cantiunculæ Paschales*," 1572; "*Cantiones Ecclesiast. de Nativ. Christi, 4 voc.*," 1572; "*In Monte Olivarum*," 1572; and "*Salve Regina, 6 voc.*," 1572.

RASEL, or RASELIUS, ANDREAS, chapel-master to the elector palatine, was born in 1583. He published the following works: "*Hexachordum, sive quæstiones musicæ practicæ*," Nuremberg, 1589; "*Teutsche Sprüch auss Sontäglichen Evangelien durchs gantze Jahr mit 5 Stim. gesucht, &c.*," Nuremberg, 1594; "*Cantiones Sacræ, 5, 6, 8, et 9 voc.*," Nuremberg, 1595; and "*Regensburgischer Kirchenmusik, &c.*" This last book is a collection of Protestant psalms and hymns of the time of Luther.

RASETTI, AMADEO, an Italian professor of the harpsichord, resident at Paris, published there, among other works, "*Six Sonatin. p. le Clav. dans le Style d'Eckard, Haydn, Clementi, Cramer, Steibelt, et Mozart, Part. I. et II.*," Op. 7, Paris, 1792; "*Premier Recueil de Romances, avec Clav.*," Op. 8, Paris, 1792; "*Potpourri arrangé pour le Clav., No. 21*," Op. 9, Paris, 1795; "*Trois Sonat. pour le Clav., No. 1, Solo, No. 2, avec V. et B., No. 3, avec 2 V., A., et B.*," Op. 10, Paris, 1796; "*Trois Trios pour le Clav., Fl., ou V., et Vc.*," Op. 13, Paris, 1799; and "*Six Quat. Conc. pour 2 V., A., et B.*," Op. 7, Paris, 1788.

RASI, FRANCESCO, an Italian composer, published "*Madrigali*," Venice, 1613.

RATHE, a celebrated clarinetist and composer for his instrument at Paris, in the latter part of the last century.

RATHGEBER, VALENTIN, a Benedictine monk in Franconia, and church composer, published numerous works between the years 1722 and 1730.

RATTI, BARTOLOMEO. Chapel-master at Padua, and church composer, in the beginning of the seventeenth century.

RAUCH, ANDREAS, organist of a town near Vienna, published several musical works, amongst which are "*Thymiaterium Musicale, &c.*," Nuremberg, 1625; "*Concentus votivus*," Vienna, 1634; "*Motetti, deutsche Concerte und Misse von 3 und 4 Stim. mit V.;*" and "*Currus triumphalis musicus*."

RAULT, FELIX, a celebrated French flutist, was born at Bourdeaux in 1736. The following, among many other of his works, were published: "*Trois Duos pour deux Fl.*," Op. 1, Paris, 1796; "*Trois Duos pour deux Fl.*," Op. 2, Paris, 1796; "*Deux Concert. pour Fl., No. 1, in D, No. 2, in G*," Paris; "*Six Duos facil. pour deux Fl.*," Op. 5, Offenbach, 1797; "*Six Duos pour Deux Fl.*," Op. 6, Paris; "*Six Duos pour deux Fl.*," Op. 7, Paris; "*Six Duos Concert. pour deux Fl., Liv. 1 et 2*," Op. 8, Paris, 1798; and "*Six Trios pour deux Fl. et Basson*," Ops. 25 and 26, Paris and Offenbach.

RAUPACH, CHRISTOPH, organist at Stralsund, was a celebrated performer and composer; he was born in the duchy of Schleswick in 1686; and received his principal musical instruction from his father, who was also an organist. When he had attained the age of fourteen his father died, and young Raupach then proceeded to Hamburg, where he continued his musical education under a celebrated organist, named Bronner. After passing two years in this city, he was requested by his brother to return to Rostock, and to become a candidate for the place of organist at Stralsund, which was then vacant. He did so, and obtained the appointment, being then under seventeen years of age. His success, however, caused no relaxation of his studies, and from that period he composed much, and wrote several theoretical works on music.

RAUSCHELBACH, JUSTUS THEODOR, organist at Bremen, was a pupil of Emanuel Bach. He published several operas of piano-forte music at Leipsic, subsequently to the year 1789.

RAUZZINI, VENANZIO. This excellent musician was born at Rome, in 1747, and was dedicated from his infancy to the profession of music. At an early age he had acquired considerable celebrity, and, while a very young man, was engaged as a principal singer at the opera in Vienna. In the great cities of Germany, this was a very distinguished station; and in some of the petty courts, where the business of a prime

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minister consisted chiefly in arranging the amusements of his master, the appointment of a leading singer was one of the most important functions attached to his high office. From Vienna, Rauzzini was induced to proceed to Munich, and remained several years in the service of the Elector of Bavaria. At this time he was seen by Dr. Burney, in whose musical tour he is mentioned in terms of warm approbation. In 1774 he was engaged as one of the principal singers at the opera in London, and carried with him to England the reputation of being the best performer on the piano-forte yet seen, and of understanding composition better than any public singer who had preceded him. After a short residence in the metropolis, he settled at Bath, where he formed a connection with La Motte, as conductor of the concerts. The imprudence of the latter obliged him shortly after to withdraw, and Rauzzini was left singly in the concern; which he continued to conduct from that period, with the greatest credit to himself, and most perfect satisfaction on the part of the public. In private life, few men were more esteemed; none more generally beloved. A polished vivacity of manners, a mild and cheerful disposition, and a copious fund of general and polite information, rendered him an attractive and agreeable companion. Constitutionally generous and hospitable, he delighted in society. His natural gayety of temper, the mode of his education, and an improvidence common amongst his countrymen and those of his profession, occasionally involved him in difficulties; but his principal embarrassments were occasioned, early in life, by the advantages which were taken of his inexperience and facility. As a scientific musician, Rauzzini long ranked amongst the first in England. He was the composer of several operas, and of a great variety of detached pieces of acknowledged merit. His taste and abilities as a teacher were unrivalled. Some of the first performers have ingenuously avowed the benefit which they derived from his instruction and advice; and the public will acknowledge its share of the obligation, since Mara, Billington, Mountain, Braham, and Incledon may be named amongst his pupils. Rauzzini died at Bath, in the year 1810, aged sixty-two. At his funeral, Braham and a select number of his musical friends were chief mourners.

RAVA, GAETANO. A Neapolitan dramatic composer in the latter half of the last century.

RAVAL, SEBASTIAN. A Spanish contrapuntist, resident at Rome about the year 1600.

RAVENSCROFT, JOHN. A violinist and composer, chiefly of hornpipes. He died in London about the year 1745.

RAVENSCROFT, THOMAS, an English bachelor of music, published "A brief Discourse of the true, but neglected, Use of characterizing the Degrees by their Perfection, Imperfection, and Diminution in measurable Musicke, against the common Practise and Custome of these Times," London, 1614; also, "The whole Book of Psalmes, with the Hymnes Evangelicall, and Songs Spirituall, composed into four Parts, by sundry Authors, to such severall Tunes as have beene and are usually sung in England, Scotland, Wales, Germany, Italy, France, and the Netherlands," London, 1621. These psalms are all arranged for four voices. Ravenscroft is, however, now better known as the composer of the popular glee, "We be three poor mariners."

RAVEZZOLI, an Italian composer, flourished towards the middle of the eighteenth century. At the age of twenty-five, he was nominated chapel-master of St. Peter's at Rome, after a contest with many competitors; who, to revenge themselves, procured a female to be introduced in the Vatican, where Ravezzoli professionally resided, and where no woman was allowed to enter. He was then informed against, and imprisoned in the Castle of St. Angelo. There, in the midst of his violent chagrin, he made the words and composed the music of a duet expressive of his wretched situation, and wrote it on the wall of his prison with a piece of charcoal. A copy of this composition was, according to the editors of the French "Dictionary of Musicians," in the possession of Barni, the violoncellist, in 1811. After Ravezzoli's death, the female who had been placed in the Vatican confessed that he had been made the victim to the jealousy of his rivals.

RAVVIVANDO. (I.) Reviving, reanimating, accelerating; as, *ravvivando il tempo*, animating or quickening the time.

RAWLINGS, THOMAS, an English musician, was born about the year 1703. He performed at almost all Handel's oratorios, operas, &c., and was a scholar of the celebrated Dr. Pepusch.

RAWLINGS, ROBERT, son of the preceding, and born in 1742, was, at the early age of seventeen, appointed musical page to the Duke of York, and organist of Chelsea College. He received his first musical tuition under his father, and subsequently studied under an old Italian, named Barsanti, at that time in England, and who was considered a very celebrated theorist. He travelled on the continent during nine years with his master, and until his death; on which event taking place abroad, Rawlings returned, and resumed his musical career, entering the king's band, which appointment was given him, personally, by his majesty George III. He was also elected one of the queen's private band. He died in the year 1814.

RAWLINGS, THOMAS A., son of the preceding, was born in 1775. He received his earliest instructions in music under his father, who, on his son's attaining the age of about seven, began to teach him music, without having, in the first instance, any idea of making it the boy's profession. When young Rawlings, however, was in his thirteenth year, his father expressed a wish that he should study music with a view to the profession; and this arose from his perceiving in the lad, about that time, no common genius for the art. His next anxiety was to select one of the first masters in theory for him; and he was doubtful whether to fix on Baumgarten, a man of known celebrity, or Dittenhofer, also a very eminent theorist, but finally determined upon the latter. Young Rawlings then continued to prosecute his studies with attention for seven years, during which period he composed some music for the Professional Concerts,

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that was received with distinguished applause; so much so, that he was even engaged by the committee for the concert to compose a *quartetto* expressly for their performances in the following season. Instrumental music not being at that time much patronized, Rawlings discontinued writing, and performed on the violin and violoncello at the Opera, Ancient, Vocal, and all the first concerts, including the City and Philharmonic, also giving instruction on the piano, violin, and thorough bass. We should mention that during the period he was under Dittenhofer, the celebrated Haydn visited England, for Salomon's concerts, when Rawlings had the honor of being introduced to him by his master, who was on terms of great intimacy with Haydn. Rawlings had now several opportunities of witnessing the scoring, by Haydn, of some of his celebrated symphonies. The first piano-forte piece composed by Rawlings was, we believe, "No. 10 of the National Melodies," (published by Chappell,) which met with very great success; so much so as to induce him to continue writing for the piano. Among the best of his productions are the following: "The Bugle," (Flute ad lib.,) "Spring," "May Day," "*Les Plaisirs de la Chasse*," "*Le Retour*," (Flute ad lib.,) "The Wreath," duet; "The Bouquet," duet; "Kelvin Grove," (Flute ad lib.); "*Aurora ah Sorgerai*;" "*Concerto di Camera, with Accts. for Flute, two Violins, Tenor, and Violoncello*;" and several others of minor consideration.

RAWLINS, JOHN, an English clergyman, published, in 1773, a work entitled "The Power of Musick, and the particular Influence of Church Musick: a Sermon preached in the Cathedral Church of Worcester, at the Anniversary Meeting of the Choirs of Worcester, Hereford, and Gloucester."

RAYMONT, a French poet and composer, brought out at the Théâtre Beaujolois in Paris, previously to the year 1788, the following operettas, of which he wrote both the words and music, with the exception only of the words of the last named: "*L'Amateur de Musique*," "*L'Amant écho*," "*Anacreon*," "*L'Armoire*," "*Le Chevalier de Levigny*," and "*Le Braconier*."

RAYMUNDUS, VICTORIUS, a composer of the sixteenth century, published at Venice, in 1584, "*Misse, 3 à 5 Voci, Lib.* 1."

RE, BENEDETTO. An Italian contrapuntist, about the year 1590. Bonometti has preserved several of Re's motets, in his "*Parnass. Mus. Ferdinand*."

RE, GIUSEPPE. An Italian dramatic composer, born at Vercelli. His works bear date since the year 1783.

RE. The syllable applied by Guido to the second note of his hexachords. In the natural hexachord, it is expressed by the letter D. It is the second syllable in the diatonic scale — *Do, Re*.

READ, RICHARD. An English church composer and bachelor of music, about the year 1592.

READING, JOHN, a pupil of Dr. Blow, was lay vicar, and also master of the choristers, in the cathedral church of Lincoln. Removing from thence, he became organist of the parish church of St. John, Hackney, and afterwards of St. Dunstan in the West, and St. Mary Woolnoth, London. He published, towards the end of the seventeenth century, a collection of anthems of his own composition.

REBEC. A Moorish word, signifying an instrument with two strings, played on with a bow. The Moors brought the *Rebec* into Spain; whence it passed into Italy, and after the addition of a third string, obtained the name of *Rebecca*; whence the old English Rebec, or fiddle with three strings. For the lively, as well as rural character of this instrument, we have the testimony of Milton and other authors.

REBEL, JEAN FERRY. A French violinist, and composer of light music for his instrument, in the early part of the last century.

REBEL, FRANCOIS, son of the preceding, born at Paris in 1701, was superintendent of the royal music, and director of the opera at Paris. In conjunction with his intimate friend, F. Francœur, he brought out the following operas at the Royal Academy of Music: "*Pyrame et Thisbé*," 1726; "*Thyrsis et Zélie*," 1728; "*Scanderberg*," 1735; "*Le Ballet de la Paix*," 1738; "*Les Augustales*," prologue, 1744; "*Zelindor et Ismène*," 1745; "*Les Génies Tutélaires*," 1751; and "*Le Prince de Noisy*," 1760.

REBELLO, JOAO SOARES, or JOAO LOURENCO. A celebrated Portuguese composer, born at Caminha in 1609. When in his fifteenth year, he entered the service of the royal house of Braganza. His compositions were replete with fire and energy. Rebello died near Lisbon in 1661. Many of his manuscript compositions are in the Royal Musical Library at Lisbon; and amongst his public works is "*Psalmi tum Vesperarum tum Completorii. Item Magnificat, Lamentationes, et Miserere*," Rome, 1657. This work is in seventeen volumes, large quarto.

REBELLO, MANOEL, a celebrated Portuguese composer, and chapel-master at Evora, and born at Aviz, in the province of Transtagana, flourished about the year 1625. Many of his masses, motets, &c., are in the Royal Musical Library at Lisbon.

REBER, NAPOLÉON HENRI, a distinguished French composer, was born on the Upper Rhine in 1807. In 1828 he went to the Conservatory at Paris, and studied under Reicha, Lesueur, and others. Since 1835 Reber has distinguished himself by the composition of symphonies, quintets, quartets, &c.; and more recently by several operas for the Opera Comique, as "*Le Nuit de Nöel*," "*Le Père Gaillard*," &c. In December, 1853, he was elected a member of the French Academy, in the place of Onslow, deceased.

RECHEAT. An old term applied by huntsmen to the series of notes which they wind on the horn, to call back the hounds from a false scent, when they have lost their game.

RECHERCHE, (F.) Research. The name formerly given, by the French, to a certain kind of cadence, in which the performer, by some extemporaneous prelude, leads the ear to the subject and style of the piece he is going to play. The Italians call *recherches*, or cadences,

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those *arbitrii*, or points, introduced by the singer, according to his fancy and genius, while the accompaniment ceases, and from which he returns, at his pleasure, to the subject matter of the air.

RECITAL. Formerly the general name for any performance with a single voice, but at present only applied to recitative.

RECITANTE, or RECITANDO. (I.) In the style of a recitative; or declamatory.

RECITATIVE. A species of musical recitation, forming the medium between air and rhetorical declamation, and in which the composer and performer, rejecting the rigorous rules of *time*, endeavor to imitate the inflections, accent, and emphasis of natural speech. Recitative (so called because its true province lies in narration and recital) was first introduced in the year 1660, by Emilio del Cavaliere, at Rome; and was so powerfully recommended by its effect as to be speedily adopted in other parts of Italy, and, by degrees, through the rest of Europe. The force and beauty of this species of composition will ever, in a considerable degree, depend on the character of the language in which it is used; as that is more or less accented and melodious, so the more or less natural and striking will be the effect of the recitative. The ancient Greeks, whose language itself was melody, recited all their poetry in a kind of recitative; and, from the musical tones of their syllables, they could, as it were, sing in speaking. But all the modern languages, not excepting even the Italian, are too distant from that musical sweetness to admit of that melodious intonation, and we are consequently obliged either to sing or to speak; we cannot, as it were, do both at the same time. And it is this distinction which has rendered recitative or artificial declamation so necessary to the moderns; the transition from air to natural speech would, in our oratorio, serious opera, or cantata, be too abrupt, not to offend and disgust the ear. There is no province of musical composition in which genius and science have an ampler scope for their fairest and fullest display than in recitative, upon success in which connoisseurs more highly reckon, because they know there is none in which excellence is more difficult of attainment. In Italy it is sufficient to excel in recitative to be ranked with the most illustrious of their composers; and some masters have been immortalized for their talents in this species of writing. But however highly we may, with justice, reckon upon the beauty and value of good recitative; though it is nothing less than a species of unmeasured melody, highly impassioned and strongly expressive, and forms a union between the air and the words at once gratifying to the ear and consonant to the feeling, and always introduces the song by which it is succeeded with a heightened and interesting effect; yet it ought, nevertheless, to be sparingly employed, and should never continue longer at a time than the contexture and business of the scene absolutely demand. Most vocal composers, from Emilio down to those of the present day, do not appear to have been sufficiently attentive to the necessary brevity, nor sufficiently aware that, however beautiful and interesting recitative may be in itself when duly limited, it becomes wearisome the moment it exceeds a certain length; and by previously fatiguing the attention, not only enfeebles its own intended effect, but defeats the grand object of advantageously preparing the ear for the approaching melody.

Recitative is a sort of artificial declamation, adapted to musical notes, by which means it forms a kind of medium between ordinary recitation and measured air or song. It is generally met with in Italian operas, serious or comic; in oratorios, masses, and other sacred compositions; in serenatas, cantatas, &c., and other pieces, consisting of several movements, in which only music is employed. It serves to connect the different situations, scenes, &c., and to narrate sentiments and events past, present, and to come. It is always written in common time of four crotchets in a bar. The lengths of the notes, as given by the composer, are merely approximations; they are executed by the singer absolutely according to his fancy; sometimes long, sometimes short; sometimes in a hurried and impassioned style of delivery; sometimes in one that is tranquil and sedate, according to the passions expressed by the words, and to the singer's conception of them. Recitatives are not written in any fixed or permanent key; indeed, they generally begin in one key and conclude in another, modulating frequently and at will. The signature is generally that of C, though the key in which the recitative actually begins is frequently influenced by that of the preceding movement; as is that in which it concludes, by the key of the movement which immediately follows it. The laws of prosody, as to long and short syllables, accent, emphasis, punctuation, &c., must always be strictly attended to. In recitatives, the words are never repeated, and only one note is sung to each syllable. All grace notes and embellishments are of course excluded by this rule, except, in some highly impassioned situations, an occasional rapid flight of notes, or *volatina*, may be introduced to connect distant intervals. No positive rules can be assigned for singing recitative. The singer must study to express with energy and propriety the impassioned feelings conveyed by the words. All that the voice recites in any one phrase must belong to a single chord. He must never recite on a chord not heard previously or indicated at the very moment of the change by the accompaniment; for, as the voice passes from one chord to another, it is the peculiar province of the accompaniment to support and assist it. A *simple* or plain recitative is generally written with no other accompaniment than a bass part, of which the notes are figured, so as to indicate the chords upon which the recitative is constructed. The harmony thus indicated is generally played, on a piano-forte, by striking the chords, when changes in them occur, quite *short* and *plain*, or occasionally also by arpeggioing them. In the Italian opera, oratorios, and other public performances, the violoncellos also take the chords in arpeggio to make them more sensible to the singers and to the audience. In sacred music, long holding notes, as semibreves and minims, are sometimes given to the principal instruments of the orchestra; these are generally held on from one chord to another, when this is possible; sometimes quickly reiterated or *tremolo* notes are used in place of holding notes. In all these cases, however, no regular time or measure is observed; all depends on rules of prosody and

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the fancy of the singer, to whom the orchestra is wholly subservient. The phrases of simple recitatives are often interrupted by short symphonies, or *ritornelli*, given to the orchestral or piano accompaniment. These interjected passages generally consist of fragments of measured air or melody, or of short and striking descriptive passages, clothed in regular rhythm. Recitatives of this sort are said to be *obligato*, or *accompanied*. As soon as any one of these intermediate fragments is concluded, the recitative is again written in $\frac{4}{4}$ time, and declaimed in the same free manner as before.

RECITATIVE ACCOMPANIED. A recitative is said to be accompanied when, besides the bass, there are *parts* for other instruments, as violins, hautboys, flutes, &c. When the recitative is measured, i. e., performed to the rules of time, the accompanists have only to observe those rules; but when unmeasured, as recitatives generally are, the instrumental performers take for the guide of their time the syllabic progress of the singer; for which purpose the words as well as the notes of the vocal *part* are written in their books, on separate staves, under the notes of the accompaniment.

RECITATIVO SECCO, or PARLANTE. (I.) Simple recitative, or recitative unaccompanied. See RECITATIVE.

RECITATIVO INSTROMENTATO. (I.) Accompanied recitative.

RECLAME. (F.) The song of a bird.

RECLAMER. (F.) To sing in imitation of a bird.

RECOMPOSED. Composed again; as Milton's "Masque of Comus," originally set to music by Henry Laws, was afterwards reset, or *recomposed*, by Dr. Arne.

RECORD. Among bird fanciers this verb is used to signify the first essays of a bird in singing. Bullfinches, and some other birds, are taught to sing with a kind of flageolet, called a recorder.

RECORDER. An old wind instrument somewhat resembling a flute, but of a smaller bore and shriller tone. It is said to have had six holes, and to have answered to the *tibia minor*, or flageolet of Mersennus. This instrument has been, by some musical authors, confounded with the flute; and we meet with old books of instruction for the flute, the directions of which are also professedly given for the recorder.

RECTE. (L.) A word signifying *forwards*, and particularly pertaining to the *canon*.

RECTOR CHORI. (L.) The director or regulator of choral performances.

REDITTA. (I.) The same as *repeat*, *replica*, *replicato*, and *represa*; all which signify that we are to repeat the strain, or movement, over which it is written.

REDFORD, JOHN, organist and master of the choristers at St. Paul's Cathedral in London, about the year 1543, is proved to have been a good contrapuntist by one of his four part anthems, published by Sir John Hawkins in the first volume of his history.

REDI, FRANCESCO. A celebrated Italian singer, towards the end of the seventeenth century. In 1706 he established a singing school at Florence, which afterwards became very celebrated. Amongst the eminent pupils of this school was Vittoria Tesi.

REDOWA. A slow and graceful dance in triple time.

REED. The little movable tube attached to the mouth of a hautboy, bassoon, or clarinet, and through which those instruments are blown. Also the name given by organ builders to a kind of *tongue*, consisting of a thin, narrow plate of brass, and which, being fixed to one end of an organ pipe, is put into a vibratory motion by the action of the wind, and produces a reedy thickness of tone. Those stops of an organ which consist of pipes so furnished are called *reed stops*.

REEDY-TONED. Said of any voice, the quality of which partakes somewhat of the tone of the reed.

REEL. A lively Scotch dance, generally written in common time of four crotchets in a bar, but sometimes in jig time of six quavers.

REDOUBLED. An epithet applied to any simple interval carried into its octave; as the thirteenth, composed of a sixth and octave, is a redoubled sixth; and the fifteenth, containing two octaves, is a redoubled octave. To find the simple of any redoubled interval, we must throw out seven as often as the compound will admit, and the remainder will be the name of the simple interval; as seven thrown out from thirteen leaves the simple interval of a *sixth*, and twice seven taken from fifteen leaves that of a *second*.

REDUNDANT KIND. An interval greater than that of the major third, and forming a passing chromatic to the fourth.

REDDOLENDO. (I.) To be performed, by voice or instrument, in a soft and pleasing style.

REEVE, WILLIAM, was born in London in 1757. He was not originally intended for the profession of music. His father placed him as a writer to a law stationer. He did not long continue in this employment, but became a pupil of Richardson, organist of St. James's Church, Westminster, who instructed him in the principles of music. After his education was completed, he, in 1781, accepted the appointment of organist at Totness, in Devonshire. In this situation he continued about two years, when he had the offer of an engagement from the Astleys, to compose music for the pantomimes and dramatic spectacles exhibited at their theatres. On this he returned to London, and continued for several years in their employment. He was also for some time an actor at the regular theatres, and in the year 1789 is stated to have performed the Grinder, in "The Enraged Musician," at the little theatre in the Haymarket, with considerable applause. Whilst the pantomime of "Oscar and Malvina" was in preparation at Covent Garden Theatre, a disagreement took place between the managers and Mr. Shield, in consequence of which that gentleman was induced to send in his resignation. Reeve, at that time a chorus singer in the same theatre, was requested to complete the piece by writing an overture and

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some of the vocal music. The public were pleased with his efforts, and from this period he became a successful dramatic composer. About the year 1792 he was elected organist of the Church of St. Martin, Ludgate, which situation he resigned. He was also a joint proprietor at Sadler's Wells; and, by his industry and abilities, acquired a considerable independence.

Reeve's chief forte was in the composition of comic songs, and in these he was eminently successful. His pieces for the theatre are very numerous, and are principally as follows: "Oscar and Malvina," pantomime, 1791; "Orpheus and Eurydice," 1792; "Apparition," musical drama, 1794; "British Fortitude," musical drama, 1794; "Hercules and Omphale," pantomime, 1794; "Merry Sherwood," pantomime, 1795; "Harlequin and Oberon," pantomime, 1796; "Bantry Bay," musical interlude, 1797; "Round Tower," 1797; "Joan of Arc," historical ballet, 1798; "Embarkation," musical entertainment, 1799; "Harlequin Almanac," 1801; "Caravan," musical romance, 1803; "The Dash," musical farce, 1804; "White Plume," musical romance, 1806; "An Bratach," 1806: in conjunction with Mazzinghi, he composed "Ramah Droog," comic opera, 1798; "Turnpike Gate," 1799; "Paul and Virginia," 1800. He also wrote part of the music in the "Cabinet," 1802; "Thirty Thousand," 1804; "Kais," 1808; "Tricks upon Travellers," 1810; and "Outside Passengers," 1811. Reeve also published a work entitled "The Juvenile Preceptor, or Entertaining Instructor; a complete and concise Introduction to the Piano-forte, with twenty-four Lessons and four easy Duets."

REEVE, COTTON, is a native of Norwich, and the only son, as also a pupil, of John Reeve, a man who, during half a century, was equally respected and known in the counties of Norfolk, Suffolk, and Cambridgeshire for his talent as a musician and composer of simple and plaintive melodies. His grandfather and great-grandfather were of the same profession. When Cotton Reeve was a boy his father was unfortunately induced to embark his money in trade, and in a short period lost the accumulation of thirty years' prosperity and industry; which circumstance, added to the illiberal treatment the son received from some gentlemen of Norwich, induced him to go, "unknowing and unknown," to London. On his arrival there he was engaged as a deputy at Vauxhall Gardens, and in the course of the season as a regular performer. At that time he commenced seriously studying the violin, and took lessons of Salomon for two years. The ensuing winter he was also engaged at the Italian opera, where, in process of time, he worked his way to the top of the orchestra, having been for several seasons principal second, and on the death of Weichsell, senior, officiated for his son as leader; his business during this time extending in the first line of concerts, &c., both public and private. He was afterwards leader at Vauxhall Gardens and the Haymarket Theatre, and in 1819 was sent for by Mr. Harris, and engaged for a term of years as leader at Covent Garden Theatre. Of his compositions few have been published, and those are chiefly confined to themes written for the use of his pupils rather than for emolument or public celebrity.

REEVES, J. SIMS, the tenor, is of a musical family. He has created the greatest sensation of any tenor since the days of Braham. He has three sisters and a brother, who in 1850 were in the Royal Academy of Music. His father was a professor of music and singing; and from the paternal instructions did young Reeves, who was born in Woolwich in 1821, acquire the first rudiments of music. Like the tenor Garcia — the father of Malibran and Pauline Viardot — the elder Reeves was a severe taskmaster, and the child of seven years had hard studies to pursue; but he was already passionately attached to "sweet sounds," and up to the age of twelve remained at home to continue the discipline. While at a grammar school for two years, Reeves never neglected his musical studies; and he sang occasionally at concerts, having a beautiful soprano voice. At fourteen he became a pupil of H. Calcott for harmony and counterpoint, and of John Cramer for the piano-forte; acquiring at the same time some knowledge of the oboe, bassoon, violoncello, and violin, all of which instruments Reeves played pretty well. His passion for singing was increased by constant visits to the Italian Opera, Rubini being the young student's idol. He then took lessons from Hobbs, the tenor, T. Cooke, Salsbury, and others; and in June, 1839, made his *début* as first tenor at Newcastle-on-Tyne. Encouraged by this reception, Reeves resolved to visit and study in Italy, making Milan his head quarters, and availing himself of the valuable instructions of the celebrated singing master, Mazzucato, the chief *maestro di canti* at the Conservatorio. It was under his able guidance that Reeves acquired a thorough understanding of the formation of voice and the production of tone. Under the Maestro Bajetti, Reeves's schooling may be regarded to have terminated for finish of execution and refinement of method; and then he made his *début* at La Scala, having been engaged for two years by Merelli.

W. H. Reeves, who has sung in New York and Boston, connected with the Bishop troupe, is a brother of the above-named J. S. Reeves, and with good taste, chaste style, great compass of voice, and a pleasing person, takes a high rank in his profession.

REFRAIN. The burden of a song, or *return* to the first part, as in a rondo.

REGAL. The name formerly given to a kind of organ, very different in its construction from our barrel organs, but which, like them, was portable.

REGGIO, HOSTE DA, an Italian contrapuntist of the sixteenth century, published, amongst other works, "*Madrigali e Motetti à 3 voci*," Venice, 1562.

REGGIO, PIETRO, a celebrated lutist of the seventeenth century, was a native of Genoa, and in early life belonged to the chapel of Queen Christina of Sweden. After she renounced her government, Reggio went to England, and resided some time at Oxford, where he published, in 1677, a small instruction book for singing. He also set to music several of the love songs of Cowley. He next established himself in London, where he died in 1685.

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REGGIO, SPERITO DA. Named by Cerveto as one of the most celebrated composers of the sixteenth century. Amongst his works is to be found, in the Munich library, "*Madrigali à 5 voci*," Venice, 1568.

REGGIO, ANTONIO, published at Amsterdam, about the year 1776, "Six Sonatas for the Harpsichord."

REGINA CŒLI. (L.) A hymn to the Virgin.

REGISTER. A term applied to the compass, or graduated notes, of a voice. It is also a stop on the organ. A series of notes exactly similar in quality in the voice or any instrument.

REGLE DE L'OCTAVE. (F.) Rule of the octave. An expression applied by the old writers on harmony to the rule for accompanying the eight notes of a key; which, sometimes, they also call *Quadreble Syghte*.

REGULAR. Alike applicable to any clef, motion, phrase, or section.

REGNARD, JACOB, vice chapel-master to the Emperor Rudolph II., at Prague, was born in Flanders. He was a very voluminous composer, chiefly of vocal music for the church. His works bear date from the year 1552 to 1611.

REGNARD, FRANÇOIS, an instrumental performer in the orchestra of the cathedral church at Dornick, in 1570, was born at Douay, in Flanders, and considered amongst the good composers of his time. He set to music much of the poetry of Ronsard, for four and five voices. He also published "50 *Motetti à 4 e 5 voci*," Douay, 1575, and "*Chansons à 4 e 5 part.*," Paris, 1579.

REGO, PEDRO VAZ, chapel-master at Elvas, in Portugal, was born in 1670. He was considered one of the most scientific and industrious composers of his time. He died at Evora in 1736.

REHEARSAL. The private execution of any music preparatory to its public performance. Rehearsals, especially of new music, are indispensably necessary, not only to ascertain that the parts are correctly copied, and the performers perfect, but to afford the composer an opportunity of explaining to the band the spirit and design of his work, and of making such alterations and improvements in the composition as the effect may suggest.

REGOLA. (I.) A rule, or formula; a precept.

REICHA, JOSEPH, was born in 1746. He was chapel-master, about 1787, to the Elector of Cologne at Bonn. Amongst his works, which are much esteemed in Germany, are "6 *Duos Conc. p. V. et Vc., Liv.* 1 *et* 2," Op. 1, Bonn, 1795; "3 *Concerts p. le Vc., Liv.* 1, 2, *et* 3," Op. 2, Offenbach, 1799; "*Sinfon. Concert. p.* 2 *V., ou V. et Vc.*," Op. 3, Bonn, 1795; "2 *Concerts p. le Vc. in D et C*," Paris, 1792; "3 *Duos p. V. et Vc.*," Op. 4, 1802; and "*Concert. p. le Vc., Liv.* 1," Op. 4, 1803.

REICHA, ANTON, nephew of the preceding, was born at Prague in 1770. At a very early age he quitted his native country, and resided with his uncle at Bonn, where he received his education. When still a boy, he had an irresistible propensity for music, especially composition, and was at first obliged to gratify his desires in this respect without the knowledge of his uncle. It was at the same time with the celebrated Beethoven, his junior by two years, and a native of Bonn, that he learned the elements of the art. Different books, such as those of Marpurg, Kirnberger, Sulzer, and Mattheson, served them for guides. The first public attempt of Reicha in composition were some Italian scenas for the concerts. These had such success, that no one at the court of Cologne would at first credit their being written by a boy. When only seventeen years of age, he produced his first symphony. In 1794 he left Bonn for Hamburg, where he remained five years, applying himself without intermission to the study of his profession. He then found his knowledge of algebra of essential service to him in his musical studies. Whilst at Hamburg, he wrote the music of a French opera, in two acts, entitled "*Godefroy de Monfort*," for which piece the manager of the French opera there made him a very handsome offer, after hearing its rehearsal. He was, however, advised to bring the work out at Paris, and accordingly arrived there, in 1799, making his *début* as composer at the concert of Cléry, by a symphony, which had prodigious success. In the mean time, the performance of his opera was deferred from time to time by the differences between the two theatres Favart and Feydeau. They at length united, and Reicha's composition was just about to appear, when he withdrew it, being under the obligation of quitting Paris for Vienna. It is in this city that he lived in the closest friendship with Haydn, Albrechtsberger, Salieri, and Beethoven. Amongst the numerous works which he composed and published at Vienna, were symphonies and other instrumental pieces, oratorios, a requiem, &c. He also brought out a work entitled "36 *Fugues pour le Piano, précédés d'une Ode Dedicatoire* [in German] *à Joseph Haydn*." These fugues had such success, that the edition was exhausted within a year. He was then commanded by the empress, mother of Maria Louise of France, who was a distinguished musical amateur, to compose some scenes of an opera seria in two acts, called "*Argene Regina di Granatta*;" when the empress was so gratified with the composition, that she desired him to finish the opera, and sang herself, at her private concerts, the songs written for the part of Argene. It is probable that Reicha would never again have quitted Vienna, but for the various political events which disturbed the peace of that capital in the first years of the present century, and rendered it an unfit residence for a man devoted to peaceful studies. Be this as it may, he returned to Paris in the year 1808, in which capital he remained as one of the professors at the Conservatory, giving instructions in, and lectures on, composition, at that great national establishment. Reicha was a professed admirer and follower of the great Haydn, whom he has most elegantly apostrophized in the poem prefixed to his before-mentioned fugues. His merit as a theorist has been manifested to the world in a clear and comprehensive treatise on melody, and in a work entitled "*Cours complet de Composition Musicale, ou Traité complet et raisonné d'Harmonie*

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pratique," replete with the best rules of art, and invaluable to the musical student. His practical skill has been shown in a variety of compositions, but especially in some admirable quintets, composed expressly for the flute, clarinet, cor Anglais, French horn, and bassoon; these are performed frequently at L'Ecole des Fils d'Apollon, and, indeed, on all occasions when first-rate performers on the appropriate instruments assemble together. No description, no imagination, can do justice to these compositions. The effect produced by the extraordinary combinations of apparently opposite toned instruments, added to Reicha's vigorous style of writing and judicious arrangement, have rendered these quintets the admiration of the musical world.

Reicha was of middle stature, and most urbane manners, his general courtesy greatly endearing him to strangers, to whom he was uniformly obliging. In private life he was cheerful and amiable; his favorite amusement was a game of tric-trac. His rooms were decorated with a profusion of elegant and curious articles, which had been presented to him by numerous individuals in public and private life, as testimonies of friendship, and of the respect and admiration due to his genius and perseverance. In Germany, Reicha was very commonly called the restorer of fugue. He died the 28th of May, 1836.

REICHARDT, JOHANN FRIEDRICH, chapel-master to three kings of Prussia, namely, Frederic II., Frederic William II., and III., manager of the French and German theatres, and conductor of the orchestra to the King of Westphalia, and member of several learned societies, was born at Königsberg, in Prussia, in 1752. At the age of ten, his musical talent was such, that he travelled to several of the great towns in the north of Europe, for the purpose of exhibiting his performances on the violin and piano; for the former of which instruments he was the pupil of Veichtner, of the school of Benda, and for the piano, of Reichter. In 1769, and 1770, Reichardt studied at the University of Königsberg, under the celebrated philosopher Kant, and in the two following years he belonged to the University of Leipsic. He then travelled through Germany, and, on his return to Prussia, was appointed to a place under government. Towards the close of the year 1775, after the death of J. G. Graun, Reichardt was appointed his successor, as royal chapel-master, by Frederic the Great; which appointment he is said to have owed to the composition of an Italian opera that he had sent to the king, the same opera having also been composed by the two chapel-masters, Naumann, of Dresden, and Schwanenberger. He now continued assiduously to attend to composition in the style of Graun and Hasse, for the Italian opera of Frederic, and established at Berlin a spiritual concert, where the *chefs-d'œuvre* of Leo, Majo, Jomelli, Sacchini, Piccini, Berton, &c., were performed. It is worthy of remark, that Reichardt distributed to the audience at these concerts a book of the words to be sung, containing also an historical and critical sketch of each composer whose works were to be performed the same evening. In the year 1782, he took his first journey to Italy, hastily, however, it being without the king's knowledge, who disliked the modern music of Italy. In the year 1785, he went to London, where his composition of the "Passion," words by Metastasio, and some Italian scenes by him, were performed at the Pantheon and Opera Concerts. From London he proceeded to Paris, where the same compositions had great success at the *Concert Spirituel*. The Royal Academy of Music then engaged him to compose two operas, namely, "*Tamerlan*," words by Morel, and, "*Panthée*," words by Berquin. In 1786 he brought his opera of "*Tamerlan*" to the theatre, entirely finished, and its rehearsals had commenced, when Frederic the Great died, and Reichardt was obliged to return with all possible expedition to Berlin, to compose a grand funeral cantata, to the words of the Marquis of Lucchesini, and which was to be performed at the interment of the king. A very brilliant epoch for music in Prussia commenced with the reign of Frederic William II. The king's orchestra was united to the excellent band of the prince royal, the whole being placed under Reichardt's direction, who procured several of the most celebrated performers from other parts of Germany, so that, in a short time, the royal band at Berlin was decidedly the finest in Europe. Among the performers in it were the two Duports, Vachon, Ritter, Thurschmidt, Palsa, and Bähr. The Italian opera was then the principal musical exhibition at the court; Reichardt accordingly composed the operas "*Andromeda*," "*Protesilao*," "*Brenno*," and the "*Olimpiade*." The style of his music was new, as he attempted to unite the scenic effect and truth of declamation of Gluck, with the beauty and richness of the Italian vocal school, and the powerful orchestral accompaniments of Germany. His ballet music was also written so as to form concertos for the most eminent performers of his orchestra. He also wrote at this time several German comic operas and melodramas for the national theatre. In 1790 he took a second journey to Italy, with the intention of passing the Passion week in Rome, and of seeking throughout Italy, and especially at Naples, some eminent vocal performers for the Berlin opera. In this journey he experienced so much fatigue as to undermine his naturally robust constitution, and on his return to Berlin he was prevented, by the state of his health, from bringing out his opera of "*Olimpiade*" at the appointed time. Hence arose such mistrust and misapprehensions, as for the first time caused him such chagrin as to be the occasion of his offering the resignation of his musical appointments. The king, however, would not accept of it; but, as Reichardt alleged that retirement was necessary for the reestablishment of his health, his majesty permitted him to pass three years at his country house on the frontiers of Saxony, continuing to him the whole of his salary during the time. The same year, however, two royal marriages of two princesses of Prussia with the Duke of York and Prince of Orange, were to be celebrated, when the king sent for Reichardt, desiring him to give on that occasion his opera of "*Olimpiade*." Accordingly he did so, and afterwards returned to his retirement. In 1792, he took a third journey to Paris, and on his return published some letters on his travels; soon after which he was suspected of revolutionary principles, and, in consequence, was dismissed

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from his situations by the king, at the end of his three years' leave of absence. In 1794 he went to Hamburg, where he commenced editing a periodical journal, called "*Frankreich*," (France,) which had much success during ten years. He then purchased an estate in Holstein. Just as he had done so, however, he was acquitted of the political charge made against him in Prussia, and indemnified for his losses by the situation of director of the salt works at Halle, near which town was his country house, and to which he immediately returned. In 1797, on the death of King Frederic William II., Reichardt was not only continued in his musical offices, but received additional employment from the king, as composer to the Italian opera and national theatre. On occasion of the coronation, he produced the German opera, "*Die Geisterinsel*," (The Isle of Spirits,) altered from the Tempest of Shakspeare; and the following year he composed for the Italian opera "*Rosamonda*," which was so successful that the king made him a present of above two hundred pounds, and increased his annual salary by above one hundred pounds. In 1799 his opera "*Brenno*" was revived, when he again received from the king the sum of one hundred and twenty pounds. The following year he set to music some odes of Frederic II., to celebrate the birthday of that great prince, as also the jubilee of the Academy of Sciences, reëstablished by him. In 1801 he composed Kotzebue's opera of "The Enchanted Castle," for the opening of the new national theatre, also several grand instrumental pieces for a chivalric drama, to be performed at the same theatre. These were followed by several other German dramatic pieces, till the year 1803, when he set out on his fourth journey to France, and was presented to the first consul at Paris, by the Prussian minister, the Marquis of Lucchesini. In 1806, when the French occupied Halle and the surrounding country, Reichardt followed the court of Prussia, and passed a whole year at Dantzic, Königsberg, and Memel. After the peace of Tilsit, when the King of Prussia ceded the principality of Halberstadt and other provinces, the King of Westphalia called together all his new subjects who were possessed of property in his acquired provinces, under a penalty of the confiscation of their estates for non-appearance. The King of Prussia at the same time advised his former subjects of those provinces to appear and lay claim to their property. Reichardt, amongst others, did so. His situation of director of the salt works being, however, suppressed by the new government, he addressed himself to the regency of Cassel, and obtained a promise of indemnification for that place by another of equivalent income. For this purpose he presented himself personally at Cassel, and was proposed by two counsellors of state, as a proper person to be appointed either sub-prefect of Halle, or secretary general to the prefecture of Magdeburg. The King of Westphalia also offered him the places of manager of his German and French theatres, and conductor of his orchestra. The salary of these offices was above three hundred and fifty pounds per annum, and he held them during the year 1808; in the course of which he brought out a grand divertisement, on the occasion of the queen's birthday, another on the return of the king from the baths, also a French operetta entitled "*L'heureux Naufrage*." At the close of this year he went to Vienna, to procure additional singers for his court. On his arrival, the directors of the theatre in that city presented him with a beautiful poem, called *Bradamante*, written by the celebrated poet Colin, in the style of Ariosto; they invited him at the same time to set these words to music for the Vienna theatre. He accordingly commenced; but before he could complete the opera, he was recalled by his court, when he entered into a negotiation with the theatrical direction at Vienna for an honorable and lucrative post, which they offered him. Previously, however, to his opera (which had been rehearsed with great success in the palace of Prince Lobkowitz, one of the directors) being performed at the theatre, and before the negotiation for his new place was terminated, a war broke out between Austria and France, when he was obliged again to retreat to his country house near Halle. Here he was nominated correspondent to various learned societies, especially the Institute in Paris. He died in 1814. The following is a list of his works. Printed books: "Letters of an attentive Traveller respecting Music," vol. i. 1775, vol. ii. 1776; "Letters on the Comic Opera, and on Poetry for Music," 1775; "Letters on the Music of Berlin," 1775; "Letters on the Duties of an Orchestral Musician," 1776; "Life of the celebrated Musician Enrico G. Fiorino," 1779; "Musical Magazine," vol. i. 1782, vol. ii. 1788 and 1791; "Spirit of the Musical Magazine," 1791; "The Youth of Handel," 1790; "Letter to the Musical Public respecting the two French Operas 'Tamerlan' and 'Panthée,'" 1788; "Letters to Count Mirabeau on Lavater," 1786; "Musical Gazette," 1791; "The Musical Week," 1792; "The Musical Months," 1793; "France," a political journal, 1794 to 1803; "Confidential Letters, written during a Journey in France," 1803 and 1804; "Berlin Musical Gazette," 3 volumes, 1805 and 1806; "Confidential Letters on Vienna," 1810; and many small essays and criticisms, in different literary and musical journals. Printed music: "Sonatas for the Harpsichord," Berlin, 1771; "*Hanschen und Gretchen*," taken from the French "*Rose et Colas*," an operetta, Riga, 1772; "Melange of Music for the Piano, Violin, and Voice," Riga, 1773; "*Concerto per il Clavi-Cembalo*," Riga, 1773; "*Concerto per il Violino*," Riga, 1773; "Eleven Concertos for the Harpsichord, written for the Use of Ladies," Amsterdam, 1774; "Italian and German Cantatas and Songs, written for the Use of Ladies," Berlin, 1775; "11 *Sonate per il Clavi-Cembalo*," Berlin, 1776; "*Concerto per il Clavi-Cembalo*," Leipsic, 1777; "Symphony," Offenbach, 1777; "Eleven Sonatas for the Harpsichord, with a Violin Accompaniment," Amsterdam, 1777; "11 *Sonate per il Clavi-Cembalo*," Berlin, 1778; "*Sonate per il Violino Solo e Basso*," Berlin, 1778; "*Sonate a due Violini e Violoncello*," Offenbach, 1778; "*Ino*," duodrama, Leipsic, 1779; "Odes and Songs by Klopstock, Stolberg, Claudius, &c.," Berlin, 1779; "Procris and Cephalus," duodrama, Leipsic, 1780; "Ariadne at Naxos," cantata of Gerstenberg, Leipsic, 1780; "Songs by Goethe, Bürger, Voss, and Sprickmann," vol. ii., Berlin, 1780; "Songs for Children," from the library of Campe, Hamburg, 1781; "Odes and Songs by Herder, Goethe, and others," vol. iii.,

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Berlin, 1781; "Love alone is happiness," opera, in three acts, Dessau, 1781; "Songs for Germans," Dessau, 1781; "Songs for Children," vol. iii. 1786, vol. iv. 1791; "Songs by Klesl, Uz, Hagedorn," Grolkau, 1782; "Two Sonatas for the Harpsichord," Amsterdam, 1782; "Three Sonatas for the Violin, Tenor, and Violoncello," Amsterdam, 1782; "Songs by Gleim and Jacobi," Gotha, 1783; "Light Pieces for the Voice and Piano-forte," Königsberg, 1783; "*Sonata per Clavi-Cembalo, col Flauto Obl.*," Berlin, 1787; "*Cantus Lugubris in Obitum Frederici Magni*," Paris, 1787; "*Sinfonia dell' Opera 'Andromeda,'*" Berlin, 1788; "*Overtura dell' Opera 'Protesilao' per il Cemb.*," 1789; "*Alcuni Balle e Cori dell' Opera 'Protesilao,' per il Cemb.*," 1789; "Cecilia," four volumes, containing canticles, hymns, airs, ducts, trios, quartets, and choruses for the church, 1790–1792; "*Cavatina e Rondo dell' Opera 'Olimpiade,'*" Brunswick, 1792; "*Coro e Ballo dell' opera 'Olimpiade,'*" Brunswick, 1792; "*Coro e Ballo Triomphali dell' Opera 'Brenno;'*" and "*Overtura dell' Opera 'Brenno.'*" Manuscripts. First, Italian operas: "*Le Sesse Galanti*," opera, in three acts, 1775; "*La Gioja dopo il Duolo*," a theatrical cantata, in two acts, 1776; "*Artemisia*," opera, in three acts, 1773; "*Andromeda*," 1787; "*Protesilao*," 1778; "*Olimpiade*," 1790; and "*Rosamonda*." French operas: "*Tamerlan*," opera, in four acts, 1785; "*Panthée*," opera, in four acts, 1786; "*L'Heureux Naufrage*," operetta, 1808. German operas: "The Woodman," opera, in one act, 1775; "Claudine of Villa-bella," by Goethe, opera, in three acts, 1788; "*Hercule*," monodrama, with choruses, in one act, 1804; and "*Bradamante*," opera, in four acts, 1808. Church music: "*La Passione di Metastasio*," 1785; "*Te Deum*," for the coronation of Frederic William II., 1786; "*Te Deum*," for the general peace, 1809; and several German cantatas.

REICHARDT, JULIA, daughter of the celebrated F. Benda, and wife of the preceding, was born at Berlin in 1752. She was one of the best German singers of the last century, and a good performer on the harpsichord. She also composed and published some vocal music, which was much admired. She died in 1783.

REICHELT, F. G. An instrumental composer of Hamburg. Besides many of his compositions known in manuscript, he published the following controversial work: "*Musicalischer Querstrich mitten durch des Herrn J. G. B. Unterricht, &c.*," Hamburg, 1784; as also, "*2 Quadrillen und 10 Englische, für 9 Instr.*," Op. 10, Brunswick; "*Opera-Arien für 2 Flöten arrangirt*," 1797; "*2 Cotillons und 12 Anglaisen, für 5 Instr.*," Op. 12; "*Parthie für 2 Clarionett., 2 Horner, und Fag.*," Op. 13; and "*Diver. p. le P. F., Fl., V., et Vc.*," Op. 16, Hamburg, 1798, in which year he died.

REICHERT. Chamber musician to Count Bruhl, at Dresden, about the year 1755. He wrote the music of the interlude, "*Il Giuocatore e la Bacchetona*."

REICHWEIN, JOHANN GEORG, chapelmaster of the cathedral at Ratisbon, published there the following works: "*Deliciæ Sacræ, sive Missæ tres breves à 4 vocib. concert. 2 Viol. ad lib., et 4 Ripien. cum B. C. nec non Psalmi. 11 ab unâ, 2, 3, et 4 vocib. cum et sine Violin. ac Ripienis*," and "*Sacra Thymiamata;*" i. e., "*Offertoria per Festa Anni majora à 4 vel 5 Vocib., Concertantib., et 5 Instrum.*," 1688.

REIMANN, MATTHÄUS, doctor of laws, and counsellor to the Emperor Rodolph II., published the two following musical works: "*Noctes Musicæ*," Leipsic, 1598, and "*Cithara Sacra Psalmodiæ Davidis ad usum testudinis accommod.*," Cologne, 1613.

REIMANN, J. BALTHAZAR, born at Breslau in 1702, was a skilful organist, and published some psalm tunes of his own composition.

REIN, JOHANN BALTHAZAR, musician at Altona, published there, in 1755, a book of psalms for four voices.

REINAGLE, JOSEPH, was born at Portsmouth, England, in 1762. The father of this eminent professor was born near Vienna, and received his education at one of the German universities. He was intended for the church, but afterwards followed music as a profession, and went to England, residing for some time in Portsmouth, where the subject of this memoir was born. The father at first intended his son for the navy, and entered him as a midshipman at an early age; his friends, however, soon abandoned the idea of a naval life for the boy, and he was removed to Edinburgh, where he served two years as an apprentice to a working jeweller; who leaving the country, and not returning, it was resolved that music should be the boy's profession. He was accordingly instructed in the French horn and trumpet by his father, who, through the interest of the musical Lord Kelly, held the situation of household trumpeter to the king. Young Reinagle made great progress, and soon appeared in public as a concerto player on the above instruments. By the advice of his medical friends, he, however, discontinued them, and directed his attention to the practice of the violoncello, of which instrument he rapidly acquired a knowledge, through the valuable instructions of the celebrated Schetkey, who married his sister. His younger brother and pupil, Hugh Reinagle, increasing in fame as a violoncellist, Joseph relinquished the study of the violoncello for that of the violin, under Aragoni and Pinto, and was soon appointed leader of the concerts at the theatre in Edinburgh. His brother Hugh now died in Lisbon, where he had gone for the recovery of his health; when Joseph, feeling a great desire to support the name his brother had so justly acquired as a violoncellist, and acting under the advice of the celebrated John Mahon and other musical friends, resumed the study of the violoncello. He made his appearance as concerto player at the New Musical Fund concert on the same night with J. Cramer, Monzani, and Eley. He was announced to play Borghi's favorite concerto in E flat; but Crosdill having succeeded so well in the performance of that piece, his friends wished him not to play it; he therefore adopted one of his violin concertos, and performed it instead of Borghi's. The time would not allow the bills to be altered, and the audience received his concerto with great applause. Borghi, who was present, was pleased, indeed, to say, that he was flattered by the mistake which had taken place. After the commemoration of Handel in Westminster Abbey, Reinagle went to Ireland, under the patronage

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of Lord Westmoreland, then lord-lieutenant. Here a whimsical circumstance happened worthy of narration. The late celebrated Mr. Curran introduced himself to Reinagle, and invited him to dine with some musical friends at his country house, five miles from Dublin. Reinagle, anxious to embrace the opportunity of enjoying that great man's society, most willingly assented; upon which Curran, being in great haste, would not permit our musician to seek for any conveyance, but requested him to ride double on his horse. In this ludicrous way, sitting behind Mr. Curran, they reached his house, to the amusement of many friends they met on the road. Reinagle passed two years in Dublin, and on his return to London played at Salomon's concerts, at which Haydn presided. He then had the honor of enjoying Haydn's intimate acquaintance and friendship, and received many serviceable hints on composition from that great master. He was selected as his principal violoncello at many concerts, where he met Viotti, Salomon, Clementi, Schroeter, &c. At length he was engaged to play at the Oxford concerts, in which city he was so favorably received, that he was advised by Lord Abingdon, and other musical amateurs, to reside there. Reinagle's productions are, in manuscript, "Six Violin Concertos," "Six Violoncello Concertos," also overtures, trios, duets, &c., for violins and pianoforte. Published: "Four Sets of Duets," "Two single Duets," "Treatise on the Violoncello," "Six easy Duets for Violoncello," and "One Set of Quartets for Two Violins, Tenor, and Violoncello."

REINARDS, W., a flutist, published, at Amsterdam and Berlin, many works for his instrument, between the years 1765 and 1797.

REINER, AMBROSIUS, chapel-master to the Archduke Ferdinand Charles of Austria, in the year 1650, published "*Motetti à 2, 3, e 4 voci, con V., Lib.* 1;" "*Motetti à 4, 5, e 6 voci, con 2 V., Lib.* 2;" "*Motetti à 8 voci, Lib.* 3," Innspruck, 1648; and "*Misse à 5 voci, con 3 Stromenti.*"

REINERUS, JACOBUS, a Benedictine monk, and director of the music at Weingarten, in Suabia, towards the end of the sixteenth century. He was a voluminous composer. Amongst his published works were the following: "*Cantiones 5 et 6 vocum,*" Munich, 1579; "*Cantiones Germanicæ 4 et 5 vocum, et vivæ voci, et Musicis Instrumentis accommodatæ,*" Munich, 1581; "*Psalmi Pœnitentiales 3 vocibus concinnati,*" Munich, 1586; "*Teutsche und Lateinische Lieder mit 3 und 4 Stimmen,*" Laugingen, 1593; "*Cantiones seu Motetæ 4 et 5 vocum, nebst einigen Magnificat,*" Cosnitz, 1593; "*Motetæ Sacræ 5 et 6 vocum,*" Cosnitz, 1595; "*Cantiones 6, 7, 8, adjunctaque in fine una 10 vocum,*" Munich, 1591; "*Cantiones 4 vocum,*" Munich, 1600; and "*Missæ 6 vocum,*" Dittengen, 1604.

REINHARD, a violinist, was, in 1796, *chef-d'orchestre* of the national theatre at Vienna.

REINHARD, ANDREAS. A writer of some Latin works on music, some of which were published at Leipsic in the first ten years of the seventeenth century.

REINHARD, CHRIST. WILHELM, organist at Cassel in 1806, was born there in 1770. He is considered a good performer, and has composed some instrumental music.

REINHARDT, JOHANN CHRISTOPH, was, in 1789, chamber musician to the court at Gotha, where he published, in 1788, a vocal work entitled "*Geistliche und Moralische Lieder.*"

REINHARDT, ADELHEIDE, principal female singer to the court of Gotha, was probably the wife of the preceding.

REINHARDT, JOHANN GEORG. Sub-organist to the court at Vienna, between the years 1721 and 1727. He composed the following works: "*Litaniæ de B. M. V., à 4 voci,*" "*Pastorella sopra il Tema, 'In dulce jubilo, &c.,' per l'Organo,*" and "*Diversi Pezzi per il Cembalo,*" 1725.

REINICKE, LEOPOLD CARL, an eminent performer on the bassoon, was born at Dessau in 1774. He was a pupil in composition of Chapel-master Naumann, as also of Reichardt. In 1807 he brought out, at the Dessau theatre, with success, "*Adelheit von Schroffeneck,*" a grand opera. He has also published some instrumental music.

REINKE, JOHANN ADAM, born in 1623, was a celebrated German organist and composer, who lived till within a few months of the age of a hundred years. In his younger days, having been elected successor to the famous Scheidemann, organist of St. Catharine's Church in Hamburg, it is related that a musician of Amsterdam declared, that Reinke must be so presumptuous a man to take Scheidemann's place, that he should like to see him. This observation having been repeated to Reinke, he sent him one of his compositions, thus superscribed: "This is the portrait of the audacious youth whom you wished to see." The Dutchman found in the composition so much genius and learning, that he immediately went to Hamburg, for the purpose of hearing him play on the organ. After this he said he could have kissed his feet, in testimony of the veneration with which his talents had impressed him. Reinke died at Hamburg in 1722.

REINMANN, GEORG FRIEDRICH, a German musician, published at Erfurt, in 1644, an introduction to singing, under the title of "*Musik Büchlein.*"

REINMANN, JOHANN HARTMANN, chapel-master to the Duke of Saxe-Saalfeld, was born at Saalfeld in 1677. He studied composition under the Chapel-master Erlebach, and afterwards published some church music. He died in 1728, being at the time burgomaster of his native town.

REINWALD, L., chamber musician to the court at Hildesheim, in Saxony, published the following works: "*Il Sinfon. à 9,*" Op. 1, Berlin, 1792; "*2 Sammlungen von Quadrillen und Angl. fürs Klav.,*" Berlin, 1794; and "*Die Friedensfeyer: Heil uns, Heil! ein Rundgesang beym Klavier,*" Hamburg, 1797.

REISCH, GEORG, of Friburg, author of a work in twelve books, comprising a distinct treatise on each of the liberal sciences, in Latin, called "*Margarita Philosophica,*" first published in 1503, in which one of the books is appropriated to music. His work, however, though fre-

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quently cited by Italians, contains no instruction for the practice of harmony, as the author, though posterior to Gaffurius, chiefly follows Boethius.

REISIG, GOTTLIEB, music director and rector of the Latin school at Lichtenstein, was born in 1664. He had studied vocal and instrumental music, also composition, and, in the year 1734, wrote a work entitled "*Trifolium Historico-Musicum*," in three parts, the first containing biographies of German musicians, and the others the history of German organs, and other matter, chiefly relating to that instrument. This book was never published.

REISSIGER, CARL GOTTLIEB, was born at Betzig, near Wittenberg, in 1798. He had his first musical lessons of his father. In 1811 he was admitted to the St. Thomas School in Leipsic, where he studied harmony and the piano with Schicht. In 1815–16 he wrote some motets. In 1818 he pursued a course of theology at the University of Leipsic, but without interrupting his musical labors. To music his whole nature drew him, but he was too poor to abandon the clerical profession. But his good master, Schicht, obtained for him the means of passing three years in Vienna, where he went in 1821, to continue his labors in composition. There he wrote his first opera, "*Das Rockenweiben*," which the censorship did not allow to be brought out, except the overture, which gave a favorable impression of the young composer's talents. Several other overtures procured him the *entrée* to the imperial theatres. The German opera was then well composed, and Reissiger had the advantage of hearing good works performed by good artists. Before quitting Vienna he appeared with much success in a concert at the court theatre, where he sang a bass song of Handel and executed a piano-forte concerto of his own. Antonia and Steiner at that time published several of his compositions. In May, 1822, Reissiger left Vienna to continue his studies under Winter, at Munich, where he displayed most laudable activity in art. A mass which he wrote there, and an overture on a theme of five notes furnished him by Winter, won for him that master's friendship. Such was the success of these works, that he was engaged to compose for the royal theatre the overture, entr'-actes, and choruses to the tragedy of "Nero," which were much applauded. He was then called suddenly to Leipsic by the death of his friend and teacher, Schicht. In May, 1823, he arrived at Berlin, where some noble families guarantied him a subsistence. Here he wrote the Italian opera "*Didone*," which was performed at Dresden. It was now decided to send Reissiger to Italy; the King of Prussia granted aid, and the minister commissioned him to collect information in France and Italy on the subject of a conservatory, which it was proposed to institute at Berlin. Reissiger arrived in Paris in August, 1824, and remained till February, 1825. The publication of his works sufficed to cover his expenses there. In his tour through Italy he visited Turin, Genoa, Milan, Florence, Bologna, Rome, and Naples. After spending four weeks in this latter city, he returned to Rome, where he made the acquaintance of the Abbé Baini. In October he returned to Berlin, visiting by the way Padua, Venice, the Tyrol, and Vienna. At Rome he had written an opera called "*Ahnenschätz*," the brilliant overture to which created an enthusiasm at Dresden; but the opera itself was never performed, because the libretto bore too close a resemblance to that of the "*Freyschütz*." At Berlin Reissiger was charged with the framing of a plan for a Prussian Conservatory of Music, which was approved, but never put in execution. At the same time he was made professor in the *Sing-Akademie*, under the direction of Zelter. In October, 1826, he was called to the Hague, to organize a conservatory, which still exists. Returning to Berlin he received the appointment of director of music at Dresden, in the place of Marschner, who had just been called to Hanover. There he had to direct not only the German opera, but the Italian during the long illness of Morlacchi. In this position he gave such proofs of talent, that in 1827 the King of Saxony raised him to the place of chapel-master, which had been vacated by the death of Weber. In the same year he wrote a solemn mass, and "*Yelva*," a melodrama in three acts, successful throughout Germany. His "*Libella*," a romantic opera, was equally successful in Dresden, in 1828. This was followed by "*Die Felsenmühle*," which enjoyed public favor at Dresden, Leipsic, Berlin, Breslau, Copenhagen, and elsewhere. "*Turandot*," another opera, had also great fame in Germany. But the German critics have considered Reissiger's talent more remarkable in religious than in dramatic music. More recently he has cultivated the symphony form with success. He has also written overtures, quintets, quartets, sonatas, &c.

RELATIVE. An epithet applied to those chords and those modes, or keys, which, by reason of the affinity and identity of some of their component sounds, admit of an easy and natural transition from one to the other. Thus, in the chords of D and G, the note D being common to both, in passing from one harmony to the other we have only to change two of the three sounds. Again, the major mode of every key being formed of the identical naturals, sharps, or flats, proper to the minor mode of its third below, every major key is called the *relative* of such minor key, and every minor key the relative of its third above, taken in the major mode.

RELATIVE KEYS. Keys which differ only by having in their scales one flat or sharp more or fewer.

RELATION. That connection which any two sounds have with one another, in respect of the interval which they form. When the interval is just, the *relation* is just, and false when the interval is false; that is, when it is either superfluous or diminished. Formerly false relations were forbidden; but modern composers, rejecting the rigorous trammels of early contrapuntists, have enlarged the bounds both of harmony and melody, and given them a freedom to which we owe many beauties unknown to the fathers of the musical science.

RELFE, JOHN, was born in 1763. He commenced his musical studies under the tuition of his father, who was upwards of fifty years organist of Greenwich Hospital. At the age of eighteen, he was articled for two years to Keeble,

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organist of St. George's, Hanover Square, who was then considered one of the first theorists and organ performers of the day. To the celebrity of Keeble's name as a master, and the extensive professional connections of Relfe senior, his son was indebted for the early encouragement he experienced as a piano-forte teacher, which was followed up by full employment of forty years in that line of professional practice. His musical compositions have been but few, and those chiefly of a theoretical nature, commencing with a "Set of Sonatas," dedicated, by permission, to the Princesses Mary and Sophia, a popular ballad, entitled "Mary's Dream," with some others not worthy of mention; "The Principles of Harmony," first published in 1798, in periodical numbers, entitled "*Guida Armonica*," and in which nearly the whole theoretical plan of Logier, as far as it is connected with offering elementary instructions through the medium of exercises, will be found to have been anticipated; various single pieces, chiefly composed for the improvement of professional and private pupils placed under his tuition; a pamphlet entitled "Remarks on the present State of Musical Instruction, with a Prospectus of a new Order of Thorough-bass Designation, and a demonstrative View of the defective Nature of the customary Mode; to which are annexed, Definitions of Twenty Diagrams exhibited in a Music Scroll," 1819. His last work, entitled "*Lucidus Ordo*," was published in 1821, and consisted in an attempt to divest the subject of thorough bass and musical composition of all its intricacies, and to exhibit the whole science in a lucid and simple form, capable of application to every species of composition.

RELIGIOSO. (I.) With religious feeling; in a devotional manner.

RELLSTAB, JOHANN CARL FRIEDRICH, printer, and proprietor of a music warehouse at Berlin, was born in that city in 1759. He was first brought up to the musical profession, and studied under Agricola and Fasch. He wrote several musical works, amongst which are the following: "Essay on the Union of Musical and Rhetorical Declamation, intended principally for the Use of Musical Performers and Composers, with Examples," Berlin, 1786; "Essay, containing the Observations of a Traveller respecting Church Music, Concerts, &c.," Berlin, 1789; "Instructions for Amateurs of the Harpsichord, to finger in the Style of Bach," Berlin, 1790; "The Harpsichord Magazine," Berlin, 1787. This was continued in the following year, under the title of "Melody and Harmony." It contains several of Rellstab's vocal and instrumental compositions. "*Lieder und Gesänge verschiedener Art zum singen am Clavier, 1ster Theil*," Berlin, 1791; "*2ter Theil*," Berlin, 1791; "*Six Solfeggi p. il Cembalo*," Berlin, 1792; "*Sonata p. il Organo*;" "12 *Märsche fürs Klavier*," Op. 79; "*Sonatine p. Cemb. C. Fl.*;" "*Wildheit und Witz, Charakterstück f. Klavier*." The following are in manuscript: "Pygmalion," a cantata from Ramler; "The Shepherds at the Manger," a cantata from Ramler; lastly, "Seven Symphonies and Overtures."

RELLSTAB, HEINRICH FRIEDRICH LUDWIG, born at Berlin in 1799, was destined for music by his father, after whose death he became a soldier in the war of 1815, and was advanced to an officer. His military duties, however, never robbed him of his taste for the arts. Poetry occupied him especially, and he wrote the books for operas and songs for the *Liedertafel*, which he founded, in 1819, with Berger and Klein. In 1821 he left the military service, and went to Frankfort on the Oder, where he wrote his tragedy of "Charles the Bold," published in 1824. From this time he gave himself up to literature and musical criticism. Poems, little histories, and romances by Rellstab, have been published since 1825. Among the latter is a satirical one, entitled "*Henriette, ou la belle Cantatrice*," of which Mlle. Sontag formed the subject, and which gave great offence. Rellstab has continued to live in Berlin, where he is yet distinguished as a musical critic, (1854.)

RELUZZI. A musician at Prague. Twelve of his symphonies were known about the year 1760.

RELZER, JOHANN, chamber musician to the Bishop of Wurtzburg, about the year 1740, was a native of Vienna. He was considered one of the best violinists of his time.

REMBT, JOHANN ERNST, organist of the principal church at Suhl, in Saxony, was born there in 1749. He was an excellent performer on the organ, and a good contrapuntist. In 1787, he published, at Leipsic, "6 *Orgel Trios*," which he previously submitted to the inspection of the renowned Sebastian Bach, whose works he had profoundly studied. Amongst his other published compositions are "50 *Vierstimmige Fugetten für die Orgel componirt und Hrn. Kapellm. Hiller Zugeeignet*," Leipsic, 1791; "12 *leichte triomässige Choralvorspiele, 1r. Heft*," Leipsic, 1797; and "*Derselben 2r. Heft*," Leipsic, 1797. At that period he had many other practical works ready for publication.

REMI, of Auxerre, a monk in the convent of St. Germain, in the ninth century, was considered one of the most learned men of his age. He wrote, amongst other works, a "Commentary on the treatise *de Musicâ* of Martianus Capella."

REMORINI, RANIERI. This singer is well known in the modern musical annals of Italy; in that country he was a performer of celebrity for many years. He has been attached to the Italian opera at Lisbon, and went to London in April, 1824, to perform his engagement at the King's Theatre, where he appeared for the first time in Rossini's opera of the "*Turco in Italia*," in the character of Selim, a Turkish prince. He died at Bologna in 1827. The principal quality in Remorini's voice was strength; his tones were not only loud, but were propelled by a force that threw them into every corner of the house at once. His compass was not great. His execution was vigorous and neat, and his intonation, the chief requisite in a singer, perfect. His long experience of the stage in a country where negligent action is not overlooked, also gave him an easy and correct manner of acting.

REMPLISSAGE. (F.) A term applied to the florid or decorative flights and flourishes introduced in concertos and bravura airs.

REMPT, JOHANN MATTHIAS, a German

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composer, chiefly of Protestant hymns, died in the year 1802.

RENALDI, GIULIO, an Italian composer of the sixteenth century, was born at Padua. Of his works we can name "*Madrigali à 4, 5, e 6 voci, con dialogi à 7 voci,*" Book 1, Venice, 1567, and "*Madrigali à 4 voci, Lib.* 2."

RENAUD, a French musician, was chapel-master to the Empress of Russia. He composed the music of two comic operas, entitled "*Le Cuvier,*" and "*Le Mauvais Ménage.*"

RENAUD, MLLE., the elder, a celebrated singer at the Théâtre Italien, in Paris, between the years 1785 and 1790. She was remarkable for the ease with which she sang, and for her correct articulation and intonation. Two of her sisters also sang at the same theatre, and at the same period. They were called "*La couvée de rossignols.*"

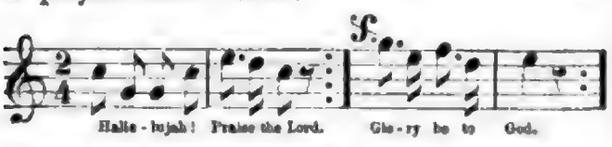
RENER, ADAM, a celebrated contrapuntist, resided at Liege from 1538 to 1555.

RENVERSEMENT. (F.) An inversion.

RENVOI. (F.) A repeat. A name given to the character 𝄋.

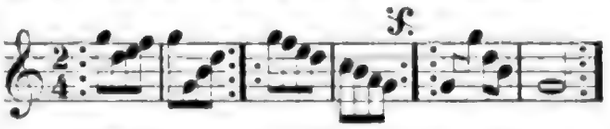
RENVOISY, RICHARD, master of the choristers of the holy chapel in Dijon, set to music the Psalms of David, for four voices, in the sixteenth century; they were published in Paris.

REPEAT. A character indicating that certain measures, passages, or strains, are to be sung or played twice — thus:



The pupil will notice two kinds, or characters — they both now have the same meaning. Sometimes one is used, sometimes the other. The repeat is also used in *double endings*. The repeat serves instead of writing the same thing twice over. The sign of one repeat, in common use, is a double bar, with dots before it; or two parallel lines drawn perpendicularly across the staff, with dots on one or both sides; and it shows that the preceding strain is to be repeated — that is, if it be near the beginning of the piece, all hitherto sung or played is to be repeated; or if towards the end of a piece, all from such another mark. In gavots, we usually find the repeat at about the third part of a piece — in minutes, courants, &c., towards the end. It is always understood that if there be dots on each side the bar, they direct to a repetition both of the preceding and the following strain; if there be only dots on one side, then only the strain on that side is to be repeated. A repeat was also denoted by a character set over the place where the repetition begins and continued to the end of the strain. When the song ends with a repetition of the first strain, or part of it, instead of a repeat, the words *Da Capo*, that is, from the beginning, are used.

The repeat may be always employed where the repetition is simple and exact. There are several kinds — one with dots drawn across the staff; one with dots on the second and third spaces, with a sign over them, thus: 𝄋; and they all show what part is to be sung over again, thus:



REPERCUSSION. A frequent repetition of the same sound. This happens in the harmonica triad, the essential sounds of whose three chords are repeated oftener than the others; i. e., the *final* and the *dominant*, which are properly the *repercussions* of each mode.

REPETITION. (F.) A rehearsal.

REPLICA. (I.) A word implying a repeat. *Replicato* has the same meaning.

REPONSE. (F.) The answer in a fugue, imitation, or canon.

REPRISE. (F.) A pause, or suspension. An extempore grace. See CADENCE.

REQUENO, VINCENZO, an abbot, and member of the Accademia Clementina, was a Spaniard by birth, but resided in Italy during many years. He published a work entitled "*Saggi di Ristabilmento dell' Arte Armonica de' Greci e Romani Cantori,*" Parma, 1798.

REQUIEM. A funeral service composed and performed for the repose of a departed soul. *Requiems* are very common in Roman Catholic countries, where almost every one distinguished by birth, or extraordinary talent, receives this musical honor.

RESAREIÇAM, ANTONIO DA. A Portuguese ecclesiastic and composer, born at Lisbon in 1621. He left many masses and other pieces of sacred music of his composition, in manuscript, at his death, which took place in 1686.

RESOLUTION. That modulation, or change of harmony, by which the unaccording note of any discord falls to one of the concording notes of the succeeding harmony; as when the ninth is *resolved* into the eighth, the fourth into the third, &c. Formerly a *canon* was said to be *resolved*, or written in *resolution*, when, instead of being comprised in a single staff, all the *parts* were given in separate staves; i. e., when each part was placed under the next above it in point of scale or natural order.

RESONANCE. A prolongation or reflection of any sound, as when it is returned by the air enclosed in the body of a stringed instrument, or by elliptic and parabolic vaults, or subterraneous caverns.

RESOUND, TO. A verb sometimes implying *to echo, reflect, or turn back a sound*, in which sense it is active; sometimes signifying *to be echoed, to be reflected, or turned back*, and then its sense is neuter.

RESPIRATION is that peculiar action of the lungs which is necessary to draw the air into and expel it from the chest. This action consists of two alternate movements; viz., *inspiration*, or taking in the breath, and *expiration*, or the expulsion of the breath. In inspiration the lungs, acting somewhat like a pair of bellows, dilate, to introduce the external air into the chest; in expira-

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tion they contract for the purpose of expelling it. The air must be drawn into the lungs copiously and with great quickness; but it should only be allowed to escape from the chest slowly, gradually, and with the utmost smoothness; in fact, the emission of it cannot be husbanded with too much economy. The air thus thrown into motion by respiration is the principal agent of the vocal organs. When the sounds are once formed they must be emitted freely, and by a prompt impulse, that they may not become imperfect and unsteady. If the emission of the voice be not performed with sufficient quickness, the tone becomes *guttural;* and if the voice be too much forced towards the head, prior to its emission, it becomes *nasal*.

RESPONSE, or RESPONSO. (I.) The name of a kind of anthem sung in the Roman church after the morning lesson, and which concludes in the manner of a rondo. In a fugue the *response* is the *repetition* of the given subject by another part.

RESTA, NOEL, of Milan, composed the comic opera "*I tre Sigisbei Ridicoli*," performed in 1748.

RESTELLI. A good Italian violinist at Bologna at the commencement of the present century.

RESTS. Characters of silence, each of which denotes a cessation of sound equal in duration to that of the note after which it is named; thus, a semibreve *rest* is equal in length to a semibreve, a minim *rest* equal in length to a minim, a crotchet *rest* equal in length to a crotchet, and so on through all the different characters of notation. Hence it is easy to conceive that in variously combining these signs we may at pleasure express silences of any duration. For examples, see CHARACTERS.

RESTORATION. The act of restoring a note made flat or sharp to its primitive sound.

RETARDANDO. (I.) A retarding of the movement.

RETARDATION. The carrying one, two, or more notes of a preceding chord into the succeeding combination.

RETRO. (L.) This adverb signifies *backward*, and is applied to the subject of a *canon*, when so constructed as to admit of its being sung in a retrograde direction.

RETROGRADO. (I.) In retrograde movement.

RETZEL, ANTON, chapel-master to the Duke of Holstein, was born at Brunswick about the year 1724. He was an eminent performer on the bassoon, and a good contrapuntist. His music is in the style of Graun: some of it was published at Amsterdam.

REUFFIUS, JACOBUS, a musician of the seventeenth century, published "*Opellæ Musicæ*," Nuremberg, 1643.

REUSCHEL, JOHANN GEORG, singer at Marckersbach, in Bohemia, in the middle of the seventeenth century, published "*Decas Missarum Sacrarum* 4, 5, 6–18 *vocum*," Freyberg, 1667.

REUSCHIUS, JOHANNES, chancellor of the Bishop of Meissen, was an excellent musician. He published at Leipsic, in 1554, "*Melodien zu des Georgii Fabricii Lateinischen Oden*," of which several editions were published.

REUSNER, JACOB, a German composer, flourished about the year 1600, and published, amongst other works, "*Missæ* 6 *vocum*," Dillingen, 1604, and "*Missæ* 4 *et* 5 *vocum, cum Officio B. M. V.*," Dillingen, 1604.

REUSSNER, ELIAS, a lutist and composer for his instrument in Schleswic, flourished in the middle of the seventeenth century, and published "*Lauten-lust, aus Præludien, Paduanen, Couranten, Sarabanden, Giguen, Gavotten und andern Piécen*," Breslau, 1608.

REUSSNER, ESAIAS, son of the preceding, was a lutist in the service of the Prince of Liegnitz-Brieg, and of the Elector of Brandenburg. He published, in 1676, "*Neue Lautenfrüchte;*" also "*Hundert geistliche Melodien Evangelischer Lieder auf die Laute gesetzt.*"

REUTER, GEORG, Sen., imperial chapel-master and organist of St. Stephen's Church at Vienna, was born there in 1660. He died in 1731.

REUTER, CARL, eldest son of the preceding, was also chapel-master of St. Stephen's Cathedral at Vienna about the year 1740. Reuter died at Vienna in the year 1770.

REY, JEAN BAPTISTE, born at Lauzerte, in the department of the Tarn and Garonne, in France, in 1734, was self-instructed in the art of music, at the Abbey of St. Sernin, at Toulouse. At the age of seventeen he was elected a member of the orchestra in the cathedral at Auch; three years after which he was attached to the grand opera of Toulouse, and continued the exercise of his art with increasing success in various towns, especially at Montpellier, Marseilles, Bourdeaux, and Nantes, till he had attained his fortieth year. His fame had, by that time, reached Paris, several motets of his composition having been performed at the chapel of Louis XV. In 1776, when at Nantes, he received a *lettre de cachet*, ordering him to appear at Paris, and to be attached to the Royal Academy of Music, where he remained, till his death, in the situation of director of the orchestra. In 1779 Louis XVI. appointed him chamber musician, with a salary of two thousand francs, and a promise that he should succeed to the place of superintendent of the royal music, and be decorated with the *cordon noir* — advantages which he lost, however, by the events of the revolution. During the thirty-five years that Rey conducted the opera orchestra, he did not cease to contribute in sustaining the preëminence of that establishment. He either composed or revived several works performed at the theatre; he completed the opera of "Arvire and Evelina," of the celebrated Sacchini, who was his intimate friend, and had confided to him that task. When Napoleon assumed the imperial dignity, he promoted Rey to the situation of *chef-d'orchestre* of the Chapel Royal. He died in 1810, which event is said to have been hastened by his grief for the loss of a daughter, in the preceding year, who had considerable musical talent. Rey's brother was violoncellist at the Royal Academy of Music, and assisted J. B. Rey in the composition of the opera of "*Apollon*

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et Coronis." In an access of delirium, from brain fever, he cut his throat, in the year 1811.

REY, N., an amateur at Paris, published there the following work: "*Système harmonique, developpé et traité d'après les principes du célèbre Rameau; ou Grammaire de Musique, sous le titre de Tablature, se rapportant au Dictionnaire de J. J. Rousseau, pour servir à l'intelligence et à l'enseignement de tout l'ensemble de la musique, contenant introduction, explanation, règles de composition, définitions, observations, principes pour les commençans, &c., avec théorie pour trouver et s'exercer à diriger toutes les harmonies et mélodies,*" 1798.

REYHER, ANDREAS, doctor of philosophy, and rector of the gymnasium at Gotha, was born in 1601. He published "*Margarita Philosophica in annulo Synopsis totius Philosophiæ,*" Nuremberg, 1636, and "*Specimen Musicum pro Exercitio Hebraice conjugandi,*" Gotha, 1671.

REYMANN, F. G., ballet master to the court theatre at Strelitz, published, about the year 1783, the operetta "*Der Dervische.*" Much of his instrumental music is also to be found in manuscript.

REYNVAAN, J. VERSCHUERE, an advocate at Flushing, in Holland, published "*Catechismus der Muzyk,*" Amsterdam, 1788, a work of merit; also "*Muzykaal kunst-woordenboek, behelzende de verklaaringen als mede het gebruik en de kracht der kunstwoorden, die in de Muzyk voorkomen,*" Amsterdam, 1795. He was also the composer of "Six Harpsichord Sonatas, with Violin Acc.," published at Amsterdam in 1700.

REYS, GASPARDOS, chapel-master, first at Lisbon and afterwards at Braga, about the year 1630, was a pupil of D. Lobo, and composed much church music.

RHAPSODIE. (F.) A rhapsody, a capriccio.

RHAPSODISTS, or RHAPSODI. (Gr.) Persons among the ancients whose profession it was to sing or recite the verses of Homer and other celebrated poets. It appears that particular forms were observed in repeating the works of the great epic bard, and that the rhapsodi were clothed in *red* when they sang from the Iliad, and in *blue* when they chanted the Odyssey. They performed in the theatres, and sometimes contended for prizes, both in recitation and in singing. But ancient authors seem to speak of other rhapsodi of higher antiquity than these; persons who wrote heroic poems, or songs, in praise of heroes and distinguished men, and sang their own compositions from town to town for a subsistence; of which profession Homer himself is said to have been. It is, however, highly probable that they were all of the same class, and that their business was, indifferently, to sing or rehearse either their own poems or those of other authors. It is not a subject of wonder if, after Homer's time, they chiefly confined themselves to his productions, for which the people had the utmost veneration; and it is natural to suppose that they should erect public stages, and dispute the prizes of recitation, in places of general resort.

RHAW, or RHAU, GEORG, a celebrated German musician, and improver of Protestant psalmody, was also a printer at Wittenberg. He was born at Eisfeld, in Franconia, in 1488, and at an early age was appointed singer and director of music at Leipsic; in which qualities he brought out, at the time of the celebrated thesis sustained between M. Luther and Eck, a mass for twelve voices, which was performed at the commencement of the thesis, and a "*Te Deum,*" to be sung at the conclusion. After this he settled in his printing business at Wittenberg, and thence produced, in 1538, a collection of motets for four voices, by different masters, under the title of "*Selectæ Harmonicæ, 4 vocum,*" and, in 1544, a second collection, containing one hundred and twenty-three German canticles, for four and five voices, for the use of schools. In 1518 appeared the first edition of his work entitled "*Enchiridion utriusque Musicæ practicæ ex variis Musicorum Libris congestum;*" this went through seven editions up to the year 1553. His death took place in 1548.

RHEIN, FR. A celebrated French flutist and composer for his instrument at Vienna. He died previously to the year 1799.

RHEINECK, CHRISTOPH, a pleasing composer, excellent tenor singer, and pianist, was born at Memmingen in 1748. He learned the elements of singing from his father. It was at Lyons that he made the greatest progress in music, and in that city he produced his first opera, "*Le Nouveau Pygmalion,*" which was not only favorably received as a novelty, but long remained a stock piece at the Lyons theatre. Shortly after the appearance of this composition, he was invited by the minister, Turgot, to settle at Paris, which request was accompanied by an offer of a profitable place under government. He consented, first requesting to visit his father in Germany, whom he saw only a few days before he was deprived of him by death. This event delayed his arrival in Paris nearly a month; in which short interval Turgot had been disgraced, and consequently was incapable of fulfilling his promise to Rheineck. Frustrated in his hopes, he quitted Paris, and settled as innkeeper in his native town, where he died about the year 1796. The following of his compositions were printed: "*Der Todgesang Jesu,*" an oratorio, the poetry by Städele, 1778; "Melodies to Schellhorn's Collection of Psalms;" "A Mass;" "*Le Nouveau Pygmalion,*" comic opera, Lyons; "*Le Fils Reconnaissant,*" comic opera, Lyons; and "*Rinaldo,*" grand opera, in Germany, with Städele's poetry, Memmingen, 1779; four collections of songs, printed subsequently to the year 1770, and many songs and piano-forte pieces, published in the five volumes of the Spire Collection. Amongst his music left in manuscript are "Six Harpsichord Concertos."

RHEINER, FELIX. A celebrated performer on the bassoon in the Royal Chapel at Munich. He died previously to the year 1785.

RHETORICAL has various meanings. The double bar shows the rhetorical termination of a strain; and the Germans divide accent into grammatical and rhetorical, the first of which we call accent, and the latter emphasis.

RHIEMANN, or RIEMANN, JACOB, a celebrated instrumental composer about the year 1720, published at Amsterdam "*Suites pour le B.*

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de Viole et B. C.," Op. 1; "6 *Sonate à V. solo e B. C.*," Op. 2; and "*Sonate à V., Viol da gamba e continuo*," Op. 3.

RHOMBOID. (Gr.) A four-sided figure standing on one of its angles, and intimating that the notes of the passage over which it is placed are to swell in sound as that widens, and decrease as it narrows.

RHYTHMIC. A term applied to that part of the ancient music which taught the practice and rules of movement and rhythm.

RHYTHMOPŒIA. (Gr.) That part of the science of the ancient music which prescribed the laws of rhythm, or whatever appertained to the rhythmic art. The rhythmopœia had for its object the movement or time, the measure of which it denoted, together with its divisions, order, and mixture, whether to move the passions or to calm them. It was principally connected with poetry, because poetry alone regulated the movements of the ancient music. The rhythmopœia was divided into three principal modes, or trophes; one low and confined, another raised and dignified, and a middle one, tranquil and peaceable.

RHYTHM. That property, or quality, in the melopœia of the ancients, and melody of the moderns, by which the cadences of every kind of movement are regulated and determined. The *rhythmus* of the ancient musicians was, however, materially different from that observed by modern composers; the former was prescribed by the long and short syllables of the poetry, and had no other variety than that afforded by its metrical laws. The modern *rhythmus*, on the contrary, only requires the so accommodating long and short notes to the syllables, as to properly separate the words, and give due force to the accented syllables. Vassius and other writers on the lyric poetry of the ancients attribute to their *rhythmus* the whole force of their music. Much, however, of the great effects of which we read is, doubtless, to be ascribed to the power and richness of their language, and to their judicious attending to the rendering the expression so obvious, clear, and pointed, that not a syllable of the verse was lost to the ear of the audience. "Rhythm is the measure and outline of motion. It is the pulse of life, by which we note its moments. In music, it is the periodical recurrence of accent, the measured beat, which marks the character and live expression of the movement. Pulsation seems a universal fact in nature; whatsoever has life manifests it in regular pulsations, in successive impulses, or alternately advancing and retiring waves. It is and it is not; we touch it and we miss it; it comes and it goes; it has its climax and its recommencement, and that in each little infinitesimal instant of its history. Every thing, in fact, (to use a vulgar phrase,) is 'touch and go.' Thought is a perpetual series of new volitions, not an undivided flow. Every influence propels itself in waves. It is so with sensation, so with every sort of contact into which our senses come with any thing; things vibrate to each other, but do not rest in contact. The sense of touch is titillation of the nerves. The German word for what we call the measure in a piece of music is *takt*, or touch.

"Rhythm is the principle of order in the magic world of tones. It gives to sound its wavy outline. It derives melody from harmony. Rhythm is every where, and lends a beautiful self-balance to the outgoing of every unimpeded energy.

"Every art has its rhythm, or something corresponding. And this is why music is so congenial with every form of beauty, and can so readily translate or transfuse the *spirit* of what we feel through any other sense besides the ear; for rhythm is the law, or common term uniting all these spheres, and distributing their elements in correspondence one with another.

"'Rhythmical feeling is genius,' says Novalis. 'Every man has his individual rhythm. All method is rhythm; have rhythm in your power, and the world is yours.'" — *J. S. Dwight.*

RIBIBLE. A small viol with three strings. The diminutive of Rebec. See that word.

RIBBE, J. C., a German musician, published "6 *Sonaten fürs Klav. mit Fl.*," Berlin, 1789, and "3 *Gr. Duos Concert. p.* 2 *Fl.*," Berlin, 1798.

RIBOVIUS, LAURENTIUS, a singer in Königsberg in the first half of the seventeenth century, published there, in 1638, "*Enchiridion Musicum*," a short work, containing the principles of singing.

RICCATI, GIORDANO, an Italian count, born at Trevigi, was a good mathematician, and wrote the following works relating to music: "*Delle Corde ovvero Fibre Elastiche*," Bologna, 1767; "*Delle Vibrazioni Sonore dei Cilindri*," Verona, 1782; and "*Dissertazione fisico-matematica delle Vibrazioni del Tamburo*." The second of these works is to be found in the first volume of the "*Memorie di Matemat. e Fisic. della Soc. Ital. Veron.*," and the third work in the "*Saggi Scientifici e Letterati dell' Accad. di Padua*."

RICCI, or RIZZIO, DAVID, a celebrated lutist and singer, born at Turin, about 1540, was the son of a poor musician in that city, who instructed his son in music and singing to such an extent that he got an appointment at the court of Savoy. At this time the Duke of Savoy sent an ambassador to Mary Queen of Scots, whom it is well known that Rizzio accompanied, and afterwards became the unfortunate favorite of that unfortunate queen, being stabbed by her side in 1566. It is a common opinion that several old Scotch songs, as "Cowden knows," "Galashiels," "Gala Water," "Ettrick Banks," "Braes of Yarrow," "Bush aboon," "Traquair," &c., were composed by David Rizzio; but this must be an error, the style of the Scotch music being determined before the reign of Mary, and the best of these airs having been traditionally traced to much more distant periods. Neither ought it to be imagined that a stranger, who, in the latter part of his life, was devoted to business, as Mary's secretary, should acquire or invent a style of music so different in every respect from that to which he had been accustomed in his own country. Melody is so much the characteristic of the Scotch airs, that it is even doubtful whether they had basses before the last century; whilst in Rizzio's time, harmony was the favorite study of the Italian composers. Palestrina himself obtained the glorious title of the father

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of harmony, and attached himself exclusively to counterpoint; and when Rizzio studied his art, Palestrina's music must have been in the highest favor in Italy. Besides, although the style of the ancient Scotch melody has been well imitated by Oswald and other Scotch musicians, no foreigner has been known to have acquired its true spirit. Geminiani, who was a great admirer of Scotch airs, said that he had destroyed several quires of paper in endeavoring to compose a second part to the beautiful air, "The broom of Cowden knows." Tassoni, author of "*La Secchia rapita*," speaks of this music as very much esteemed by the Italians of his day, and attributes its invention to King James of Scotland — an opinion which might easily be adopted by a foreigner, because all the Scotch kings of this name, and particularly the first, third, fourth, and fifth, were versed in music and poetry.

The testimony of Tassoni proves that this music is derived from an earlier period than that in which Rizzio existed. One must not, however, adopt his opinion of the inventor, nor must they be believed who give the honor of this invention to the monks of Melrose. It is more probable that these delightful melodies had their origin amongst shepherds, who really experienced the sentiments and affections they so well express.

Rizzio may have been one of the first who made a collection of these melodies, or he may have executed them more delicately than any of the Scotch musicians of the same period, or he may perhaps have corrected the extravagance of certain passages; for one is struck by the regularity of some of these airs, whilst we are amused by the wildness of others; and in either case the Scotch may be said to owe him obligation. But that this style of pastoral melody, so different from the Italian melody of the same age, and so peculiar in every respect, should have been established and invented by him, appears impossible.

RICCI, FREDERIC, the composer, died May, 1852, in the prime of life and talent. He was stricken by apoplexy in the post carriage between Warsaw and St. Petersburg. Ricci was the author of many operas, more successful in Italy than elsewhere. The "*Prigioni d'Edinburgo*" is the most famous of his operas, among which "*Rolla*," "*Estella*," and "*Griselda*," are not unknown. His "*Corrado d'Altamura*" failed in Paris, in 1844. He had recently produced, at Venice, "*I due Ritratti*," an opera of which he composed both words and music, and in May, 1852, was summoned to Russia, under the especial patronage of Field Marshal Paskewitch, and saw before him the promise of that brilliant career which the great wealth and cultivation of the Russian aristocracy secure to a few fortunate artists of every kind. On the 2d December he wrote, that for the first time fortune smiled upon him. He quotes from his own opera of "*Rolla*," of which the tenor part was written for Moriani: "A nameless stone shall cover my grave;" smiles at the thought; says that it will be his own fault if it is so, and within a few weeks reaches the scene of his anticipated triumphs, a corpse.

RICCI, MICHEL ANGELO, an Italian contrapuntist, flourished early in the seventeenth century. Some of his compositions may be found in the "*Bergomeno. Parnas. Mus. Ferdinand.* 1–5 *vocum*," Venice, 1615.

RICCIO, ANGELO MARIA, doctor of theology, and professor of the Greek language at Florence, published there, in 1747, a work entitled "*Dissertationes Homericæ*," in which are the three following dissertations relating to music: 1. "*Dissert. de Achille citharâ canente veterique Græcorum Musicâ;*" 2. "*An musicâ curentur morbi;*" and 3. "*Dissert. de Musicâ virili et effeminatâ Græcorum nonnullisque aliis ad cognitionem musicæ pertinentibus.*"

RICCIO, ANTONIO TEODORO, a contrapuntist of the sixteenth century, born at Brescia, was at first chapel-master at Ferrara, from whence he was invited to the Chapel Royal at Vienna, but afterwards left that court for Dresden, where he embraced the Protestant religion. After a few years he again removed to Königsberg, and lastly to Wittenberg, where he died in 1590. Of his published works we can mention "*Lib.* 1 *de Madrigali à* 5 *voci*," Venice, 1567; "*Lib.* 2 *de Madrigali à* 6, 7, 8, *e* 12 *voci*," Venice, 1567; "*Canzoni alla Napolitana à* 5 *e* 6 *voci*," Nuremberg, 1577; "*Cantiones Sacræ*, 5, 6, *ed* 8 *vocum*," Nuremberg, 1578; "*Motetti à* 5 *ed* 8 *voci*," Frankfort; "*Messe*," Königsberg, 1579; "*Motettæ* 4 *et plur. vocum*," 1580; and, "*Introitus, qui in solennitatibus majoribus et præcipuorum Sanctorum Festis in Ecclesia decantari solent*," Venice, 1589.

RICCIO, GIOVANNI BATTISTA, an Italian composer, published, about the year 1625, "*Divine Laudi Musicali à* 1, 2, 3, *e* 4 *voci*," and "*Canzoni di Sonare à* 1, 2, 3, *e* 4 *stromenti*."

RICERCARI. (I.) The name formerly given to *solfeggi* for the voice, as also to original compositions, or exercises, for instruments. This term, in the early times of counterpoint, was used instead of the word *fantasia*, which afterwards supplied its place; and to this succeeded the terms *concento*, *concerto*, *sinfonia*, *sonata*, &c.

RICERCATA. (I.) A fugue replete with contrapuntal artifices.

RICHARDSON, VAUGHAN. A scholar of Dr. Blow, and organist of the cathedral of Winchester. He published, in the year 1706, "A Collection of Songs for one, two, and three Voices, accompanied with Instruments," and also composed several anthems, which are well known in most cathedrals.

RICH. An epithet applied to those compositions, the *parts* of which are elaborately and ingeniously combined, and which in performance produce an elegance and fulness of effect.

RICHEFORT, or RICCIAFORT, J., a native of the Netherlands, is placed by Walther in the middle of the sixteenth century; but he was certainly a composer many years before that period, as we find his name not only in the second book of "*Motetti della Corona*," published at Fossembrone, 1519, and preserved in the British Museum, in which collection he was author of the fourth motet, "*Miseremini mei*," but to a motet in a music book belonging to Henry VIII. when Prince of Wales, and preserved at Cambridge.

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Glareanus says that "great praise is due in our times to the vocal compositions of John Richefort." In the Museum collection of French songs, in four, five, and six parts, printed in the Netherlands during the sixteenth century, there is one by this author for three tenors and a bass, which, though it would be thought somewhat monotonous by modern ears, has great merit for the artful contexture of the parts, which are moving throughout in close fugue and imitation. He died about the year 1560.

RICHER, ANDRÉ, a musician, born at Paris in 1714, was a page of the king's band, under Lalande and Bernier. Some of his motets were performed at the Chapel Royal, and, with his cantatas, were published. Four of his children were musicians, amongst whom the daughter married the celebrated Philidor.

RICHER, LOUIS AUGUSTIN, youngest son of the preceding, and born at Versailles in 1740, became a page of the king's band in 1748, and about 1756 sang at the *Concert Spirituel* with great applause. On the death of his father he became music master to the Dukes of Chartres and Bourbon; and in 1779 the king granted him the reversion of the situation of music master *des enfans de France*, then held by Lagarde. Richer was a professor of singing at the Conservatory, and died at Paris in 1819.

RICHTER, CARL GOTTLIEB, organist at the old church in Königsberg, was born at Berlin in 1728. Yielding to the wishes of his family, he first studied surgery; but his inclination for music soon becoming irresistible, he was permitted to dedicate his talents to that art, and took lessons of the celebrated Schaffrath. In 1754 he entered the service of General the Count of Truchsess, at Custrin, from whence he proceeded to Königsberg, where, after a short time, he was appointed organist of the castle, and subsequently of the before-named church. Richter was master of the celebrated Reichardt. He was considered one of the first German organists and performers on the harpsichord. Not many of his works were published, probably on account of the delicacy of his health. Amongst them are "Six Trios for the Flute," Königsberg, 1771; "Two Concertos for the Harpsichord," Riga, 1772; and "Nine Concertos for the Harpsichord," Königsberg, 1774 and 1775. He died in 1809.

RICHTER, FRANZ XAVIER, chapel-master of the cathedral at Strasburg, was born at Holisau, in Moravia, in 1709. In 1760, he was chamber musician at Manheim, where he composed seven operas of harpsichord and violin music, each containing six pieces. These works were published at Paris, Amsterdam, and Nuremberg. Many symphonies and masses of his composition have remained in manuscript. He died at Strasburg in 1789. He also left a treatise on counterpoint, abridged from Fux, which has been translated into French by C. Kalkbrenner, and published at Paris in 1804, under the following title: "*Fr. Xav. Richter, Traité d'Harmonie et de Composition, revu, corrigé, augmenté, et publié avec 93 planches par C. Kalkbrenner.*"

RICHTER, JOHANN CHRISTOPH, court musician at Dresden, died about the year 1749.

RICHTER, JOHANN SIEGMUND, organist and composer at Nuremberg, was born in that town in 1657. He was an excellent performer on the harpsichord, and good vocal composer. He died in 1719.

RICHTER, JOSEPH, a musician at Vienna, published, amongst other works, the following: "3 *Quat. à 2 V., A., et B.*," Op. 1, Offenbach, 1796; "3 *ditto*," Op. 2, Offenbach, 1797; "3 *Duos pour 2 V.*," Op. 3, Offenbach, 1797; "3 *Trios pour Fl., V., et Vc.*," Op. 4, Offenbach, 1798; "3 *Duos pour 2 V.*," Op. 5, Offenbach, 1798; and "6 *Trios pour 2 V. et B.*," Op. 3, Paris.

RICIERI, GIOVANNI ANTONIO, a musician of Vicenza, was at first a pupil of Freschi, of that town, and afterwards went to Ferrara, where he continued his study of vocal music under J. B. Bassani. He next applied himself to composition, when the sensibility, grace, and vivacity which characterized his works, conciliated the favor of all his hearers. Being invited by a Polish prince to pass some time in that country, he remained in it during six years, and composed there many pieces, as well for the theatre as for the church and chamber. On his return to his own country he established a music school at Bologna, in which many distinguished artists were educated; amongst others Padre Martini. At the same time he was unanimously admitted a member of the academy at Bologna. He was also appointed to compose new music to the psalms for St. Peter's Chapel at Rome. He died at Bologna in 1746.

RICORDANZA. (I.) Recollection, remembrance, reminiscence.

RICORDI GIOVANNI, a celebrated music dealer, and founder of the "*Gazetta Musicale di Milano*," died at Milan, March 15, 1853. His son, Tito Ricordi, succeeds him in business.

RIDOTTO. (I.) A species of entertainment consisting of singing and dancing, in the latter of which the whole company joins. The *ridotto* was first introduced into England in the year 1722, at the opera house in the Haymarket, and was afterwards repeated at various places of public resort, with considerable success. *Ridotto* is also used by the Italians for *adapted, arranged;* and the term frequently occurs in this sense in titles.

RIECK, JOHANN ERNST, organist at Strasburg, published in that town, in 1658, a work for three and four voices, with instruments, and containing allemandes, gigues, ballets, &c.

RIECK, chamber musician to Prince Henry of Prussia, was born at Berlin in 1730. He was a celebrated violinist, pianist, and composer.

RIEDEL, a clergyman at Weida, is known as a musician by the following works: "*Freundschaft und Liebe, einee Samml. vermischter Klavier und Gesangstücke,*" Leipsic, 1798, and "6 *Sonat. facil. pour le Clav.*," Leipsic, 1798.

RIEDT, FRIEDRICH WILHELM, chamber musician and flutist to the King of Prussia, was born at Berlin in 1710. His father had a place under government, to which the son afterwards succeeded. Having, however, made himself master of the flute, he was desirous of learning

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composition, and for that purpose took lessons of the celebrated Graun and of Schaffrath. In 1741 the king nominated him chamber musician, and flutist to his chapel. In 1750 he was elected director of the Society of Musical Amateurs at the university, which situation he filled for many years. He died at Berlin in 1783. Amongst his works are the following. Theoretical: "Essays on the Intervals in Music, as respects their Number, Place, and Advantages in Composition," Berlin, 1753; "An Apology for the Essay on Intervals," &c., published in the "*Beyträge*" of Marpurg, vol. i. p. 414; "Considerations on the arbitrary Variations in Musical Ideas during the Performance of a Melody," in the "*Beyträge*" of Marpurg, vol. ii. p. 95; "Tables of all the Primitive Chords, their Uses," &c., "*Beyträge*," vol. ii. p. 387; and "Two Musical Questions, namely, If the perfect Unison is or is not a real Interval? And if augmented or diminished Unisons may or may not be admitted in Music?" "*Beyträge*," vol. iii. p. 271. Practical: various instrumental music, chiefly for the flute, published at Paris, Leipsic, and Berlin.

RIEFF, J. G., secretary at Mentz about the year 1797, is known as a musician by the following, amongst other publications: "*Volkslieder beym Klav.*," Mainz, 1796; "*Lieder der Liebe zum Klav. 2te Samml.*," Mainz, 1798; "*Würde der Frauen f. Klav.*," Bonn, 1798; "3 *Sonat. pour le Clav. avec V. obl.*," Op. 4, 1796; "*Sonate à 4 Mains*," Op. 6, Offenbach, 1796; "*Sonat. pour le Clav. avec V.*," Op. 8.

RIEGEL. See Rigel.

RIEGER, GOTTFRIED, a composer of operatic music and director of the national theatre at Brunn, was born in Austrian Silesia in 1764. He also wrote masses, string quartets, sonatas for the piano, &c., &c.

RIEGLER, FRANZ XAVIER, professor of music in the Royal School at Presburg, was one of the best pianists of his time. He published "*Anleitung zum Klavier*," &c., Vienna, 1779, and three practical works, each containing two sonatas for the harpsichord, and published at Vienna.

RIEL, JOHANN FRIEDRICH HEINRICH, professor of singing at Königsberg, was born at Potsdam in 1775. He was a pupil in composition of the celebrated Fasch, and afterwards established a singing school at Königsberg on the principles of that of his master.

RIEM, WILHELM FRIEDRICH, composer and organist of the reformed church at Leipsic, and born in 1779, was a pupil of Hiller. He has published the following, among other works: "2 *Sammlungen Gesänge beym Klaviere*," Ops. 9 and 17; "1 *Quintet, für 2 V., 2 A., und B.*," Op. 6; "1 *Quartet, für P. F., 2 A., und Vc.*," Op. 8; "4 *Sonat., für P. F., und V.*," Ops. 5 and 13; "7 *Klaviersolos*," Op. 1, 1804; "*Ditto*," Ops. 2, 3, 4, 7; "*Capriccio pour P. F.*," Op. 10; "6 *Sonatines pour P. F.*," Op. 11; &c., &c.

RIEPEL, JOSEPH, director of the music of the Prince of Tour and Taxis at Ratisbon, towards the middle of the eighteenth century, was an able violinist and composer. His principal merit as a musician consists, however, in having been the first German writer who regularly explained the subject of rhythm, and rendered it intelligible to students. Hiller says that Riepel was a man who had a profound knowledge of the essentials of composition, and who sought to separate from it what is superfluous. His views were not bounded by the production of dry rules, but he especially attached himself to the familiar exemplification of his opinions. Several of his didactic pieces were published in succession, though they form, in fact, but parts of the same work. The following are the titles: "*Anfangsgründe zur musikalischen Setzkunst*," Ratisbon, 1754; "*Gründregeln zur Tonordnung insgemein*," Frankfort and Leipsic, 1755; "*Gründliche Erklärung der Tonordnung*," Frankfort and Leipsic, 1757; "*Erlauterung der bezüglichen Tonordnung*," Augsburg, 1765; "*Unentbehrliche Anmerkungen zum Contrapunct*," &c., Ratisbon, 1768; and "*Harmonisches Silbenmaas, &c.*," Ratisbon, 1776. It is the latter work which was particularly recommended by Hiller. After the death of Riepel, which took place in 1782, one of his pupils, the singer Schubart, of Ratisbon, published, in 1786, another work of his master, entitled "*Basschlüssel*." Of Riepel's practical works, there were only printed three violin concertos with accompaniments, which appeared in 1756. Besides these there are known, in manuscript, two symphonies and two harpsichord concertos. Dr. Burney, in his "Travels," cites a very ingenious composition by Riepel, in which he imitates nearly all the sounds peculiar to war.

RIES, FERDINAND, was born at the town of Bonn, in Germany, in the year 1784: his father was leader of the orchestra of the Elector of Cologne, and his grandfather had been first violinist in the same band. At five years of age he began to display the dawning of great musical talents, which were encouraged by his father, under whose auspices he commenced his first studies in that art; his subsequent master was Bernhard Romberg, a violoncellist of the first merit, who was at the time a member of the court chapel of the elector. The entrance of the French army into Germany at the time of the revolution occasioned the dispersion of the electoral orchestra; by which event young Ries was not only disappointed of a situation in that band which he had long been promised, but the disturbances which necessarily ensued proved also highly injurious to the affairs of the elder Ries, and by preventing his son from prosecuting those studies in which he was so rapidly advancing, obliged him to resort entirely to books for instruction, particularly on the subject of thorough bass, to which he especially devoted his attention. Previously to this period, and when only nine years of age, the child had composed a minuet, which trifle appears to have been his earliest production in the art. When thirteen years old he went to Arnsberg, in Westphalia, to receive lessons in thorough bass and composition; but his master not proving equal to the development of such a genius, only taught him the violin, and after a residence of a few months he returned to his paternal roof. He now devoted himself with greater energy than ever to the cultivation of his talent; and some quartets of the first masters, which he at that time arranged for the piano, having first put them into score, have subsequently been published, but without his name. In 1801, an opportunity offer-

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ing of going to Munich, he availed himself of it. Here, being entirely left to himself, and very young, he was exposed to a thousand difficulties and distresses, which, had he not possessed an unusually active and energetic mind, he would undoubtedly have sunk under. Finding no employment for his talents, he next removed to Vienna, being enabled to do so merely by the scanty savings of what he had earned by copying music. His principal motive in selecting Vienna as the next theatre of his endeavors was the expectation of the patronage of Beethoven, who had been the early friend of his father, and whose works he had particularly studied. Arrived at Vienna, he immediately applied to this great master, who not only received him with peculiar kindness, but evinced in every possible manner his affection and regard for the child of his early friend. Having first relieved all his pecuniary distresses, Beethoven agreed to give him every instruction, and to advance his interests in the musical world to the fullest extent of his power. Ries was, indeed, the first pupil that Beethoven publicly acknowledged as such. Shortly after his arrival, he was enabled essentially to assist this kind friend, by revising, copying, &c., of the celebrated work, "The Mount of Olives," which Beethoven was then engaged in, and in the composition of which he was greatly pressed for time. There is an anecdote current relative to the *début* of Ries in public, which we shall here state in some detail. He had selected on this occasion, for his performance, the well-known concerto of Beethoven in C minor, and which at that time had not been published. As a cadence *ad lib.* was requisite to make it complete, Ries, distrusting his own abilities, requested Beethoven to compose one for him; but to this he would in no way consent, desiring Ries to compose one himself, as he was perfectly competent to the undertaking. In compliance, therefore, with the wishes of his master, Ries set himself to work, and shortly produced a cadence. Beethoven was much delighted with it, one passage excepted, which appeared to him too abstruse and complex to be attempted as a first performance in public. Ries, with the praiseworthy ambition his talent inspired, could not, however, be persuaded to make any alteration in the passage; feeling convinced in his own mind that practice would enable him to overcome the difficulty, and if so, that the passage would, of course, greatly conduce to his professional success. Beethoven, still doubtful of the capability of his pupil to execute the cadence, begged, a few days preceding Ries's appearance in public, that he would allow him to hear it. Unfortunately it did not as yet perfectly succeed, and Beethoven now insisted more strongly than before on the rashness of the attempt. Still nothing would persuade the young aspirant to lay aside all hopes; his pride was roused, and on his return home he set himself so arduously to work, that he at length completely conquered the difficulty. He did not mention his success to his master. The day arrived; Beethoven stood by him to turn over; he drew near the fatal passage, and, exerting all his talent and energies, executed it brilliantly, to the great and undisguised satisfaction of his master; who, after having bestowed the warmest panegyrics on his perseverance, candidly acknowledged, that had he not succeeded, he would never have given him any further instruction. Beethoven's lessons to Ries, it should, however, be here remarked, were only on the practice of the art; he would not give him a single lesson in thorough bass and composition; saying, in the first place, that he did not feel competent to explain the subject, to do which required a peculiar talent, much practice as well as consideration, and that he felt, likewise, he should be trespassing on the peculiar province of Albrechtsberger, who was considered by every musician the first master in that branch of the science. At this time Albrechtsberger was far advanced in years, and it was not without some difficulty he was persuaded to receive Ries as a pupil. He at length agreed to commence his instruction, at what was considered a very high price at Vienna, namely, a ducat a lesson; and as Ries at that time possessed but twenty-eight ducats, he was unable to profit by his store as much as he could have wished; still, his musical memory being very remarkable, he retained enough of Albrechtsberger's instructions, in the twenty-eight lessons he took, to be of eminent use to him in the further prosecution of the science. Fated, as it were, to misfortune, Ries, in 1805, again fell into the hands of the French; and his native place, Bonn, being at that time under their government, he, as son of a resident family, became liable to be drawn as a conscript; which having happened to him, he found it absolutely necessary to return home immediately, or he might otherwise have exposed his relatives to much danger. As he was unable, from the movements of the enemy, to pursue his road in a direct line, he was constrained to make a considerable *détour*; and thus, in the month of December, at which time he was ordered to join his regiment, and on foot, as no conveyance could then be procured, he commenced his melancholy journey from Vienna to Leipsic. Arrived at Coblentz, a singular, and we may add fortunate, circumstance saved him from being added to the list of conscripts. When a child, he had lost the sight of one eye by the small-pox, which rendering him unfit for military service, he was accordingly dismissed. Being now at liberty, he determined upon bending his steps towards Paris; but disasters still pursued him, and in this city he found no sale for any of his compositions, though some of what he there offered for sale have subsequently been printed throughout all Europe, as well as in Paris itself. He then endeavored to get pupils: here he was again unsuccessful; and his spirits beginning to fail under this combination of untoward events, he conceived the idea of abandoning the art, in which he seemed destined to meet misfortunes, and to which resolution a dislike for the French music greatly contributed. He laid his plans in this respect before a friend, whom, having some interest in government, he begged to apply for some employment for him. This gentleman, however, so decidedly condemned the idea of his renouncing the science to which for so many years he had devoted himself, and in which he had already attained so great a degree of perfection, that he at length persuaded him to try his fortune in the same profession in Russia; at the same time adding, that should he return unsuccessful, he would then promote his wishes to the utmost of his power. He immediately com-

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menced his long journey, but at Vienna was again detained by the Austrian army, who were then awaiting the approach of the French. By them he was instantly enlisted as a soldier, and was sent to their quarters to undergo the usual discipline. But the rapid march of the French was such that it was found useless to continue these operations, and the last recruits were therefore dismissed.

The following year Ries continued his journey into Russia, where, for the first time, he began to reap the fruits of his arduous exertions and continued perseverance. In his way to that country he passed through and remained some time in the cities of Cassel, Hamburg, and Copenhagen, at each of which places he met with uncommon applause and encouragement. In crossing from Sweden to Russia, he had again to combat with the disasters of fortune; the vessel was seized by the English, and the whole crew were made prisoners, and detained for a week on a barren rock. Having at length succeeded in reaching Petersburg, he was here much delighted to meet his former master, Bernhard Romberg, with whom he joined in making a musical tour through many of the principal cities of Russia, where his success equalled his most sanguine expectations. It had been his intention to proceed to Moscow; but the campaign of 1812 interfering with these arrangements, he decided upon going to England, as the only place of security from disturbances which were overwhelming the continent, and were thus continually thwarting his professional designs. Having on his way stopped at Stockholm, he was nominated a member of the Royal Swedish Academy of Music. Ries arrived in England in 1813, and was shortly afterwards admitted a member of the Philharmonic Society, through the influence and kindness of the late Mr. Salomon. He subsequently married there. His professional success in London was very great, and he was considered not only as a prolific, but a scientific and pleasing composer; though it must be confessed his works sometimes failed to produce the delight which could have been desired; chiefly from a want of melody, for which science could not compensate. An attempt at too great originality seems to have been decidedly the rock which interrupted the progressive success of his musical efforts; as in straining that point too far, he overlooked simplicity, which is assuredly an essential mark of true talent. Ries's fifth fantasia occasioned some discussion in the musical world; as upon the whole it was not considered worthy the genius its author usually displayed in his compositions, and disappointed many who had formed greater expectations from his previous productions. The sixth was more approved, and upon the whole, was considered a composition of great merit, and called forth much applause. His eighth was both a brilliant, effective, and spirited production. With regard to his fantasia "The Dream," it is decidedly one of his best pieces. The music is visionary, original, and pleasing, and excites in the mind those composing and delightful sensations which imagination would picture to itself as the effects of sleep. With regard to Ries's other compositions, they are mostly perfect specimens of the German school. It has previously been stated that he was the favorite pupil of Beethoven, and consequently his productions savor much of that profound science with which his great master was so highly gifted. His compositions are far more adapted to the ear of a connoisseur than an amateur, being more abstruse than pleasing, and at the same time extremely chromatic. On Ries's first going to England some little sensation was excited by the announcement that a concerto in C seven sharps minor would be performed by a pupil of Beethoven's from Germany. The performance, however, went off well, and Ries's subsequent efforts of the same kind proved that this attempt was far from being above his capacity. Indeed, his claims to the applause and admiration of the public, both as a pianist and composer, will never be denied, at least by the lovers of genuine harmony. He gave a farewell concert in London, in May, 1824, after which he returned to Bonn, his native city, where he quietly employed himself in the composition of some elaborate works. In 1830 he removed to Frankfort, and brought out his opera "*La Fiancée du Brigand.*" In 1831 he revisited England, to produce his fairy opera "*Liska,*" or the "Witch of Gellenstein," and to conduct the Dublin festivals. Soon after this he travelled in Italy, and conducted a musical festival at Aix-la-Chapelle, in 1834. In 1836 he spent some time in Paris, and again in London, where he wrote his oratorio, "The Adoration of the Magi," for the festival at Aix-la-Chapelle in 1837. He died on the 13th of January, 1838, at the age of fifty-one years.

Among the compositions of Ries the most important are, 1. "Six Symphonies for Grand Orchestra," Op. 23, 80, 90, 110, 112, 148. 2. Overtures to Schiller's "*Don Carlos,*" "*La Fiancée du Brigand,*" Schiller's "*Braut von Messine,*" and "*Liska.*" 3. Quintets, quartets, sextets, septuors, and an octet, for strings and other instruments. 4. Trios for piano, violin, and violoncello. 5. Duos for piano and violin. 6. Sonatas for piano alone, and with horn, violoncello, &c. 7. A great many rondos, fantasias, variations, &c. 8. Songs for one or more voices. Ries published, with Herr Wegeler, of Bonn, some biographical notices of Beethoven.

RIFIORIMENTI. (I.) The name given to those decorative interpolations suggested by the taste of a vocal or instrumental performer.

RIGADE, ANDRÉ JEAN, a French composer, born in Provence about the year 1730, studied under Piccini, at the Conservatory of Santo Onofrio, at Naples. Amongst other dramatic works, he brought out at Paris the comic opera of "*Zelie et Lindor.*" He died at Paris about the year 1800.

RIGADOON. A lively kind of dance, performed in *figure* by a man and woman, and the tune of which is always written in triple time. The rigadoon was borrowed originally from Provence. The word is formed from the French word *rigadon*, signifying the same thing.

RIGATTI, GIOVANNI ANTONIO, an Italian contrapuntist and voluminous composer, about the middle of the seventeenth century, published (probably at Venice) the following, amongst other works: "*Messa e Salmi à 3, 5, 6, 7, e 8 voci, con 2 Violini de altri Instrumenti à beneplacito et parti à 5, à Capella;*" "*Messa e Salmi à 3 voci, con V. et 4 parti di Ripieni a beneplacito;*" "*Motetti à*

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2, 3, e 4 voci, con alcune Cantilene e Ripieni;" "Motetti a voce sola, Lib. 1, 2;" and "Motetti à 2, 3 voci, con una Messa breve à 3 voci."

RIGEL, HENRI JOSEPH, born in 1741 at Wertheim, in Franconia, was a pupil of the celebrated Jomelli. He was first sent into France by Richter, as teacher of music to a private pupil, after the completion of whose education he settled, in 1768, in Paris. His skill on the harpsichord soon procured him a sufficient number of pupils; at the same time he devoted much of his leisure to composition, and produced several operas of sonatas, duos, quatuors, and even symphonies, which were performed with success at the *Concert des Amateurs*. He also composed many operas of church music, and brought out, at the *Concert Spirituel*, the oratorios of "*La Sortie d'Egypte*," "*Jephté*," and "*La Prise de Jericho*;" likewise a "*Salve Regina*." There are also several operas of his composition for different theatres, namely: for the Théâtre Feydeau, "*Le Savetier et le Financier*," "*Blanche et Vermeille*," "*L'Automate*," and "*Rosanie*;" which latter piece was afterwards performed at the Théâtre de Monsieur, under the title of "*Azélie*:" at the Théâtres de Beaujolais and de Montansier, "*Aline et Zamorin*," "*Lucas le bon Fermier*," "*Les Amours du Gros Caillou*," and "*Alix de Beaucaire*." Finally, "*Cora et Alonzo*," a grand opera, words by Duboisson, was requested from him by the administration of the opera, about the year 1780; but it was never performed. The celebrated Gluck had a high opinion of the works of Rigel. Notwithstanding this, Rigel could never get his music performed at the grand opera. He was appointed, however, conductor of the music at the *Concert Spirituel* and *Concert Olympique*, and professor of singing at the Conservatory. His compositions are said to be characterized by great purity both of melody and harmony. He died at Paris in 1799.

RIGEL, LOUIS, eldest son of the preceding, was born at Paris about the year 1769. He was a pupil of his father's, and became a very good pianist and excellent professor. He performed also on the violin, and well understood composition. L. Rigel was the first who arranged for the piano the six grand symphonies of Haydn. He also arranged in the same way some trios by Pleyel. He resided at Havre de Grace, where he died in 1811.

RIGEL, HENRI JEAN, younger brother of the preceding, was born at Paris in 1772. He was a pupil of his father's for the piano and composition, and from the age of thirteen was nominated sub-professor at the *École de Chant*, and a short time afterwards made his *début* as pianist and composer at the *Concert Spirituel*, where several pieces of his composition were performed; amongst which were "*Gédéon*," "*Judith*," "*Le Retour de Tobie*," and a grand symphony for a full orchestra. Early in the French revolution, Bonaparte, then general, appointed Rigel to go with the expedition to Egypt. On his arrival at Cairo he was nominated member of the Egyptian Institute, and composed an opera which was performed in that city. On his return to France the emperor conferred on him the situation of pianist in his private band. Rigel enjoyed a high reputation in France as performer on the piano, and was particularly celebrated as an accompanist. He also composed much music for his instrument, and some vocal pieces in good taste.

RIGHI, FRANCESCO. Chapel-master of the Jesuits' Church at Rome, in the middle of the seventeenth century. He published much church and theatrical music. Amongst the latter is the opera of "*L'Innocenza riconosciuta*," which was performed at Genoa in 1653.

RIGHI, GIUSEPPE MARIA, a composer of the Bolognese school, brought out in 1694 the opera of "*La Bernarda*," being the author both of the words and music.

RIGHINI, VINCENZO, chapel-master to the King of Prussia at Berlin, was born at Bologna about the year 1756, where he grounded himself in music under the celebrated Padre Martini. At the conclusion of his musical education in 1776, he went to Prague, and engaged himself as actor in the Italian company of Bustelli; also producing for that theatre several vocal compositions, and at length even operas. After remaining three years in Prague he proceeded to Vienna, where a fine opening was procured for his talents, by his appointment to the situations of director and composer to the Italian opera in that city; at the same time he was fixed on by the Emperor Joseph II. as singing master to the Princess Elizabeth of Wurtemburg. About the year 1788 he received an invitation from the Elector of Mentz to settle in that city as chapel-master. This being more profitable to him than remaining at Vienna, he accepted the offer, and, on his arrival at Mentz, wrote much music for the theatre, also a grand mass. He then received an invitation from King Frederic William II. of Prussia to set to music the grand opera "*Enea nel Lazio*," for the Berlin Theatre Royal. This composition meeting the approval of the king, he appointed him his chapel-master, with an income of four thousand dollars; which situation he held till the year 1804, when, with the permission of his court, he revisited his native country, and died at Bologna in 1812. The following list contains his principal works: "*La Vedova Scaltra*," opera buffa, Prague; "*La Bottega del Caffè*," opera buffa, Prague; "*Don Giovanni, ossia il Convitato di Pietra*," opera buffa, Prague; "*La Sorpresa Amorosa, Cantata à 3 voci*;" "*Il Natale d'Apollo*," Prague; "*Grosse Serenade mit vollem Orchester*," Prague; "*L'Incontro Inaspettato*," opera buffa, Vienna, 1785; "*Le Demogorgone, ossia il Filosofo confuso*," opera buffa, 1785; "*Die Scene aus des Metastasio Oper Antigono: Berenice che fai*," Mainz; "*Die Scene aus des Metastasio Olimpiade, 'Se cerca, se dice;'*" "*Armida*," opera seria, Aschaffenberg; "*Alcide al Bivio*," opera seria, 1789; "*Eine grosse solenne Messe*," Frankfort; "*Enea nel Lazio*," opera seria, Berlin, 1793; "*Il Trionfo d'Arianne*," opera seria, Berlin, 1793; "*Atalanta e Meleagro, Festa Teatrale che introduce ad un Ballo Allegorico*," Berlin, 1797; "*Armida*," opera seria, Berlin, 1799; "*Tigrane*," opera seria, Berlin, 1799; "*Gerusalemme liberata*," opera seria, Berlin, 1802; "*Der Zauberwald (La Selva incantata)*," Leipsic; "*6 Lieder zum Singen beym Klavier, worunter 2 mit Variationen*," Manheim, Offenbach, and Hamburg; "*12 Ariette Ital.*," Mainz, Altona, and Brunswick; "*12 Ari-*

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ette Ital. Zweyter Theil," Berlin, 1799; "12 *Karakteristische Tänze und Märsche zum Carneval,* 1799, *fürs Klav. eingerichtet;*" "*Serenata à 2 Clar., 2 Cors., et 2 Fag.,*" Leipsic, 1797; "*Aria con Recit. à B. solo, acc. da 2 V., A., e B.;*" "*Minerva belebt die Statuen des Dædalus,*" pantomimic dance; "*Cantate avec Chœurs et Danses Russes, exécutée le 12 Fev., 1801, à Berlin, arrang. pour le Clav.,*" Op. 5, Berlin, 1802; "*Adieux d'Essex à Elizabeth, Romance pour le Clav.,*" Berlin, 1802; "*Concert. pour Fl. princip. avec 2 V., 2 Ob., 2 Fag., 2 Cors, A., et B.,*" Augsburg, 1802; "*Dodici Ariette,*" Leipsic; "12 *Duetti con acc. di P. F.,*" Op. 8, Berlin, 1802; "12 *Deutsche Lieder mit Begleit. des P. F.,*" Op. 9, Berlin, 1803; "*Exercices pour se perfectionner dans l'Art du Chant,*" Op. 10, Leipsic, 1804; "6 *Lieder mit Begleit. des P. F., 11tes Werk,*" Leipsic, 1804; "6 *Lieder mit Begleit. des P. F., 12tes Werk,*" Leipsic, 1804; "*Sammlung deutscher u. ital. (auch franz.) Gesänge, (dabey sind auch Duetten,)* 10 *Hefte,*" Leipsic, 1804; "*Musica vocale. Let. C. Scena: Berenice, che fai,*" Leipsic, 1804; and "*Ouverture de l'Op. Tigrane, à 4 m. pour P. F.,*" Leipsic, 1804.

RIGHINI, ROSINE ELEONORE E. H., wife of the preceding, was born at Stettin in 1767. She was an excellent singer, and very beautiful woman. She performed principally at Berlin, where she died in 1801.

RIGOLL. An old kind of instrument, consisting of several sticks placed by the side of each other, but separated by beads. It was performed upon by being struck with a ball fixed upon the end of a stick.

RIMBAULT, STEPHEN FRANCIS, born in London about the year 1773, received his musical education from Dittenhofer, Hook, and Possin. His principal original works are, "Three Grand Sonatas for the Piano-forte, with Flute Accompaniment," and several sets of ducts, all of which have been well received. Afterwards he almost wholly applied himself to the adaptation of the great works of Haydn, Mozart, Beethoven, Rossini, Paer, Winter, &c., particularly of twelve of Mozart's grand symphonies, for the piano-forte, both as ducts and single, with accompaniments for the violin, flute, and violoncello. In these, considering the difficulty of giving the spirit of an orchestra to so few instruments, he succeeded in a very high degree. Most of these adaptations were published by Hodsoll.

RIMONTE, PIETRO, a Spanish composer, flourished about the year 1600, and published "*Lamentationes Jeremiæ, 6 voc.,*" Antwerp, 1607, and "*Parnaso Espannol de Madrigales y Villancicos à 4, 5, y 6 voz.,*" Antwerp, 1614.

RINALDO DA MONTAGNANA, a contrapuntist of the sixteenth century, published, "*Il Primo Libro de Motetti à 4 voci,*" Venice, 1573.

RINALDO DA CAPUA, born in the first years of the last century, was a Neapolitan composer of great genius and fire, whose productions have been much admired. It has, however, been said, and perhaps with truth, that his science was not equal to his genius; for, being educated as a dilettante, he probably did not submit to all the drudgery of a dry study, which every one intended for the profession of music must necessarily go through. Amongst his dramatic works are the following: "*Farnace,*" 1739; "*Liberta Nociva,*" 1744; "*Ambizione Delusa,*" 1744; and "*La Comedia in Comedia,*" 1744.

RINCK, CHRISTIAN HEINRICH, the celebrated organist at Darmstadt, was a pupil of J. C. Kittel, of Erfurt. Amongst his published works, up to the year 1812, are, "6 *Kurze und Leichte Orgel-präludien, mit und ohne, Pedal zu Spielen,*" vol. i., 1795; "12 *Kleine und Leichte Orgelstücke,*" vol. ii., Gotha, 1797; "*Air Russe, avec 6 Var. p. le Clav.,*" Gotha, 1797; "3 *Sonat. très-faciles, p. le P. F., avec un Violon Obl.,*" Part I., Gotha, 1797; "12 *Préludes pour l'Orgue, 6me Recueil,*" Op. 25; and "12 *Orgelstücke, Hrn. Vierling, zugeeignet, 7te Samml.,*" Op. 29, Offenbach, 1812. Rinck died August 7, 1846.

Mr. Lowell Mason, in his "Letters from Europe," 1852, says of him,—

"The organist, too, must be interested in Darmstadt, for here lived Rinck, a name better known in England and America than any other organ composer. He was for many years the organist to the grand duke, and was universally esteemed as a learned and accomplished musician, an elegant and tasteful organist, a worthy citizen, and an excellent man. . . .

"Rinck's works, or many of them, have been republished in America, especially his "Organ School," and much of his organ music. They have circulated in every part of the land; so that wherever there is an organist, Rinck is known in his works, and studied. Whoever studies his organ music, with a tolerable musical ability, cannot fail to form a good style. We have for many years been accustomed to say, in answer to the question, 'How shall I acquire a good style of organ playing, and especially of voluntary playing?' 'Study Rinck, for he is a sure guide.' He is not great, like Bach, but he is ever beautiful and elegant. It was said, long ago, that one who desired to acquire an elegant style of writing the English language must spend his days and nights with Addison; and it is equally true that he who would acquire the most tasteful style of organ playing must spend his days and nights with Rinck. We visited Darmstadt with especial reference to the library of Rinck, which we knew was for sale. The lover of music and of its progress amongst us will be glad to know that it is already packed, and will be on its way to America in a few days. . . .

"The library of Rinck contains the most approved musical treatises, and popular works on the literature of music, that are to be found in the German language, with books of music, and especially of church music, in the greatest variety, from the sixteenth century down to the present day."

RINGERS. Persons who are in the habit of ringing church bells for their amusement. The practice of ringing bells in *change* is so peculiar to England as to have occasioned its being called, by foreigners, the *ringing* island; but the antiquity of it is not ascertained. There used to be, in London, societies of *ringers*.

RINFORZANDO. (I.) See FORZANDO.

RIOTTE, P. J., a composer at Vienna, has published many popular instrumental works, amongst which we can name "*Amusements p. le Beau Monde sur le P. F.,*" Op. 6, Leipsic, and "*Concert p. la Fl. av. Acc.,*" Op. 22, Leipsic, 1811.

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RIPALTA, GIOVANNI DOMENICO, a celebrated chapel-master and organist near Milan, was born in that country in 1570. He was engaged in the suite of Henry III. of France. Amongst his printed works is "*Messa à 5 con Partitura*," Milan, 1629.

RIPIENO. (I.) Full. This word is used in orchestral compositions to distinguish those parts which are only occasionally introduced to fill up and supply the chorus.

RISOLUTO. (I.) A word implying a firm, determined manner of expression.

RISPOLI, SALVADORE, an Italian dramatic composer, was born at Naples, about the year 1736. Amongst his works are, "*Ipermnestra*," opera seria, Milan, 1786; "*Idalide*," opera seria, Turin, 1786; and "*Il Trionfo di David*," opera seria, Naples, 1788.

RIST, JOHANN, a German ecclesiastic, was born near Hamburg in the year 1607. He was at the same time the patron of musicians, and himself an excellent composer. In a work by him, entitled "*Aprilens Unterredung*," he treats of ancient and modern music. He also composed a collection of German and Italian sacred songs, descriptive of the passion of our Savior. These were published at Hamburg in 1655. Rist died in 1667.

RISTORI, GIOVANNI ALBERTO, a celebrated Bolognese composer, held, in 1740, the appointment of imperial chapel-master at St. Petersburg, from whence he removed to Dresden, where he was vice chapel-master and church composer to the Elector of Saxony. In early life, whilst in Italy, he composed the two following operas: "*La Pace Trionfante in Arcadia*," 1713, and "*Euristeo*," 1714.

RISVEGLIATO. (I.) With much animation.

RITENENTE, RITENUTO. (I.) A keeping back, a decrease in the speed of the movement.

RITARDANDO. (I.) An expression implying a slackening of the time.

RITORNELLO, or RITORNEL. (I.) A term formerly much in use, and applied to the short introductory symphony to an air; also to short instrumental passages introduced between the strains to relieve the voice and improve the general effect, or to the concluding symphony after the melody. It appears from several passages in the Greek authors, that these *ritornelli*, or symphonies, were introduced in the ancient as well as in the modern music. The name by which the Greeks distinguished them was that of *mesaulion*, a figurative expression in the singular number, implying an entry, or passage, leading to something else. Meibomius, speaking of the *mesaulion*, or symphony, calls it an interpiping, which clearly indicates that *ritornelli*, or intermediate symphonies, were anciently in use.

RITSCHEL, GEORG. Chamber musician, and violinist of the Electoral Chapel at Munich in 1786. He published at Paris, in 1780, six instrumental quintets.

RITTER, GEORG WENZEL, born at Manheim, in 1748, was a celebrated performer on the bassoon, and published, in Paris, several works for his instrument. He died at Berlin in 1808.

RITTER, PETER, concert master at Manheim since the year 1801, was born about the year 1760. He was a good violoncellist, also an instrumental and vocal composer. Amongst his compositions are the following: "*Der Eremit auf Formentera*," operetta, Manheim, 1788; "*Der Sclavenhändler*," operetta, Manheim, 1790; "*Die Weihe*," mus. prolog., Manheim, 1792; "*Die lustigen Weiber*," operetta, Manheim, 1794; and "*Maria von Montalban*," operetta, 1801.

RIVERSA, ALROVESCIO. (I.) Inverted, reverted.

RIVOGLIAMENTIO. (I.) Changing. This word is used to signify the changing the notes of the bass, or some other part, in the treble, or *vice versa*. This frequently occurs in double counterpoint, where the treble notes are transposed into the bass, or those of the bass into the treble; and that by so artificial a manœuvre that the harmony, though varied, is still as correct as in the natural order of the parts.

RIZZIO. See Ricci.

ROBINEAU, ABBÉ ALEXANDRE, published at Paris, about the year 1770, six violin solos and a concerto for the same instrument. He was one of the best pupils of Gavinies.

ROBINSON, MRS. ANASTASIA. She was descended from a good family in the county of Leicester; her father was a portrait painter, and married a woman of some fortune, by whom he had only this child. Mr. Robinson had a disorder in his eyes, which terminated in the loss of sight, and thus deprived him of the means of supporting his family by the exercise of his pencil. Yielding to his daughter's strong propensity to music, her father placed her under Dr. Croft, Sandoni, and an Italian singer called the Baroness. Anastasia, though she had a fine voice, never became a first-rate singer, as her intonation was sometimes imperfect; she, however, sang at the opera for some years, till at length her personal charms and accomplishments, and the amiability of her character, won the heart of the Earl of Peterborough, who privately married her, and after some time publicly owned her as his wife. The countess survived the earl about fifteen years, and died in 1750.

ROBUSCHI, FERDINANDO. An Italian composer, born at Colorno, in the duchy of Parma, August 15, 1765. Amongst his dramatic works he composed the following: "*Padre e Figlio Castrini*," opera buffa, 1788; "*Attalo, Re di Bittinia*," opera seria, Padua, 1788; "*Il Geloso Disperato*," opera buffa, Rome, 1788; "*La Morte di Cesare*," opera seria, 1790; and "*Chi sta ben non si mova*," opera buffa, Florence, 1787.

ROCCA, ANGELO. An Augustine monk, born in the duchy of Spoleto, in Italy, in 1545, died in Rome in 1620. In his work entitled "*Commentarius de Campanis*," published at Rome in 1612, much is to be found respecting music.

ROCCHIGIANO, GIOVANNI BATTISTA, an Italian chapel-master, born at Orvieto, flourished in the first half of the seventeenth century, and published some masses and motets.

ROCHA, FRANCISCO DA. A Portuguese

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monk and church composer, born at Lisbon in 1640. He wrote numerous works for the church, and composed a mass at the early age of eleven years. He died at his convent in Lisbon, in 1720.

ROCHEFORT, JEAN BAPTISTE, conductor of the orchestra at Cassel, and subsequently violoncellist at the Royal Academy of Music at Paris, was born in that city in 1746. He produced many dramatic works, both at Paris and Cassel, and much instrumental music.

ROCHEFORT, GUILLAUME DE, a member of the Academy of Inscriptions at Paris, and translator of the Iliad and Odyssey of Homer, published the following work on the subject of music: "*Mémoire sur la Musique des Anciens, où l'on expose les Principes des Proportions authentiques, dites de Pythagore, et de divers Systêmes de Musique chez les Grecs, les Chinois, et les Egyptiens, avec un Parallèle entre la Systême des Egyptiens et celui des Modernes,*" Paris, 1770.

ROCK HARMONICON. An improved instrument, lately exhibited in Liverpool. It is composed, in the first place, of a wooden frame, with four horizontal bars of wood crossing it from right to left, on which (being properly padded) are placed stones or portions of certain sorts of rock, properly cut into sizes, &c., and regularly arranged in musical order, like the keys of a piano-forte. The performers, of whom there are three, are each provided with two wooden hammers, with which they strike the stones, and thus make them discourse most excellent music. The manner in which the Messrs. Harrison perform is astonishing, and proves that they must be accomplished musicians, thoroughly versed in the principles of their art; for unless they understood the principles of harmony it would be impossible for them to perform as they do on this the most perfect rock harmonicon that has ever yet been exhibited. It has a complete chromatic scale from the top to the bottom, and its compass is so great that it is capable of performing any operatic music, however difficult. The arrangement of the keys is most ingenious, and whether as a beautiful musical instrument, or as an ingenious piece of mechanism, it is well worth attention and inspection. The stones from which the notes are produced were brought from the mountain of Skiddaw, in Cumberland.

RODE, PIERRE, a celebrated French violinist, was born at Bourdeaux, February 26, 1774. His first masters in music were Fauvée, Dacosta, and Gervais. He went to Paris when thirteen years of age, and was introduced to Viotti, who, with his usual good nature, interested himself much in perfecting the talent of the young artist. In 1790 Rode made his *début* by the performance of the thirteenth concerto of his master, and was highly successful. In 1794 he embarked for Hamburg, and was shipwrecked on the English coast. He then obtained from the English government permission to go to London, chiefly for the purpose of visiting Viotti. On his arrival, he performed at a concert for the benefit of a charity, but for political reasons could not long continue in England. He reëmbarked, therefore, for Hamburg, and from thence travelled through Germany. On his return to Paris, he excited renewed enthusiasm, and was appointed professor of the violin at the Conservatory, and shortly afterwards first violin in the private band of Bonaparte, then first consul. A few years after this, he went to St. Petersburg in company with Boieldieu, where he received the appointment of first violin to the Emperor Alexander. He remained in Russia five years, and in 1809 returned to his native country. Disappointed in not exciting the sensation by his performances which he formerly created, he no longer performed in public, but, weary of this seclusion, and ambitious of distinction, he, in 1811, returned to Germany, and made the tour of the principal German cities. In 1814 Rode established himself at Berlin, and was married. He afterwards removed to Bourdeaux, which he never quitted except on the occasion of his last visit to Paris, in 1828, whither he went with the intention of once again entering the lists as a public performer. He appeared several times, but was observed to be no longer what he once was. The shock which this produced on his sensitive nature was too great for him to bear, and had a fatal effect on his constitution. In 1829 he was attacked by a partial paralysis, under which he sank, and died on the 25th of November, 1830. As a composer for his instrument, Rode occupies a distinguished place. His melodies have a remarkable sweetness; the plan of his compositions is well conceived, and they have traits of much brilliancy and originality. Amongst his published works, up to the year 1804, are the following: "3 *Concerts p. le Clav. Princip.*, No. 1, in D minor," 1794; "No. 2, in E," 1795; "No. 3, in G minor," Paris, 1796; "3 *Concerts p. le V. Princip.*, No. 4, in A," 1798; "No. 5, in D," and "No. 6, in B," Paris and Offenbach, 1800; "1 *Concert p. le V. Princ.*, No. 7, in A minor," Paris; "*Air varié p. le V., avec V., A., et B.*," Op. 10, Leipsic; "*Quat. p. 2 V., A., Vc.*, Nos. 1, 2, 3," Op. 11, Leipsic; "*4me quat. p. detti*," Op. 18, Leipsic; "*Andante varié p. V. avec V., A., B.*, No. 2, in A minor," Leipsic; "*Air varié p. V. Princ. à gr. Or.* in E," Leipsic; "*8me Conc. de V.*, in E minor," Leipsic; "*Conc. p. Fl. arr. p. Hoffmeister*, in E minor," Leipsic; "*9me Conc. p. V.* in C," Leipsic; "*Méthode de Violon, par Rode, Kreutzer, et Baillot, redigée p. Baillot. Adoptée p. le Conservatoire pour servir à l'Etude dans cet Etablissement;*" "*Exercises p. le Violon de toutes les Positions, et 50 Var. sur la Gamme, Supplément de Méthode de Violon*," Leipsic; "*Arietta, 'Dal di ch'io,' c. P. F. o. Arpa*," Leipsic; "*Air varié p. P. F. tiré de l'Air à gr. Orch.*," Leipsic; and "*Polonoise p. P. F.*, Nos. 1, 2," Leipsic.

RODEWALD, CARL, concert master at Cassel, was born in Silesia, in 1735. He was a violin pupil of F. Benda, and united in his playing the style of that master with the modern school. Kirnberger was his master in composition. Amongst his publications, the most successful was a "*Stabat Mater*," which for many years shared the approbation of the public with those of Haydn and Pergolese.

RODIO, ROCCO. A celebrated Italian contrapuntist, born in Calabria in 1550. An improved edition of his principal didactic work bears the following title: "*Regole di Musica di Rocco Rodio, sotto brevissime risposte ad alcuni dubij propostogli da un Cavaliero, intorno alle varie opinioni de Con-*

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trapontisti. Con la Dimostratione di tutti i Canoni sopra il Canto Fermo, con li Contraponti doppij, e rivoltati, e loro regole. Aggiontavi un altra breve Dimostratione de dodici Tuoni regolari finti e trasportati. Et di nuovo da Don Batt. Olifante, Aggiontivi un Trattato di Proportioni necessario à detto Libro," Naples, 1609. Padre Martini often cites this work in terms of high approbation.

RODOLPHE, or RUDOLPHE, JEAN JOSEPH, born at Strasburg in 1730, learned the French horn and the elements of music from his father, who was a performer on that instrument. About the age of fifteen he studied the violin under Leclair, and was soon after employed as leader in several concert orchestras in France. About 1754 he went to Italy, in the service of the Duke of Parma. Rodolphe was the first who performed a concertante horn accompaniment to a public Italian singer; it was the celebrated Piraglier, and the air was one by Tractta. He was also the first who accompanied motets with a horn in the Italian churches. Whilst at Parma he learned composition of Tractta. In 1760 he quitted Italy, and entered the service of the Duke of Wurtemburg, at Stuttgard, where he took further lessons in counterpoint from Jomelli, and composed music for many ballets of the celebrated Noverre. In 1763 Rodolphe went to Paris, and entered the band of the Prince de Conti. In 1765 he was admitted a member of the orchestra of the Royal Academy of Music, when he introduced, with great effect, a horn concertante accompaniment to the air of Boyer, "*Amour sous ce riant Ombrage.*" About the year 1780 he presented to M. Amelot a plan for a school of music, which idea was acted on, in 1784, by M. de Breteuil, when Rodolphe was appointed professor of composition to the new establishment, now called the Conservatory, and for which he has since written the following important works: "*Solfèges dédiés à la Nation, divisés en deux Parties. La Première contenant la Théorie de cet Art; la Deuxième les Leçons avec la Basse et les Gradations nécessaires pour parvenir aux Difficultés,*" Paris, 1799; and "*Théorie d'Accompagnement et de Composition,*" Paris, 1799. On occasion of the marriage of the Count d'Artois, Rodolphe composed the opera of "*Ismenor;*" and for the Italian theatre in Paris, the operas of "*La Mariage par Capitulation,*" in 1761, and "*L'Aveugle de Palmyre,*" in 1767. He also published some practical works for the horn and violin.

RODRIGUES, JOAO. A Portuguese monk and musician in the first half of the sixteenth century.

RODRIGUES, MANOEL, a celebrated organist and harpist, born at Elvas, in Portugal, flourished about the year 1600. He published "*Flores da Musica, para o Instrumento de Tecla e Harpa,*" Lisbon.

ROE, RICHARD, a singer of some mark, and the author of some critical musical essays in the "Monthly Review," and a few songs, (some of which were written for Mr. John Parry,) died in London, April, 1853.

ROEMHILD, JOHANN THEODORE, a good German church composer, was born in 1684. He was court and cathedral organist at Mersburg, and published a variety of sacred cantatas, motets, &c.

ROESER, VALENTIN, a clarinetist at Paris, about the year 1769, resided afterwards, in 1781, at Vienna, where he published "Instructions for Composers of Clarinet and Horn Music," and some symphonies, quatuors, and other instrumental music.

ROESLER, JOSEPH. A composer at Prague, at the commencement of the present century, when he was conductor of the music in the orchestra of the Italian opera in that city. He died in 1811, in the thirty-sixth year of his age, being known by various admired dramatic and instrumental compositions.

ROESSIG, C. G., published at Beyreuth, in 1779, a work in octavo, entitled "*Versuche in Musikalischen Dramen nebst einigen Anmerkungen, &c.;*" i. e., "An Essay on Musical Dramas, with Notes relating to the History and Rules of that Species of Poetry; also on the Morality and Advantages of the Theatre." Roessig was born at Mersburg in 1752, and in 1784 was an advocate at Leipsic. He died in 1806.

ROGANTINI, FRANCESCO. An eminent church composer about the year 1650.

ROGERS, BENJAMIN, was the son of Peter Rogers, a gentleman of the Chapel of St. George, at Windsor. He was first a chorister under the tuition of Dr. Nathaniel Giles, and then a clerk or singer in the chapel. Afterwards he was appointed organist of Christchurch, Dublin, where he continued until the breaking out of the rebellion, in 1641, when he returned to Windsor, and again became a clerk in the chapter.

The troubles during the rebellion soon deprived him also of this situation; and aided by a small annual allowance, which was paid him in compensation for his losses, he was compelled to earn a subsistence by teaching music at Windsor.

In 1653 he composed "A Set of Airs in Four Parts for Violins," which were presented to the Archduke Leopold, afterwards Emperor of Germany, and were often played before him.

Through the interest of Dr. Ingels, chaplain to the Lord Commissioner Whitelocke, Rogers was recommended to the University of Cambridge, and having received from Cromwell a mandate for that purpose, was admitted, in 1658, to the degree of bachelor of music.

In the year 1662 he was again appointed a clerk of St. George's Chapel at Windsor, with some addition of salary, and was also elected organist of Eton College. Both these places he held until, a vacancy occurring in Magdalen College, Oxford, he was chosen organist there. In 1669, upon the opening of the new theatre at Oxford, he took the degree of doctor of music.

He continued in his latter station of organist until the year 1685, when he was ejected by order of King James II. The college allowed him a small pension, on which he lived, in the outskirts of the city, to an old age, entirely neglected.

His works are not numerous. There are some of his detached compositions in a collection entitled "Court Ayres, consisting of Pavans, Almagnes, Corants, and Sarabands, of Two Parts," published by Playford in 1655; some hymns and anthems for two voices, in a collection entitled "*Cantica Sacra;*" and others in the psalms and hymns, in four parts, published by Playford.

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His services and anthems, of which there are several in English cathedral books, are the most celebrated of his works. They contain great sweetness of melody and correctness of harmony. One of his full anthems, "Lord, who shall dwell in thy tabernacle?" is inserted in Page's "*Harmonia Sacra*," and another for four voices, "Teach me, O Lord," amongst Dr. Crotch's specimens.

ROGGIUS, NICOLAUS, a musician resident at Brunswick, was born at Gottingen, and published in the former town, in 1566, "*Musicæ Practicæ, sive Artis canendi elementa, modorumque musicorum doctrina, quæstionibus breviter et perspicue exposita.*"

ROGNONE TAEGIO, FRANCESCO, concert-master of the Duke of Milan, and chapel-master of the church of St. Ambrosio Maggiore in that city, about the year 1620, rendered himself celebrated as a composer, by the following works: "*Messe e Salmi Falsi Bordoni, e Motetti à 5, col Basso per l' Organo,*" Milan, 1610; "*Madrigali à 5 col Basso,*" Venice, 1613; "*Aggiunta del Scholare di Violino et altri Stromenti, col Basso continuo per l' Organo,*" Milan, 1614; "*Selva de varii passaggi secondo l' uso moderno, per cantare et suonare con ogni sorte de stromenti, divisa in due parti, &c.,*" Milan, 1620 and 1646; "*Correnti e Gagliarde à 4, con la quinta parte ad arbitrio, per suonar su varii Stromenti,*" Milan, 1624; and "*Partito all' Organo delle Messe, Motetti à 4, 5,*" Venice, 1624.

ROGNONE TAEGIO, GIOVANNI DOMENICO, an ecclesiastic and eminent organist of the church of St. Sepolcro, at Milan, published the following works: "*Canzonette à 3 e 4 insieme, con alcun altre di Rugger Trofeo,*" Milan, 1615; "*Madrigali à 8, Lib. 1, due Cori con Partitura,*" Milan, 1619; "*Messa per Defonti all' Ambrosiana, con l' aggiunta per servirsene alla Romana,*" Milan, 1624.

ROGNONI, RICARDO, the father of the two preceding, was a composer at Milan, towards the end of the sixteenth century. He was also an eminent performer on the violin, as well as on several other instruments. Of his compositions we can name "*Canzonette alla Neapolitana à 3 e 4 voci,*" Venice, 1586; "*Libro di Passaggi per Voci e Stromenti,*" Venice, 1592; and "*Pavane e Balli con 2 Canzoni e diverse Sorti di Brandi per suonare à 4 e 5 voci,*" Milan, 1603.

ROHMANN. See Romano.

ROHR. (G.) A reed.

ROHRWERK. (G.) The reed stops taken collectively.

ROI, one of the oldest French contrapuntists, flourished about the year 1450, being a contemporary of Ockenheim.

ROI, BARTOLOMEO, a Neapolitan chapel-master, was eminent as a contrapuntist about the year 1600.

ROLLA, ALESSANDRO. Member of the Conservatory at Milan, and first violin at the great theatre in that city. He was very celebrated as a performer on the tenor. He was born in Paris in 1757, and died at Milan in 1837. Amongst his works are the following: "*Concerto per il Violino, in G,*" Paris, 1795; "*Serenata à 2 V., 2 Alti, 2 Cor. obl.,*" Op. 2, Paris and Offenbach, 1795; "*Trois Trios pour V., A., et B.,*" Paris, 1795; "*Trois Duos pour V. et A.,*" Op. 1, Paris and Offenbach, 1795; "*2 Conc. pour Alto princip. Nos. 3 et 4,*" Offenbach, 1800: "*3 Gr. Duetti concert. à V. e A.,*" Zurich, 1803; "*3 Duos conc. pour 2 V.,*" Op. 3, Bonn, 1803; and "*Trois Trios pour V., A., et B., Lic. 2,*" Paris.

ROLLE, JOHANN HEINRICH, was born at Quedlinburg in 1718. As early as his thirteenth year he composed a complete church service, which was well received. From 1736 to 1740 he studied philosophy and law at Leipsic; but he afterwards devoted his musical talents to the church. Rolle was a favorite and a truly devotional harmonist. His oratorio of "Thirsa and her Sons" is full of good taste, new passages, pleasing effects, and pathos. He was likewise the author of several pieces for the organ and harpsichord, which have great merit. Specimens of his sacred music are inserted in La Trobe's publication. Rolle died in the year 1785.

ROLLING. A word applied to that rapid pulsation of the drum by which the sounds so closely succeed each other, as to beat upon the ear with a rumbling continuity of effect.

ROMANCE. (F.) ROMANZA. (I.) Formerly the name given to the long lyric tales sung by the minstrels; now, a term applied to an irregular, though delicate and refined composition.

ROMANESCA. (I.) An old, lively, Italian dance. See Galliard.

ROMANA, GIULIA. A celebrated Italian female singer, in the latter part of the seventeenth century.

ROMANI, a celebrated Italian violinist, performed in London in the year 1770.

ROMANO, MICHAELE, was a pupil of Soriano, and afterwards chapel-master in the church called Cathedrale de Concordia, at Venice. This person, as well as his master, is celebrated for the composition of canons; a specimen of which, in one for nine choirs, or thirty-six voices, is inserted in Kircher's "*Musurgia.*" He is, however, best known by his work entitled "*Musica vaga et artificiosa,*" published at Venice in 1615, in which the subject of canon is very learnedly discussed and explained by a variety of examples. In the preface to this work are contained memoirs of the most celebrated Italian musicians who were living at the time when it was written.

ROMANO, or ROHMANN, L. H., chapel-master to the King of Sweden, was an excellent composer in the early part of the last century. Amongst his works we can name the two following, which were published at Amsterdam: "*12 Sonates à 2 Fl. et Basse cont. Lib. 1,*" and "*Sonat. à 2 Fl. et B. C. Lib. 2.*"

ROMANO, GIULIO. See Caccini.

ROMANO, ALESSANDRO. See Alessandro.

ROMANO, BALLABENE. See Ballabene.

ROMBERG, ANTON, a celebrated performer on the bassoon, was born in 1745, and in the year 1792 resided at Bonn. In the spring of 1799 he

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was at Hamburg, where he gave a family concert, consisting of the performance of his brother, himself, and their children.

ROMBERG, BERNHARD, eldest son of the preceding, and an excellent violoncellist, was born in 1770. In the year 1790 he was a member of the court chapel of the Elector of Cologne at Bonn, which establishment was broken up early in the French revolution. He then went, with his cousin Andreas Romberg, the violinist, to Hamburg, where they both procured engagements in the orchestra of the German theatre. This was in the year 1793; two years after which time the cousins quitted Hamburg, and travelled together into Italy, from whence they again returned to Hamburg in 1797; they then separated, and in 1799 Bernhard proceeded alone, by way of England and Spain, to Lisbon. In 1803 we find him once more in Hamburg, and in 1805 holding a situation in the Royal Chapel at Berlin. Romberg was an excellent composer for his instrument, and has also written some very pleasing vocal music. Amongst his works are the following: "*Die wiedergefundene Statue*," operetta, Bonn. 1790; "*Der Schiffbruch*," operetta, Bonn, 1791; "*Arietta p. il Vc. solo, Violino, Viola, e B.*," Vienna; "*Deux Gr. Concertos pour Vc. avec Acc.*," Ops. 1 et 2, Paris, 1802; "*Potpourri pour le Vc. avec Acc. de 2 V., A., B., et 2 Fl.*," Op. 4; "*Gr. Concerto pour Vc.*," Op. 3; "*Troisième Concerto pour Vc.*," Op. 6; "*Quatrième Concerto pour Vc.*," Op. 7; "*Gr. Trio pour Vc., V., et A.*," Op. 8; "*Trois Duos pour 2 Vc.*," Op. 9; "*Fantaisie pour Vc. avec Orchest.*," Op. 10; "*Ouverture à gr. Orchest.*," Op. 11; "*Quat., No. 4, pour 2 V., A., Vc.*," Op. 12; "*Capricho, y Rondo en el gusto Espanol, con una Miscelania de Bolero, Gitano, Cachirulo, y Zorongo, para Vc. obligado, c. Acc. de 2 V., A., y Vc.*," Obra. 13. Paris; "*Rondeau Espagnol p. P. F. arr. de l'Œuv. 13*," Paris; "*Nouvelle Polon. p. P. F. No. 1*," Paris; "*Ulysses und Circe*," Oper. Paris; "*Quat. p. P. F., V., A., Vc.*," Op. 22, Moscow and Leipsic; "*Trauersymphonie für Orch. dem Andenken der Königin Luise von Preussen gewidmet. 23 Werk*," "*Divertimento p. Vc. avec 2 V., A., B.*," Op. 24, Moscow and Leipsic; "*Quatuors, Nos. 5, 6, 7, p. 2 V., A., Vc.*," Op. 25, Moscow and Leipsic; and "*Ouvert. de l'Op. Ulysse et Circe, à gr. Orch.*," Op. 26, Moscow and Leipsic.

ROMBERG, ANTON, Jun., brother of the preceding, was born in 1777. He was a good violinist and performer on the bassoon.

ROMBERG, ANGELIKA, sister of the preceding, born in 1779, became known to the German public as a pleasing singer and a good pianist.

ROMBERG, HEINRICH, brother of Anton Romberg, and born in 1748, was an excellent clarinetist, and held the situation of music director to the Bishop of Munster.

ROMBERG, DR. ANDREAS, eldest son of the preceding, was an excellent violinist, and the companion for several years of Bernhard Romberg, as before related. He was born in 1767 and died at Gotha, November 10, 1821. After Bernhard left Hamburg, in 1799, Andreas particularly paid attention to composition. He had, however, previously become known by several admired dramatic and vocal pieces, written chiefly at Bonn, and some of them published there and at Leipsic; a few of these were, however, the joint compositions of himself and cousin. In the year 1809, the university of Kiel, in Holstein, conferred on him the degree of doctor of arts. The following are his principal works: "*Das graue Ungeheuer*," operetta, Bonn, 1790; "*Der Rabe*," operetta, Bonn, 1791; "*Die Macht der Musik*," operetta, Bonn, 1791; "*Ein Fasten-Oratorium, nach dem vom Hrn. Reichardt aus Händels Messias zusammengesetzten und in seinem Kunstmagazin abgedrückten Texte*," Bonn, 1793; "*Eine Sammlung von Liedern*," 1793; "*3 Quatuors pour 2 V., Viola, et Vc.*," Op. 1, Leipsic, 1798; "*3 Duos pour 2 V. et Vc.*," Op. 2, Leipsic, 1800, by Andreas and Bernhard; "*2 Canons für 3 und 6 Stimmen;*" "*6 Lieder beym Klavier zu singen*," Leipsic, 1799; "*6 Canzoni coll' Acc. del Clavicemb.*," Leipsic, 1800; "*Kosegartens Cantate, 'Die Harmonie der Sphären,'*" about 1800; "*3 Quat. p. 2 V., A., et Vc., dediés à Jos. Haydn*," Op. 2, Bonn, 1802; "*Gr. Concerto, p. V. avec Acc. No. 1*," Op. 3, 1802, with Bernhard; "*Six Duos Conc. pour V. et Vc., 2 et 3 Suite*," Paris, with Bernhard; "*3 Quint. pour Fl., V., 2 Alt. et Vc.*," Op. 1, Nos. 1, 2, 3, 1803; "*Psalm, Dixit Dominus, &c.*," 1800; "*Selmar und Selma, Elegie von Klopstock, für 2 Singst. mit Begl. 2 V., A., u. B.*," Op. 3, 1800; "*Simphonie in Es*," Op. 6; "*3 Duos Conc. pour 2 V.*," Op. 4; "*3 Quat. pour 2 V., A., et Vc.*," Op. 7; "*Deuxième Concerto pour V. avec Orch.*," Op. 8; "*Gr. Quintetto pour 2 V., 2 A., et Vc.*," Op. 23, Hamburg, 1808; "*Deuxième Sinfonie à gr. Orchest. in D dur*," Op. 22, 1808; "*Der Messias von Klopstock*," manuscript; "*Te Deum*," manuscript; "*Die Glocke, Gedicht von Schiller, in Chören, &c.*," ("Song of the Bell,") 1808; "*Etudes, ou trois Sonates p. un V.*," Op. 32, Leipsic; and "*Troisième Simph. in C.*," Op. 33, Leipsic.

ROMBERG, BALTHASAR, younger brother of the preceding, born in 1775, promised to become a superior artist on the violoncello, but died at the age of seventeen.

ROMBERG, THERESE, sister of the preceding, born in 1781, was known in Germany as a good pianist and singer.

ROMI, first violin and director of the music in the orchestra of the Italian theatre at Lisbon in 1801.

RONCAGLIA, FRANCESCO, an excellent Italian sopranist, of the Bolognese school, flourished between the years 1772 and 1792. He was considered one of the first singers in Europe.

RONCONI, DOMENICO. A celebrated tenor and professor of singing, born in Lombardy, in 1772. He made his *debut* in 1796, and held a prominent place on the lyric stage up to 1829. He sang in all the principal cities of Europe, and receiving an appointment from the King of Bavaria, established himself in Munich, where he resided for ten years. In 1829 he returned to Milan, where he gave instruction in singing.

RONDE. (F.) A semibreve.

RONDINO, RONDILETTA, RONDINETTO, or RONDOLETTO. (I.) A short rondo.

RONDO, (I.) or RONDEAU, (F.) A composition, vocal or instrumental, generally consisting of three strains, the first of which

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closes in the original key, while each of the others is so constructed in point of modulation as to reconduct the ear in an easy and natural manner to the first strain. This construction is an inherent and indispensable quality in the *rondo*, since it takes its name from the circumstance of the melody *going round*, after both the second and third strain, to the first strain, with which it finally closes. In the vocal rondo considerable discernment is requisite in the choice of proper words. The lines of the first strain should be complete in themselves, while those of each of the other strains should not only rise out of them, but, like the music, lead to them again.

RONG, WILHELM. Chamber musician to the King of Prussia at Berlin from 1786 to 1821. He has published many ingenious musical works, amongst which are the following: "*Versuch einer Elementarlehre für die Jugend, am Klavier,*" Potsdam, 1793; "48 *Tabellen aus einer Tonart in jede andere auszuweichen, &c.,*" 1800; "*Theoretisch-praktisches Handbuch der Tonarten Kenntniss;*" "*Mein Vortheil, alle Tonarten mit ihrer Verwandtschaft ohne Mühe zu erkennen.*" He was also known as a composer of songs and collections of dance music.

RONZI, SIGNOR and MADAME. See De Begnis.

ROOT. The term applied by theorists to the fundamental note of any chord.

RORE, CIPRIANO DI. See Cipriano.

ROSA, SALVATOR, chiefly celebrated as a painter and poet, was born at Renessa, near Naples, in the year 1615. He was originally intended for the church, and was educated in accordance with that intention; but his mind, of all others, was ill calculated for a monkish life, and at an early age he abandoned his probationary habit, and returned to his father's house. We now first hear of him in connection with music, and cannot resist giving an account of his progress in this science, in the very entertaining words of Lady Morgan.

"The contumacious student of the Padri Somaschi escaped from the restraints of their cloister, and the horrid howl of their *laude spirituali*, to all the intoxication of sound and sight, with every sense in full accordance with the musical passion of the day. It is little wonderful if, at this epoch of his life, Salvator gave himself up unresistingly to the pursuit of a science which he cultivated with ardor even when time had preached his tumultuous pulse to rest, or if the floating capital of genius, which was as yet unappropriated, was in part applied to that species of composition which, in the youth of a man, as of nations, precedes deeper and more important studies, and for which, in either, there is but one age. All poetry and passion, his young muse 'dallied with the innocence of love,' and inspired strains which, though the simple breathings of an ardent temperament, the exuberance of youthful excitement and an overteeming sensibility, were assigning him a place among the first Italian lyrists of his age. Little did he then dream that posterity would apply the rigid rules of criticism to the 'idle visions' of his boyish fancy; or that his bars and basses would be analyzed by the learned umpires of future ages, declared 'not only admirable for a *dilettante*,' but, 'in point of melody, superior to that of most of the masters of his time.'

"His musical productions became so popular, that the 'spinners and knitters in the sun did use to chant them,' (an image which every street in Naples, during the winter season, daily exhibits;) and there were in some of these short lyric poems, which he set to music, a softness and delicacy that rendered them even worthy to be sung

> 'By some fair queen in summer bower
> With ravishing divisions of her lute:'

still, however, they are more curious as compared to that stern strain of harp invective which runs through all his maturer compositions, and to that dark, deep, and indignant feeling which pervades all his satires.

"Having acquired considerable mastery on the lute, (for which, like Petrarch, he preserved a passion till the last year of his life,) he soon became one of the most brilliant and successful serenaders of Naples. Many of those gay and *galliard* figures which, in after life, escaped from his graphic pencil and rapid graver, with hair and feather floating in the breeze, are said to have been but copies of himself, as he stood niched under the shadow of a balcony, or reclined on the prow of a felucca, singing to his lute the charms or cruelty of some listening Irene or Cloris of the moment.

"This mode of life, of course, could not last very long; it was necessary that he should turn his serious exertions to some profession; and a family connection drew them to that of painting. From this time, Rosa advanced rapidly in reputation and in wealth; and his house became the resort of some of the most intellectual and cultivated men in Rome.

"His pathetic cantatas, and their plaintive compositions, drew tears from the brightest eyes in Rome; the 'potent, grave, and reverend signors' of the conclave did not disdain to solicit admission to those evening *conversazioni* of the *Via Babuina*, where the comic muse alone presided, but where, under the guise of national *naïveté*, veiled in a rustic dialect, and set off by the most humorous gesticulations, truths were let drop with impunity, more perilous than those for translating which from the pages of Lucian a *protége* of the Grand Duke de' Medici was at the same moment confined by the Inquisition.

"The manner of the daring *improvvisatore*, as left on record by his chroniclers, or handed down by tradition, was no less singular and attractive than the matter which inspired him. The apartment in which he received his company was affectedly simple. The walls, hung with faded tapestry, exhibited none of his beautiful pictures, which might well have attracted attention from the actor to his works. A few rows of rooms included all the furniture; and they were secured at an early hour by the impatience of an audience, select and exclusive, either invited by himself or introduced by his friends. When the company were assembled, and not before, Salvator appeared in the circle, but with the air of a host rather than that of an exhibitor, until the desire to hear him recite his poetry, or to *improvvisare*, expressed by some individual, produced a general acclamation of entreaty. It was a part

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of his coquetry to require much solicitation; and when at last he consented, he rose with an air of timidity and confusion, and presented himself with his lute or a roll of paper containing the heads of his subject. After some graceful hesitation, a few preluding chords, or a slight hem! to clear his full, deep voice, the scene changed; the elegant, the sublime Salvator disappeared, and was replaced by the gesticulating and grimacing Coviello, who, long before he spoke, excited such bursts of merriment, *con le più ridicolose smorfie al suo modo Napolitano*, (with the most laughable grimaces in the true Neapolitan style,) that even the gravest of his audience were ready to burst. When the adroit *improvvisatore* had thus wound up his auditory to a certain pitch of exaltation, and prepared them at least to receive with good humor whatever he might hazard, he suddenly stepped forth and exclaimed with great energy, in the broad Neapolitan of the Largo di Castello, '*Siente chisso vè, anza gli uocci*'—a Neapolitan idiom, meaning 'Awaken, and heed me,' but literally translated, 'Listen, and open your eyes.' He then began his recitation. 'Whatever were its faults of composition,' says one of his biographers, 'it was impossible to detect them, as long as he recited; nor could their charm be understood by those who did not hear them recited by himself. When some of these productions were published after his death, it was supposed that they would lose much of their apparent merit, because his fervid and abundant genius, rich in its natural fertility, despised the trammels of art, as submitting talent to mean and slavish rules. The contrary, however, was the fact; for they excited universal admiration.'

"With a thirst of praise which scarcely any applause could satisfy, Salvator united a quickness of perception that rendered him suspicious of pleasing, even at the moment he was most successful. A gaping mouth, a closing lid, a languid look, or an impatient hem! threw him into utter confusion, and deprived him of all presence of mind, of all power of concealing his mortification. When he perceived that some witty sally had fallen lifeless, that some epigrammatic point had escaped the notice of his auditors, he was wont to exclaim to his particular friends, when the strangers were departed, 'What folly to lose my time and talent in reading before these beasts of burden, who feel nothing, and have no intellect beyond what is necessary to understand the street ballads of the *blind band!*'

"Observing the manners of an age in which he deemed it an indignity to have been born, with the deep and philosophic view which distinguished all he thought and produced, Salvator perceived that the church was making the same monopoly of music as she had done of painting, and would, in the end, degrade one art (as she had already deteriorated the other) to the worst purposes. The finest singers were now shut up in the Roman monasteries; and all Rome was then resorting to the *Spirito Santo*, to hear the sister Veronica, a beautiful nun, who awakened emotions in her auditors that did not *all* belong to heaven.

"It was in the palaces of the *Porporati* that the first musical dramas were given, which bore any resemblance to the modern opera by which they are now succeeded in the *Argentina*; and the choir of the Pontifical Chapel (which gave the musical tone to all the churches of Christendom, while it engrossed all the patronage of the government) was gradually abandoning those learned combinations, and that solemn and affecting simplicity, which were calculated to answer the purposes of a passionate devotion, and to satisfy, at the same moment, the taste of the amateur and the enthusiasm of the devotee.

"The first attempt at a regular drama was made at Rome in one of these palaces, as early as 1632, three years before Salvator's first arrival there. It was called '*Il Ritorno di Angelica nella India*,' and was composed by the then fashionable secular composer Tignali. Public operas were at this time performing in Venice and Bologna.

"It may be curious to observe, that the instruments which were then found in the secular orchestras of Italy, were the organ, viol, viol da gamba, harp, lute, guitar, spinet, harpsichord, theorbo, and trumpet: while the court band of Louis XIII. and XIV. only consisted of the far-famed '*four-and-twenty fiddlers all in a row*,' and even they were imported from Italy. The first and the most distinguished was Baptiste Lulli, brought from Florence by Maria de' Medici, at the age of fourteen. From a simple *violonier*, he became the founder of the French opera, and the model upon which Cambra, Destouches, and other French composers founded their braying monotonies. At the same period in England, the music of Lawes and Bird was laid aside as profane, and replaced by those pious discords,

> 'Such as from lab'ring lungs enthusiast blows,
> High sounds attempted through the vocal nose.'

Vicenzio Galileo (the father of the celebrated astronomer) remarks, however, in his '*Dialogo della Musica*,' that the best Italian lyres were made for the English market.

"While the music of the church was thus gradually assuming an effeminate character, the palaces of the great were filled with the most worthless of the profession, of both sexes. The genius which went to the composition of the finest music was then, as now, less prized and rewarded than the voice which executed it, and the profligacy of the public singers in Italy was no impediment to their reception into the first families of the country. Upon this shameless laxity of manners, and the visible degradation of ecclesiastical music, Salvator fell with a Puritan's severity, scarcely surpassed by the anathemas of Calvin, or the vituperations of Erasmus. He attacked the style of singing in the Pontifical Chapel. He attacked the vices of a profession which now, beyond every other, received the special patronage of the lords of the conclave; and though his efforts at reformation were as yet confined to his recitations, and to the frank utterance of opinions over which he held no control, yet these philippics increased the number of his enemies, even more than an attack on religion itself would have done.

"While, however, all the singers in Rome, with their patrons and partisans, took the field against the satirist, the great composers, distinguished alike for their genius and their morals, rallied round him; and the musical album of Salvator, brought a century after his death into England, (the land which has always been true to his merits, and in sympathy with his genius,)

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is a record that he offended none but those whose enmity was distinction."

"Among the musical manuscripts purchased at Rome in 1770," says Dr. Burney, in his "History of Music," "one that ranks the highest in my own favor was the music book of Salvator Rosa, the painter; in which are contained, not only the airs and cantatas set by Carissimi, Cesti, Luigi (Rossi,) Cavelli, Legrenze, Capellino, Pasqualini, and Bandini, of which the words of several are by Salvator Rosa, but eight entire cantatas, written, set, and transcribed by the celebrated painter himself. The book was purchased of his granddaughter, who occupied the house in which her ancestor had lived and died. The handwriting was ascertained by collation with his letters and satires, of which the originals are preserved by his descendants. The historians of Italian poetry, though they often mention Salvator as a satirist, seem never to have heard of his lyrical productions. Other single airs by Luigi and Legrenze, the words by Salvator Rosa, fill up the volume, in which there is nothing so precious as the musical and poetical compositions of Rosa." It is enough to establish the musical genius of Salvator Rosa, that his compositions were pronounced by the most learned and elegant musical professors of the last century to be, "in point of melody, superior to most of the masters of his time." Rosa died at Rome in 1673.

ROSALIA. A term applied by the Italians to the repetition of a passage given one note higher. A resource very tiresome in its effect, when injudiciously introduced, but capable of greatly heightening the melody, when dictated by taste and sanctioned by judgment.

ROSARIO, ANTONIO DO, a Portuguese ecclesiastic and church composer, born at Lisbon in 1682, wrote the following works, which are to be found in the Royal Library of Portugal: "8 *Magnificat sobre o Canto Chaó dos outo tons;*" "*Lamentaçoens, et Motetes da Quaresma e Semana Santa, à* 8, 6, *e* 4 *Vozes;*" "*Responsorios das Matinas da Conceicao da Senhora, à* 4;" "*Responsorios das Matinas de S. Jeronymo, à* 8;" "*Villancicos à* 8 *e à* 4;" and "*Areza nova de S. Jozé posta em Canto Chaó.*"

ROSE, JOHANN HEINRICH VIKTOR, organist of the principal church at Quedlinburg, was born in that town in 1743, and was a pupil of his father, J. G. Rose. In 1756 the Princess Amelia, then abbess of the convent of Quedlinburg, took him to Berlin, and procured for him the best masters on the violoncello. At Berlin he remained till 1763, when he entered the service of the Prince of Anhalt-Bernburg, which he quitted in 1767 for that of the Prince of Anhalt-Dessau, with whom he continued as chamber musician, till his first royal patroness procured him, in 1772, the organist's situation of his native town. Rose performed well on several instruments, and published, in 1792, a collection of psalms for his own church, with new melodies, arranged for four voices.

ROSEINGRAVE, THOMAS, was the son of one of the vicars choral of St. Patrick's Church, Dublin, under whom he received the first rudiments of his musical education. As he exhibited early indications of musical genius, the chapter of St. Patrick's allowed him a pension, to enable him to travel into other countries for improvement. He accordingly went to Rome in the year 1710. How long he continued abroad is not exactly known; but in 1720 he appears to have had some concern in the management of the opera at the Haymarket; for in that year he brought upon the stage, with some additional songs of his own, the opera of "*Narcissus,*" written by Rolli, and set to music by Domenico Scarlatti.

Roseingrave afterwards became teacher of music, in the principles of which he was supposed to be deeply skilled. His style, however, both of playing and composing, was harsh and disgusting, showing much learning, but very little either of elegance or variety. About the year 1725, an organ having been erected in the new church of St. George, Hanover Square, he was appointed the organist.

A few years after he had obtained this situation, he fixed his affections on a female, by whom he was rejected at a time when he thought himself most secure of her affections. This disappointment was so severely felt by the unfortunate lover as to occasion a temporary and very strange kind of insanity. He used to say that the lady's cruelty had so literally and completely broken his heart, that he heard the strings of it *crack* at the time he received his sentence; and on that account, he ever afterwards called the disorder of his intellects his *crepation*, from the Italian verb *crepare*, to crack. After this misfortune, he was never able to hear any noise without great emotion. If, during his performance on the organ, any one near him coughed, sneezed, or blew his nose with violence, he would instantly quit the instrument and run out of church, seemingly in the greatest pain and terror, crying out that it was *Old Scratch* who tormented him, and played on his *crepation*.

About the year 1737, on account of his occasional insanity, he was superseded at St. George's Church by Keeble, who, during his life, divided with him the salary. He died in the year 1750.

Roseingrave was an enthusiastic admirer of Palestrina, and the ornaments of his bed chamber were scraps of paper containing select passages from the works of that composer.

Some time previously to his death, he published a collection of "Lessons for the Harpsichord," of his friend Domenico Scarlatti, in which are contained also two or three of his own. His other works, that are to be met with in print, are additional songs to the opera of "*Narcissus;*" voluntaries and fugues for the organ and harpsichord; and twelve solos for a German flute, with a thorough bass for the harpsichord.

ROSELLI, SIGNOR, an Italian sopranist, sang at the Concert of Ancient Music, in London, in 1749.

ROSENI. An instrumental composer at Paris, about the year 1776.

ROSENMÜLLER, JOHN, was a Saxon by birth, and joint professor of music with Tobias Michaelis in the Academy of St. Thomas at Leipsic, until he was imprisoned on suspicion of having committed a heinous crime. He found means to escape from prison, and fled to Hamburg. After some stay there, he went to Italy, where his skill on the organ was universally

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admired. At length he obtained the situation of chapel-master in the great church at Wolfenbuttel. He was born about 1615, and died in the year 1685.

The most celebrated of his compositions are, "*Sonate da Camera à 5 Stromenti*," and a collection of airs of various kinds.

ROSETTI, ANTONIO, chapel-master to the Duke of Mecklenburg-Schwerin, was born at Milan about the year 1744. His musical taste was principally formed after the model of the great Haydn; Rosetti having been, about the year 1766, violinist of the Imperial Chapel, and chamber musician to Count Althan at Vienna, which place he held till about 1780, when he became chapel-master to the Prince of Wallenstein. His usual instrument was the double bass, but his principal merits were as composer and leader of an orchestra; and these procured him, in 1789, his first-named situation at Schwerin, where he succeeded the celebrated Westenholtz. His published compositions were numerous, but considered to be occasionally too close imitations of Haydn. The following is a list of his principal published works up to the year 1786: "Six Trios for the Harpsichord and Violin," Op. 1, Paris; "Six Trios for the Harpsichord," Op. 2; "A Concerto for the Harpsichord," Op. 3, Frankfort; "Three Concertos for the Harpsichord, with V. and Vc.," Spire; "Three ditto," Op. 4, Berlin; "6 V. Duos," Vienna; "Three Symph. for full Orch.," Op. 1, Amsterdam; "Trois Conc. for Horn, Nos. 1, 2, 3," Paris, 1784; "Trois Conc. for Flute, Nos. 4, 5, and 6," Paris; and "Three Trios for the Harpsichord," Op. 5.

Several composers of this name flourished about this same period, so that it is impossible to decide to which to attribute many of their published works. And according to some authorities, many of the works in the list given above belong actually to the subject of the following article.

ROSETTI, FRANCESCO ANTONIO, born at Leutmeritz, in Bohemia, in 1750, was educated for the church in the seminary at Prague, till the age of nineteen, when, wishing to embrace the musical profession, he obtained a dispensation for that purpose from Rome. Soon after this he undertook a journey as musician, in the course of which he was engaged in the situation of chapel-master to the Duke of Wallenstein. Here he was permitted by the duke to proceed on his journey to Paris for the purpose of further musical improvement. On his return he composed the celebrated oratorio of "*Der Sterbende Jesus*." In 1792 he was invited to Berlin, by the order of Frederic William III., when his new oratorio, "Jesus in Gethsemane," also a "Hallelujah" of his composition, were performed in the Chapel Royal, before the Prussian court. From about this time his health began to fail, and, in 1792, he died of an affection in the chest, and in the forty-second year of his age. Besides the works above mentioned, he composed a "*Requiem*," which was performed at Prague, in 1791, at the funeral of Mozart.

ROSINGRAVE. See Roseingrave.

ROSINI, GIROLAMO, of Perouse, was a sopranist in the Pope's Chapel at Rome, early in the seventeenth century. He was the *first* Italian sopranist, all who preceded him having been Spaniards by birth.

ROSS, JOHN, organist of St. Paul's Chapel in Aberdeen, was born at Newcastle-upon-Tyne in 1764. He filled that situation forty years, with great credit, being highly esteemed as a teacher of music, as well as celebrated as an organist and composer. His talents for the art discovered themselves at a very early period of life. When only five years of age, he could play several airs on the violin with perfect correctness. Having attained his eleventh year, he was placed under the tuition of Hawdon, then organist of St. Nicholas Church in Newcastle. This gentleman was of the old school, having received his musical education from the well-known Charles Avison. Ross prosecuted his studies under him for seven years, during which time his taste was much improved, by obtaining an acquaintance with the works of the old masters, particularly those of Handel. This laid the foundation of his musical knowledge, and led him to the true style of organ playing. Most of the psalm tunes which he used were compositions of his own, and his voluntaries were always extempore. Many of these were specimens of original genius, indescribably beautiful, and producing an enchanting effect.

It was towards the end of the year 1783 that Ross was appointed organist of St. Paul's Chapel in Aberdeen, at which time he was only seventeen years of age. On his arrival in that city he was happy to find weekly concerts established on a very extensive scale. At these he was invited to preside at the organ and harpsichord, and continued to do so for many years, until the concert ceased. They had been previously supported with spirit, by public subscription, for upwards of forty years. In the year 1812, owing to a general failure of the crop, the poor in Aberdeen were reduced to the greatest want, and although liberal exertions were made by the inhabitants, their necessities were not altogether supplied. Something more was required to be done, and Ross was requested to give a musical performance for the relief of the distressed. This he willingly undertook, and an oratorio was performed in St. Paul's Chapel, which answered the proposed charitable purpose, and at the same time afforded much amusement to the musical amateurs of Aberdeen. This and a similar performance the year following yielded the sum of three hundred and fourteen pounds. On these occasions Ross received the thanks of the magistrates and most respectable inhabitants of the city. The following is a list of some of Ross's principal compositions: "Six Concertos for the Piano-forte, with Acc.;" "Seven Sets of three Sonatas for the Piano-forte;" "Ten Songs in Score, with an Acc. for the Piano-forte;" "Nine Songs, with an Acc. for the Piano-forte;" "Fifteen Songs, with ditto;" "Six Songs, with ditto," Edinburgh; "Two Sets of Six Canzonets;" "Six Hymns for three Voices, with an Acc. for the Organ;" "An Ode to Charity, consisting of Airs, Recitatives, and Choruses, with an Acc. for the Organ;" "Four Sets of Six Waltzes;" also a very considerable number of single sonatas, songs, and airs, with variations.

ROSSETTI. See Rosetti.

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ROSSETTUS, BLASIUS, probably an Italian ecclesiastic and musician, published at Verona, in 1529, "*Rudimenta Musices, de triplici musices specie; de modo devite solvendi divinum pensum: et de auferendis nonnullis abusibus in Templo Dei.*"

ROSSETUS, STEPHANUS, a contrapuntist of the sixteenth century, published "*Madrigali à 6 voci,*" Venice, 1566; "*Madrigali à 3 voc.,*" Venice, 1567; "*Cantiones Sacræ 5 et 6 voc.,*" Nuremberg, 1573; "*Madrigali à 4 voci,*" Venice, 1560; and "*Motettæ 5 et 6 voc.,*" Nuremberg, 1573.

ROSSI, CHRISTOFERO. A Milanese composer of church music, about the middle of the seventeenth century.

ROSSI, EMILIO, chapel-master at Loretto about the year 1530, was a very celebrated contrapuntist, and especially remarkable for his varied use of fugue. An ingenious five part canon by this composer may be seen in Sir John Hawkins's "History," vol. ii. p. 365. Numerous scholastic and didactic works of Emilio Rossi are still preserved in the library of the Vatican at Rome.

ROSSI, GIOVANNI BATTISTA, a Genoese musician, was one of the best Italian organists at the commencement of the seventeenth century. He published "*Organo de Cantori per intende da se stesse ogni passo difficile che si trova nella musica.*"

ROSSI, GIOVANNI MARIA, of Brescia, a celebrated Italian composer, flourished about the year 1560. Amongst his published works is "*Libro 1 de Motetti à 5 voci,*" Venice, 1567.

ROSSI, HENRIETTE, COUNTESS DE. See SONTAG.

ROSSI, or RUBEUS, LEMME, a professor of the Greek language at Perugia in the middle of the seventeenth century, is the author of the following work: "*Sistema Musico, overo musica speculativa, dove si spiegano i piu celebri sistemi di tutti trè generi,*" Perugia, 1666.

ROSSI, LORENZO. A Florentine dramatic and instrumental composer in the latter years of the last century.

ROSSI, LUIGI, born towards the close of the sixteenth century, was so eminent in Rome as a musician that he was called there *Il Divino*. He was a contemporary of Carissimi, and concurred with him in perfecting the harmony and melody of their age. He was also celebrated for his cantatas, and was one of the earliest composers of that species of music.

ROSSI, MICHAEL ANGELO, a composer and violinist of Rome, published in that city, in 1627, the opera "*Erminia sul Giordano.*" His "*Toccate e Corrente d'Intavolatura d'Organo e Cimbalo,*" was printed in the same city.

ROSSI, SALOMON, a Jew, born about the year 1600, was a good composer for the age in which he lived. Amongst his published works are "*Libro 1 de Madrigali à 5 voci,*" Antwerp, 1610, and "*Sinate Gagliardi, Branli, e Correnti a 2 V.,*" Op. 4, Venice, 1623.

ROSSI, DOM. VON. An instrumental composer at Vienna about the year 1797.

ROSSINI, GIOACCHINO, was born in February, 1792, at Pesaro, a small town in the papal states, situated on the Gulf of Venice. His father was an inferior performer on the French horn, and belonged to one of those strolling companies of actors and musicians who, to gain a livelihood, attend the fairs of the small towns in Italy: his mother, who passed for one of the prettiest women of Romagna, was a *seconda donna* of passable talents. Their son, of course, accompanied them in these excursions. In 1799 Rossini's father took him to Bologna, where he began to study music in 1802; his first master being D. Angelo Tesei. In the course of a few months the young Gioacchimo already earned *paoli* by singing in the churches. His pleasing soprano voice, and the vivacity of his youthful manners, gained him many friends among the priests who directed the *Funzioni*. Under Professor Angelo Tesei, Rossini became a tolerable proficient in singing, in the art of accompanying, and in the rules of counterpoint. In 1806 he was capable of singing at first sight any piece of music put before him, and great hopes were conceived of his future excellence; it was augured from his growth, and the quality of his voice, that he would make an excellent tenor.

On the 27th of August, 1806, he quitted Bologna to make the musical tour of Romagna. He took his place at the piano as director of the orchestra at Lugo, Ferrara, Forli, Sinigaglia, and other little towns. It was only in 1807 that the young Rossini gave up singing in the church. The 20th of March, in the same year, he entered the Lyceum of Bologna, and received lessons in music from Padre Stanislao Mattei.

A year after (the 11th of August, 1808) he made so considerable a progress as to be qualified to compose a symphony, and a cantata entitled "*Il Pianto d'Armonia.*" This was his first essay in vocal music. Immediately after this he was chosen director of the academy of the *Concordi*, a musical society at that time existing in the bosom of the Lyceum at Bologna. "*Demetrio et Polibio*" is the first opera composed by Rossini. It is said to have been written in 1809, but it was not performed till 1812, in the Theatre Valle at Rome. Some have imagined that it was rewritten by the master for this representation; but there is no proof of the fact. His known indolence, and the active duties he was obliged to perform this year, would rather tell against such a supposition.

Such was the progress Rossini had made at nineteen that he was chosen to direct, as head of the orchestra, the "Four Seasons" of Haydn, which were executed at Bologna: the "Creation," which was given on the same occasion, (May, 1811,) was directed by the celebrated soprano Marchesi. When the parents of Rossini had no engagement, they returned to their residence at Pesaro. Some rich amateurs of this town, we believe of the family Perticari, took the young Rossini under their protection. A young lady of considerable beauty and fortune formed the happy idea of sending him to Venice: he there composed, for the Theatre San Mosè, a little opera, in one act, entitled "*La Cambiale di Matrimonio,*" 1810. This was the first opera of Rossini performed upon the stage. After a success very flattering to a beginner, he returned to Bologna; and, in the autumn of the following year, (1811,) produced "*L'Equivoco Stravagante.*" The

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following year he returned to Venice, and composed for the carnival "*L'Inganno Felice.*"

In this piece genius shines forth in every part. An experienced eye will at once recognize in this opera in one act the parent ideas of fifteen or twenty pieces, which at a later period contributed to decide the fortune of the *chef-d'œuvres* of Rossini.

The "*Inganno Felice*" resembles the first pictures of Raphael, which he painted in the school of Perrugino, and which display all the faults and all the timidity of early youth. Rossini, not venturing to assume the master at twenty, was fearful as yet to attempt to please himself only. The same year his patrons procured him an engagement at Ferrara; and, during the last season, he composed an oratorio entitled "*Ciro in Babilonia;*" a work containing many beauties, but considered by critics as inferior in energy to the "*Inganno Felice.*" After this he was again summoned to Venice; but the *impresario* of San Mosè, not content with gaining for a few *sequini* the talents of a pleasing composer, who was patronized by the ladies, and whose rising genius was destined to bring new honors to his theatre, thought that, as he was poor, he might treat him cavalierly with impunity. Rossini at once gave him a proof of that independence of character by which he has since been always distinguished. In quality of composer, Rossini's power over the orchestra was absolute, and he could oblige them to execute whatever he composed. In the new opera, therefore, of "*La Scala di Seta,*" which he made for the insolent *impresario*, he brought together an assemblage of all the extravagances and whimsical combinations in which, it may well be supposed, a head like his is sufficiently fertile. For instance, in the allegro of the overture the violins are made to break off at the end of every bar, in order to give a rap with the bow upon the tin shades of the candlesticks. It would be difficult to imagine the astonishment and indignation of an immense concourse of people assembled from every quarter of Venice, and even from the *Terra Firma*, to hear the new opera of the young *maestro*. This public, who, during the greater part of the afternoon, had besieged the doors, who had been forced to wait whole hours in the passages, and at last to endure the "tug of war" at the opening of the doors, thought themselves personally insulted, and hissed with all the vengeance of an enraged Italian public. Rossini, not in the least moved by all this uproar, coolly asked the trembling *impresario*, with a smile, what he had gained by treating him so cavalierly. He then quitted the theatre, and started at once for Milan, where his friends had procured him an engagement. However, a month after, he made his peace with the humbled manager; and, returning to Venice, successfully produced two *farze* (operas in one act) at the Theatre San Mosè, "*L'Occasione fa il Ladro,*" 1812, and "*Il Figlio per Azzardo,*" in the carnival of 1813. It was also during this carnival that Rossini composed his "*Tancredi.*"

No adequate idea can be formed of the success which this delightful opera obtained at Venice. Suffice it to say that the presence of Napoleon himself, who honored the Venetians with a visit, was unable to draw off their attention from Rossini. All was enthusiasm! *tutto furore*, to use the terms of that expressive language, which seems to have been created for the use of the arts. From the gondolier to the patrician, every body was repeating "*Mi rivedrai, ti revedro.*" In the very courts of law the judges were obliged to impose silence on the auditory, who were ceaselessly humming "*Ti revedro.*"

The delightful opera of "*Tancredi*" made the tour of Europe in the short space of four years.

It may well be supposed that, in such a place as Venice, Rossini was not less happy as a man than celebrated as a composer. The fame of his genius, aided by the agreeableness of his manners, won him the heart of the charming *cantatrice buffa*, the Signora Marcolini, then in the flower of her beauty and her talents. Her charms were all-powerful, and she succeeded in estranging his affections from his former fair patrons.

It was for Marcolini, it was for her delicious contralto voice and admirable comic powers, that he composed the gay and animated part of the "*Italiana in Algeri,*" which at once placed the youthful composer in the first rank of *maestri*.

Such was the run that this new piece obtained, that Rossini had leisure to indulge for some time in his natural indolence; for indolent he was to excess. This the following anecdote will serve to prove.

During his residence in Venice this year (1813) he lodged in a little room at one of the small inns. When the weather was cold he used to lie and write his music in bed, in order to save the expense of fuel. On one of these occasions a duet, which he had just finished for a new opera, "*Il Figlio per Azzardo,*" slipped from the bed and fell on the floor. Rossini peeped for it in vain from under the bed clothes; it had fallen under the bed. After many a painful effort he crept from his snug place, and leaned over the side of the bed to look for it. He sees it, but it lies beyond the reach of his arm; he makes one or two ineffectual efforts to reach it; he is half frozen with cold; and, wrapping himself up in the coverlet, exclaims, "Curse the duet; I will write it over again: there will be nothing difficult in this, since I know it by heart." He began again, but not a single idea could he retrace; he fidgets about for some time — he scrawls — but not a note can he recall. Still his indolence will not let him get out of bed to reach the unfortunate paper. "Well," he exclaims, in a fit of impatience, "I will rewrite the whole duet. Let such composers as are rich enough keep fires in their chambers; I cannot afford it. There let the confounded paper lie. It has fallen, and it would not be lucky to pick it up again."

He had scarcely finished the second duet when one of his friends entered. "Have the goodness to reach me the duet that lies under the bed." The friend poked it out with his cane, and gave it to Rossini. "Come," said the composer, snugging close in his bed, "I will sing you these two duets, and do you tell me which pleases you the best." The friend gave the preference to the first; the second was too rapid and too lively for the situation in which it was to stand. Another thought came into Rossini's head; he seized his pen, and, without loss of time, worked it up into a terzetto for the same opera. The relater of this anecdote states that there was not the slightest resemblance between the two duets. The terzetto finished, Rossini dressed himself in haste,

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cursing the cold the whole time, and set off with his friend to the *casino* to warm himself and take a cup of coffee. After this he sent the lad of the *casino* with the duet and the terzetto to the copyist of San Mosè, to be inserted in the score. In the autumn of the same year (1812) Rossini was engaged at Milan, when, for the Scala, he composed "*La Pietra del Paragone.*" He had now attained his twentieth year. His opera had the good fortune to be sustained by the talents of Signora Marcolini, Galli, Bonoldi, and Parlamagni, who were in the flower of their fame, and obtained a success for this piece which was little short of extravagance.

"*La Pietra del Paragone*" (The Touchstone) is considered by some critics as the *chef-d'œuvre* of Rossini in the buffa style. After obtaining such distinguished success at Milan, Rossini revisited Pesaro and his family, to whom he was warmly attached. The only person with whom he has been known to correspond is his mother, and his letters to her are thus singularly addressed: "*All' Ornatissima Signora Rossini, Madre del celebre Maestro, in Bologna.*"

Such is the character of a man, who, half in jest, half in earnest, scruples not to make an avowal of the glory that surrounds him, and laughs at the modest prudery of the academy. Deriving happiness from the effects produced by his genius upon a people the most sensitive upon earth, and intoxicated with the voice of praise from his very cradle, he believes implicitly in his own celebrity, and cannot see why a man, gifted like Rossini, should not rank in the same degree as a general of division or a minister of state. They had gained a grand prize in the lottery of ambition, he had gained a grand prize in the lottery of nature. This is one of Rossini's own phrases. I heard it from his own lips, says one of his biographers, at a party given by Prince Ghigi at Rome, in 1819.

About the time of his journey to Pesaro, an attention was shown him as honorable as it was rare, and which is equally creditable to the giver and the receiver: his genius proved the means of his exemption from the almost universal operation of the miserable conscription laws. The minister of the interior ventured to propose to Prince Eugene, the Viceroy of Italy, an exception in his favor. The prince at first hesitated, through fear of a reprimand from head quarters, at Paris, the daily advices from which were most pressing and most rigorous upon this point; but he at length yielded to the decided feelings of the public.

After this narrow escape of being sent for a soldier, Rossini went to Bologna, where the same adventure awaited him as at Milan — the enthusiasm of the public, and the more grateful meed of the smiles of beauty.

The rigorists of Bologna, so celebrated in Italy for the severity of their critical taste, and who exercised the same dictatorship over music as the members of the French Academy did over the three unities, reproached him, and not without reason, with having sometimes transgressed against the rules of composition. Rossini did not deny the justice of the charge. "I should not have so many faults to reproach myself with," was his reply, "if I had leisure to read my manuscript twice over; but you know very well, that scarcely six weeks are allowed me to compose an opera. I take my pleasure during the first month; and pray when would you have me take my pleasure, if not at my present age, and with my present success? Would you have me wait till I am grown old and full of spleen? At length the two last weeks arrive: I compose every morning a duo or air, which is to be rehearsed that very evening. How, then, would you have me detect little faults of grammar in the accompaniments?" (*l'instrumentazione.*)

Notwithstanding the candor of this excuse, a great bustle was made in the musical circles of Bologna respecting those faults of grammar. This is the same complaint that the pedants of his time made against Voltaire, whom they accused of not knowing orthography. So much the worse for orthography, was the dry remark of Rivarol.

After listening as patiently as possible to the declamation of these pedants against Rossini for violating the rules of composition, a celebrated critic made this reply: "Pray, who laid down these rules? Were they made by persons superior in genius to the author of '*Tancredi?*' Does stupidity cease to be stupidity because sanctioned by antiquity and the usages of the schools? Let us examine these pretended rules a little more closely; and pray what are we to say of rules that can be infringed without the public perceiving it, and without our pleasure being in the least diminished?"

M. Berton, of the Institute, renewed this dispute at Paris. The fact is, that the faults here complained of are scarcely perceptible while listening to the operas of Rossini. It is like objecting as a crime to Voltaire that he does not employ the same phrases and terms of expression as La Bruyère and Montesquieu. The second of these great writers has this memorable sentence: "A member of the French Academy writes as they write; a man of wit writes as *he* writes."

Rossini is full of grammatical faults: well, be it so; and yet there is not a village in Italy which could not furnish a dozen of these critics upon notes, who, for a single sequin, would undertake to correct the errors in any one of his operas.

After his success at Bologna, which was considered as the head quarters of Italian music, Rossini received offers from almost every town in Italy. Every *impresario* was required, as a *sine qua non*, to furnish his theatre with an opera from the pen of Rossini. The consideration he generally received for an opera was a thousand francs, and he generally wrote from four to five in a year.

From 1810 to 1816 Rossini visited in succession all the principal towns of Italy, remaining from three to four months in each. Wherever he arrived he was received with acclamations, and *fêted* by the *dilettanti* of the place. The first fifteen or twenty days were passed with his friends, dining out, and shrugging up his shoulders at the nonsense of the *libretto* which was given him to set to music. For, besides the fire of his own natural genius, Rossini was inspired with a good taste by his first admirer, the Countess P———, of Pesaro. She had read with him the works of Ariosto and Metastasio, as well as the comedies of Machiavel, the "*Fiabe*" of Gozzi, and the poems of Burati; he was, therefore, fully competent to judge of the worthlessness of these

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libretti. "*Tu mi hai dato versi, ma non situazioni,*" he has been heard frequently to repeat to an unhappy votary of the nine, who stammered out a thousand excuses, and two hours after came to salute him in a sonnet, "*umiliato alla gloria del più gran maestro d'Italia e del mondo.*"

After two or three weeks spent in this dissipated manner, Rossini begins to refuse invitations to dinners and musical *soirées*, and falls to work in good earnest. He occupies himself in studying the voices of the performers; he makes them sing at the piano; and on more than one occasion he has been driven to the mortifying necessity of mutilating, and "curtailing of their fair proportions," some of his most brilliant and happy ideas, because the tenor could not reach the note which was necessary to express the composer's feeling, or because the *prima donna* always sang false in some particular tone. Sometimes, in a whole company, he could find no one but a bass who could sing at all. At length, about three weeks before the first representation, having acquired a competent knowledge of the voices, he begins to write. He rises late, and passes the day in composing, in the midst of the conversation of his new friends; who, with the most provoking politeness, will not quit him for a single instant. The day of the first representation is now rapidly approaching, and yet he cannot resist the pressing solicitations of these friends to dine with them *à l'Osteria.* This of course leads to a supper: the sparkling champagne circulates freely; the hours of morning steal on apace. At length a compunctious visiting shoots across the mind of the truant *maestro;* he rises abruptly; his friends will see him to his own door: they parade the silent streets unbonneted, shouting some musical impromptu, perhaps a portion of a *Miserere,* to the great scandal and annoyance of the good Catholics in their beds. At length he reaches his house, and shuts himself up in his chamber; and it is at this, to every-day mortals, most ungenial hour, that he is visited by some of the most brilliant of his inspirations. These he hastily scratches down upon odds and ends of paper, and next morning arranges them, amidst the same interruptions of conversation as before. Figure to yourself a quick and ardent mind, susceptible of every impression, and capable of turning to advantage the most trifling occurrence of passing observation. When composing his "*Mosè,*" some one said to him, "What, you are going to make the Hebrew sing! do you mean to make them *twang it* as they do in the synagogue?" The idea struck him at once, and he sketched out on the spot a rough draught of the magnificent chorus so much admired in this opera, and which is observed to begin with a kind of nasal twang peculiar to the synagogue.

But let us return to our little Italian town, which we left in the anxiety, or rather in the agitation, that precedes the day of the first representation of an opera. At length the most important of evenings arrives. The *maestro* takes his place at the piano; the theatre overflows; people have flocked from ten leagues' distance. The curious form an encampment around the theatre in their calashes; all the inns are filled to excess, where insolence reigns at its height. All occupations have ceased; at the moment of the performance, the town has the aspect of a desert. All the passions, all the solicitudes, all the life of a whole population, is concentrated in the theatre.

The overture commences; so intense is the attention that the buzzing of a fly could be heard. On its conclusion the most tremendous uproar ensues. It is either applauded to the clouds, or hissed, or rather howled at, without mercy. It is not in Italy as in other countries, where the first representation is seldom decisive, and where either vanity or timidity prevents each man from intruding his individual opinion, lest it should be found in discordance with the opinions of the majority. In an Italian theatre, they shout, they scream, they stamp, they belabor the backs of the seats with their canes, with all the violence of persons possessed. It is thus that they force upon others the judgment which they have formed, and strive to prove that it is the only sound one; for, strange to say, there is no intolerance equal to that of the eminently sensitive. When you see a man moderate and reasonable in what regards the arts, begin to talk to him of history, politics, or political economy; such a man will make a distinguished magistrate, a good physician, a sound lawyer, an excellent academician, in a word, whatever you will, except an enthusiast in music or painting.

At the close of each air the same terrific uproar ensues: the bellowings of an angry sea could give but a faint idea of its fury.

Such, at the time, is the taste of an Italian audience, that they at once distinguish whether the merit of an air belongs to the singer or the composer. The cry is *Bravo David! Bravo Pisaroni!* or the whole theatre resounds with *Bravo maestro!* Rossini then rises from his place at the piano, his countenance wearing an air of gravity — a thing very unusual with him; he makes three obeisances, which are followed by salvos of applause, mingled with a variety of short and panegyrical phrases. This done, they proceed to the next piece.

Rossini presides at the piano during the three first representations, after which he receives his eight hundred or a thousand francs, is invited to a grand parting dinner, given by his friends, that is to say, by the whole town, and he then starts in his *veturino* with his portmanteau much fuller of music paper than of other effects, to commence a similar course, in some other town forty miles distant. It is usual with him to write to his mother after the first three representations, and send her and his aged father two thirds of the little sum he has received. He sets off with ten or twelve sequins in his pocket, the happiest of men, and doubly happy if chance should throw some fellow-traveller in his way, whom he can quiz in good earnest. On one occasion, as he was travelling, *in veturino,* from Ancona to Reggio, he passed himself off for a master of music, a mortal enemy of Rossini, and filled up the time by singing the most execrable music imaginable, to some of the words of his own best airs, to show his superiority to that animal Rossini, whom ignorant pretenders to taste had the folly to extol to the skies.

After terminating his engagements at Bologna, Rossini accepted an offer made him at Milan, whither he repaired in the spring of 1814. It was for the Scala that he composed "*Aureliano in Palmira.*" In spite of many beauties, and particularly the duet "*Se tu m' ami, O mia regi-*

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na," which some critics have considered as the most beautiful thing of the kind that has proceeded from our composer's pen, it proved unsuccessful. It was Rossini's first failure: it annoyed him not a little, and he at once determined on changing his style.

Unsuccessful in "*Aureliano in Palmira*," which Rossini had composed for the carnival season, he made another effort in the autumn of the same year, (1814,) and produced the "*Turco in Italia*," which was considered as a kind of sequel to the "*Italiana in Algeri*." Incessant cries resounded of *Bravo Galli!* (the celebrated bass singer,) but not a single *Bravo maestro!* for, as we have before observed, on the first representations of an opera, the applauses bestowed on the singers and the master are things perfectly distinct. Trifling as this circumstance may appear, it had a decided influence upon the fate of the opera; for, although some of the pieces, particularly the piquant duet, "*E' un bel uso di Turchia*," and the celebrated quintetto, "*Oh! guardate, che accidente*," met with much applause, yet the opera, upon the whole, was coolly received. The national pride was wounded. They declared that Rossini had copied himself. He might take this liberty with little towns; but for the Scala, the first theatre in the world! repeated the Milanese, with peculiar emphasis, he must take pains to produce something new. That the fate of this opera was determined by some local circumstances, is evident from the fact, that, four years after, the "*Turco in Italia*" was reproduced in Milan, and received with the greatest enthusiasm.

The glory of Rossini had now reached Naples, where the astonishment was that there could be any great composer who was not a Neapolitan. The director of the theatre at Naples was a M. Barbaja, formerly of Milan, who, from being a waiter at a coffee house, had, by good luck at play, and, above all, by the lucrative situation of manager of a faro bank, acquired a fortune of several millions of francs. Trained up to business at Milan, in the midst of French *fournisseurs*, who, in army contracts, made and dissipated a fortune every six months, he could not fail of acquiring a certain tact, which was afterwards very useful to him. He had sufficient address to ingratiate himself into regal favor, and to obtain the post of director of the Theatre San Carlo, as well as that of Del Fondo. He had sufficient foresight to see that, from the manner the reputation of Rossini was gaining ground in the world, this young composer, good or bad, right or wrong, would become the popular composer of the day. He therefore set off post, to go and find him out at Bologna. Rossini, accustomed to have to deal with poor devils of *impresari*, who were ever on the verge of bankruptcy, was astonished at a visit from a *millionnaire*, who would probably find it unworthy his dignity to haggle about a few dozen sequins. An engagement was offered and accepted on the spot. Afterwards, on his arrival at Naples, Rossini signed a *scrittura* for several years. He engaged to compose two new operas every year; and was moreover to arrange the music of all the operas M. Barbaja should think proper to produce either at San Carlo, or the secondary theatre Del Fondo. In consideration of this, he was to receive twelve thousand francs per annum, as well as an interest in a bank for play, which was farmed out by M. Barbaja, and which brought in the composer some thirty or forty louis more yearly.

The musical direction of these two theatres, which Rossini had undertaken without giving it a moment's reflection, was an immense task, a herculean labor: incredible was the quantity of music he was obliged to transpose and arrange, according to the compass of the voices of the different donnas, or according to the interest or caprice of their various patrons and protectors. This would have been sufficient to overwhelm a man of tender nerves or sombre habits. Mozart would have sunk under it. The gay and daring character of Rossini brought him through every obstacle, every snare that the envious laid to entrap him. All he saw in an enemy was a butt for satire and ridicule, in which he was a most perfect adept.

Rossini entered with a light heart upon the heavy duties that had devolved upon him, and like *Figaro* of his own "*Barbiere*," undertook a thousand commissions that poured in upon him from every side. He got through them all with a smile, and a ready joke upon all who came in his way. This drew down upon him a host of enemies; the most sworn among whom, in latter years, has been M. Barbaja himself, whom he treated so unceremoniously as to marry his mistress. His engagement at Naples did not conclude till 1822, and had a most decided influence upon his talents, his happiness, and the economy of his whole life.

Always happy, Rossini, towards the close of 1815, made his *début* at Naples in the most brilliant manner, with the serious opera of "*Elisabetta Regina d'Ingletera*."

After the flattering reception which his "*Elisabetta*" experienced at Naples, Rossini was called to Rome for the carnival of 1816, where he composed his semi-serious opera, "*Torvaldo e Dorliska*," for the Theatre Valle, and his *chef-d'œuvre*, the "*Barbiere di Seviglia*."

The first of these operas was considered as very mediocre, and quickly consigned to the tomb of the Capulets. Elevated by the success he had attained at Rome, Rossini returned to Naples in the spring of 1816, and recommenced his labors with fresh spirit.

The next subject proposed to Rossini was "*Otello*;" but he had the good taste to object to the Italian imitation, or rather caricature, of Shakspeare. The author, the Marquis di Berio, was a man of consideration in Naples, and his *libretto* was at last adopted.

The great merit of this opera, Rossini's *chef-d'œuvre* in the forcible style, is, that it is full of fire: It is a perfect volcano, said the critics of San Carlo. Yet it must be observed that this force is always the same; there are no shades; we never pass

"From grave to gay, from lively to severe."

The trombones are always in our ears. This violence, which those but little gifted in the arts are apt to mistake for the sublime, is doubly monotonous by the almost total absence of simple recitative. Those of the "*Otello*" are nearly all of the accompanied kind: this is a resource which the composer ought prudently to economize; when he lavishes it upon every occa-

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sion, what is he to do in movements where all the powers of his art are necessary to be brought into action?

Rossini returned to Rome for the carnival season, which commences the 26th of December, and lasts till about the middle of February following, where he composed "*La Cenerentola*," for the Theatre Valle. The music of this opera is altogether Rossinian. Neither Paisiello, Cimarosa, nor Guglielmi, ever indulged in the excess of levity that marked such airs as "*Una volta, e due, e tre!*" This, and many others like it, absolutely border upon the trivial.

This opera met with considerable success at Rome, and has since become a favorite in most of the capitals of Europe.

At the conclusion of the carnival, Rossini proceeded to Milan, where, in the spring season of 1817, he composed the celebrated "*Gazza Ladra.*"

The public of Milan had taken a pique at Rossini's quitting them for Naples; hence, on the first evening of its representation, the crowd flocked to the Scala with a full determination of hissing the author of "*Il Barbiere,*" "*Elisabetta,*" and "*Otello.*" Rossini was aware of this disposition on the part of the Milanese, and took his seat at the piano in by no means the best of spirits.

But he was most agreeably disappointed. Never was a piece received with such enthusiasm; *furore* would be the energetic term an Italian would employ. At every instant the pit arose *en masse*, to hail Rossini with acclamations. At the close of the performance, the composer was heard to declare, in the *Café dell' Accademia*, that independent of the exertions of the evening, he was overcome with fatigue at the innumerable obeisances he was called on to make to the public, who were every moment interrupting the performance with *Bravo maestro! Viva Rossini!*

Crowned with fresh laurels, Rossini returned to Naples in the autumn of 1817, and immediately gave his "*Armida.*" On the day of its first representation, the public visited him with the sins of Signora Colbran's voice. Besides, they were piqued at the extraordinary success of the "*Gazza Ladra*" at Milan, and could not understand why Rossini should produce any thing inferior for themselves. There is nothing so dangerous to disappoint a public in as in the expectation of their pleasure. "*Armida*" was very coldly received, in spite of its magnificent duet "*Amore possente nume;*" perhaps the most celebrated that ever proceeded from this composer's pen.

Of the opera "*Adelaide de Borgogna,*" which was brought out at Rome in the carnival of the same year, but little is known except the air, "*O crude stelle!*" which is often performed and heard with delight.

Of the opera "*Adina, ossia il Califfo di Bagdad,*" the only particulars we are able to collect are, that it was written for the opera at Lisbon, and performed there in 1818, at the Theatre San Carlo in that city.

"*Mosè in Egitto*" was produced at Naples the same year, in the Theatre San Carlo, and performed, in the first instance, as a kind of oratorio during the Lent season. The success of this opera was immense.

In the autumn of 1818, Rossini produced, at San Carlo, his serious opera of "*Ricciardo e Zoraida;*" the principal characters of which were sustained by Signora Colbran, Nozzari, Davide, Benedetti, and Signora Pisaroni.

This, like several of this composer's operas, has no overture. Rossini had often tried to convince the managers and his friends, by a number of very specious arguments, that overtures are not only unnecessary, but very absurd things; but we believe the true secret is, that Rossini did not like the labor of composing them, and that his reasonings served only as a pretext for his natural indolence.

On the 20th of February, 1819, he brought out a cantata written in honor of his majesty the King of Naples, and sung by Signora Colbran, at the Theatre San Carlo. It was full of grace and expression, and the simple and appropriate accompaniment was much admired.

During the Lent of the same year, he produced his serious opera of "*Ermione.*" It was so coldly received as to amount almost to a failure; only a very few parts of it were applauded.

On the 9th of May following, he produced a cantata, which was composed on occasion of a visit made by his majesty Francis I., of Austria, to the Theatre San Carlo. It was sung by Colbran, Davide, and Rubini, and honored by the gracious notice of the sovereign.

Rossini was very active this year, 1819. Besides the works above mentioned, he also composed an opera, entitled "*Odoardo e Cristina,*" which was performed in the spring, at the Theatre San Benedetto at Venice. This opera introduced to the public Carolina Cortesi, one of the prettiest actresses that had appeared upon the stage for some years.

On the 4th of October, 1819, Rossini produced the "*Donna del Lago,*" which was sung at the Theatre San Carlo by Signora Pisaroni, (one of the least handsome figures that could be imagined,) Signora Colbran, Nozzari, Davide, and Benedetti. It may be said that, after the "*Elisabetta,*" Rossini succeeded only by the force of his genius. His principal merit lay in his style, which was altogether different from that of his contemporaries, and in the wide range of his ideas, which possessed a character entirely new to the public. He enlivened the tediousness of the opera seria, and imparted to it a life and animation to which it had before been a stranger. But then the public could not separate Rossini from the general discontent that was felt against M. Barbaja and the Signora Colbran. Impatience at last rose to its height, and made itself heard in a manner that could not be misunderstood. Rossini has been known to become quite ill from the hisses that resounded from this vast interior. This, in a man of his natural indifference, and who feels a perfect confidence in his merits, speaks volumes. It took place at the first representation of the "*Donna del Lago.*"

This first representation took place on a gala day; the theatre was illuminated, and the court was not present to place any restraint on the uproarious spirit of the audience. Nothing could equal the extreme hilarity of a number of young officers, who filled, *per privilegio*, the first five rows of the pit, and who had drunk deeply to the health of their king, as all good and loyal subjects should do. One of these gentry, at the first sound of the trumpets, began to imitate with

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his cane the noise of a horse in full gallop. The public were struck with the facetiousness of the idea, and in an instant the pit is full of five hundred imitators, who join in this novel accompaniment. The ears of the poor *maestro* found neither novelty nor pleasure in such an addition to his music; it was but too ominous of the issue that awaited his opera, and he sat upon thorns in expectation of the fate that was prepared for him.

The same night he had to set off post for Milan to fulfil an engagement which had for some time been contracted there. On the following day the public at Naples were too candid not to acknowledge the act of injustice into which they had been betrayed; and accordingly the next evening the opera was hailed with all the applause which it so justly merits. The trumpet accompaniment was softened down by diminishing the number of instruments, which on the first evening was really deafening.

Rossini has devoted but little attention to sacred music; however, this year we find him composing a grand mass at Naples. It took him three or four days to give the character of church music to some of his most beautiful *motives*. The Neapolitans found it a delicious treat; they saw pass successively before their eyes, and under a little different form, all the sublime airs of their favorite composer. One of the priests exclaimed, in a serious tone, "Rossini, if thou dost but knock at the gate of Paradise with this mass, in spite of all thy sins, St. Peter will not have the heart to refuse thee an entrance." This phrase is delicious in the Neapolitan dialect on account of its grotesque energy.

We saw Rossini quit Naples on the night of the 4th of October amidst a storm of hisses; on the 26th of December following we find him bringing out his "*Bianca e Faliero*," in the Scala at Milan. The music was full of reminiscences, and its reception was so cold as to amount to little short of a failure.

In the carnival of 1821 Rossini gave his "*Matilda di Sabran*" at the Theatre d'Apollone, at Rome, which was built by the French, and is the only tolerable theatre in this city. This opera introduced to the public the pretty and favorite singer, Catharina Lipparini. The opinion of the public was, that the *libretto* was execrable, but the music charming.

In the spring of 1822 Rossini returned to Naples, and brought out his "*Zelmira*," which was sung at San Carlo, by Signora Colbran, Nozzari, Davide, Ambrogi, Benedetto, and Signora Cecconi.

Rossini also composed a *pastorale* for four voices, entitled "*La Riconoscenza*," which was performed at San Carlo, on the 27th of December, for his own benefit. It was sung by the Signoras Dardanelli and Cornelli, with Rubini and Benedetti. Rossini quitted Naples the following morning, and departed for Bologna. On the 15th of March following he was married to Signora Colbran. The ceremony took place at Castenaso, near Bologna, where the lady has a country seat. Meanwhile Davide, Nozzari, and Ambrogi arrived from Naples, and a few days after they all started together to Vienna, where Rossini had accepted an engagement, and where he was to make his *début* with "*Zelmira*."

On the 30th of March Rossini made his *début* at Vienna with the opera of "*Cenerentola*." "*Zelmira*" had been promised, but as the former opera had already been adapted to German words, and performed at Vienna under the title of "*Die Aschenbrödel*," Rossini wished to pay a compliment to the German taste, and expressed a wish that this opera should take the precedence, and be given by the German company. At the rehearsal he desired the music to be performed in a quicker time than had usually been done; which, however, did not very well accord with the ponderous nature of the German language. When this inconvenience was pointed out to him he replied, with the frankness and *naïveté* peculiar to him, that "the words with him were quite a secondary consideration; that the music and effect were every thing." Who durst contradict him?

At length his promised "*Zelmira*" was produced. He attended to all the arrangements of the opera, but declined presiding at the piano, excusing himself, with a well-turned compliment to the orchestra, by expressing his confidence that his music was perfectly safe in their hands, and did not require his interference. Nothing could exceed the enthusiasm with which this opera was received. Not only the master, but also the singers, were called for, at the close of the piece, to receive the congratulations of the audience.

The next opera that followed was "*La Gazza Ladra*," the favorite overture to which was greeted with tumultuous applause, and, what was altogether new in the annals of theatrical usages, the *maestro* was called for at its conclusion; nor was the opera allowed to proceed till he had made his appearance. The fact is, that on the first representation of this opera in Vienna, in 1819, this overture had been the cause of a musical war, in which numerous dissertations were printed on both sides. The "*Gazza Ladra*" was followed by "*Corradino*," "*Elizabetta*," and "*Ricciardo*;" but "*Zelmira*" remained the favorite opera, and held its course triumphantly through the whole season.

We now come to a period in which we find insurrection in the pit, redoubled intrigue behind the scenes, tumult, scandal, a war of pamphlets, and diplomacy itself called in to the aid of music. Rossini had entered into a contract with the *impressario* of the Fenice Theatre in Venice. Six thousand francs were insured to Signor Rossini, and four thousand to Madame Colbran Rossini, upon condition that he should bring out two operas during the carnival, one old and one new, and Madame was to perform in both. All Venice had been waiting for these operas with the utmost anxiety. "*Zelmira*," performed at Naples, had long been promised, and the company at the Fenice was already occupied in rehearsing it, when the rival theatre of San Benedetto announced the representation of the same piece.

The two theatres immediately contested the right to this opera, and the disputes grew so high that the government interfered. A stormy contest ensued, at the close of which it was decided that San Benedetto had the legitimate right to "*Zelmira*;" and it was represented at this theatre, to the great detriment of the Fenice, which had been at considerable expense, and after all found its hopes frustrated.

Rossini was not allowed to remain neutral during this scene. He was assailed by the angry

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manager; and, to remedy an evil, which it seemed impossible not to impute, in some degree, to him, he proposed the representation of "*Maometto*," which we have seen condemned at Naples, but whose fame he promised to re-establish by recomposing the whole second act. This promise given, he departed for Verona, remained there a considerable time, spent his leisure very agreeably among his friends and admirers, and wrote a cantata in honor of the Emperor of Austria, which was performed during the congress; but not a note did he rewrite of the promised second act. The manager's indignation knew no bounds; the public, fearful of being disappointed of their pleasures, began to take an active part in the business; and the report was spread that Signora Colbran had lost her voice. Things did not wear a better aspect in the inside of the theatre; the rehearsals became scenes of discord. One day Galli, the celebrated bass, took an affront, and set off in the middle of the second act. Rossini, in disgust, broke up the meeting and withdrew. The manager appealed to the public authorities, and Rossini was placed under arrest.

Under all these terrible auspices the fatal day approached. An irritated public filled the theatre at an early hour; cries resounded from every side that the manager had reproduced an old, condemned opera, and that Rossini had neglected to fulfil his engagements. The overture was hissed, the first scene hooted, and the second drowned by the impromptu accompaniment of the pit, whose discords, if we may be pardoned a musical phrase, no art could resolve. Silence could only be obtained when clamor and fury had howled themselves to rest, and were tired out by their exertions.

The enemies of Rossini had circulated a report through the house — a report, by the way, that had but too much truth in it — that Rossini had only altered one miserable trio, and had simply introduced some shreds of his other works; and towards the close of the opera an uproar arose of which no image in nature could convey an adequate idea. Galli and Madame Colbran Rossini drank the bitter cup of humiliation to the lees. Sinclair, the English tenor, partook of these attentions, and was overwhelmed with hisses and outrages. From seven in the evening till three in the morning this tempestuous outrage endured, and fears were entertained for the safety of the scenery and the decorations of the house.

Rossini endeavored to make his peace with the Venetians the following carnival by calling his talents into action in the opera of "*Semiramide*," which was performed at the Theatre Della Fenice, and sung by Madame Colbran Rossini, Rosa Mariani, (a delightful contralto,) Sinclair, Galli, and Lucio Mariani. A passage in the overture tended much to conciliate the audience and obliterate the former unfavorable impression, and this feeling was strengthened by an air of Mariani's, which was full of beauty and sweetness. The next piece that called forth applause was a duet between this lady and Madame Colbran Rossini; besides which an air of Galli, and a terzetto between him and the two above-mentioned ladies, were received with tumultuous applause. Rossini was called for at the end of the second act, and came forward with a humble obeisance to receive this token of reconciliation.

After having received the homage of the lovers of music in Paris, we find Rossini fulfilling his engagements in London. The following is a chronological list of his works: 1. "*Demetrio e Polibio*." This is Rossini's first opera. It is said to have been written in the spring of 1809, though not performed till 1812 at the Theatre Valle in Rome. 2. "*La Cambiale di Matrimonio*," 1810, *farza*, (by *farza* is understood an opera in one act,) written at Venice for the Stagione del' Autunno. 3. "*L'Equivoco Stravagante*," 1811, *autunno*, composed at Bologna for the Theatre Del Corso. 4. "*L'Inganno Felice*," 1812, *carnivale*, written for the Theatre San Mosè at Venice. This is the only one of Rossini's early works that has retained its place on the stage. 5. "*La Scala di Seta*," *farza*, 1812, *primavera*, performed in the San Mosè at Venice. 6. "*La Pietra del Paragone*," 1812, *autunno*, at the Scala in Milan. 7. "*L'Occasione fa il Ladro*," *farza*, 1812, *autunno*, in the Theatre San Mosè at Venice. 8. "*Il Figlio per Azzardo*," *farza*, 1813, *carnivale*, at the same theatre. 9. "*Il Tancredi*," 1813, *carnivale*, at the grand Theatre Della Fenice at Venice. 10. "*L'Italiana in Algeri*," 1813, *estate*, performed at the Theatre San Benedetto at Venice. 11. "*Aureliano in Palmira*," 1814, *carnivale*, sung in the Theatre of La Scala at Milan. 12. "*Il Turco in Italia*," 1814, *autunno*, at the Theatre of La Scala at Milan. 13. "*Sigismondo*," 1814, in the Theatre Della Fenice at Venice. 14. "*Elisabetta*," 1815, *autunno*, Naples, sung at San Carlo. 15. "*Torvaldo e Dorlisca*," 1816, *carnivale*, in the Theatre Valle at Rome. 16. "*Il Barbiere di Seviglia*," the same season, at the Theatre Argentina in the same city. 17. "*La Gazzetta*," 1816, *estate*, performed at the Theatre Dei Fiorentini at Naples. 18. "*L'Otello*," 1816, *inverno*, sung in the Theatre Del Fondo, (a handsome round theatre, which is subsidiary to that of San Carlo.) 19. "*La Cenerentola*," 1817, *carnivale*, performed in the Theatre Valle at Rome. 20. "*La Gazza Ladra*," 1817, *primavera*, Milan, sung in the Scala. 21. "*Armida*," 1817, *autunno*, Naples, sung at the Theatre San Carlo. 22. "*Adelaide di Borgogna*," 1818, *carnivale*, Rome, performed in the Theatre Argentina. 23. "*Adina, ossia il Califfo di Bagdad*." Rossini composed this piece for the opera at Lisbon, where it was performed in the Theatre San Carlo. 24. "*Mosè in Egitto*," 1818, Naples, sung, during Lent, in the Theatre San Carlo. 25. "*Ricciardo e Zoraide*," 1818, Naples, sung, during the *autunno*, at San Carlo. 26. "*Ermione*," 1819, Naples, sung, during the Lent season, at San Carlo. The *libretto* is an imitation of the *Andromaque* of Racine. Rossini aimed at an imitation of the style of Gluck. 27. "*Odoardo e Cristina*," 1819, *primavera*, Venice, sung at the Theatre San Benedetto. 28. "*La Donna del Lago*," 4th of October, 1819, Naples, sung in the Theatre San Carlo. 29. "*Bianca e Faliero*," 1820, *carnivale*, Milan, performed at the Scala. 30. "*Maometto Secondo*," 1820, *carnivale*, Naples, at the Theatre San Carlo. 31. "*Matilda di Sabran*," 1821, *carnivale*, Rome, at the Theatre d'Apollone. 32. "*Zelmira*," 1822, Naples, *inverno*, sung at the Theatre San Carlo. 33. "*Semiramide*," 1823, *carnivale*, at the grand Theatre Della Fenice. 34. "*Il Viaggio a Rheims*," at the Theâtre Italien at Paris in the summer of 1825. 35. "*Le Siége de Corinthe*," at the Opera, Paris, October, 1826. 36. "*Moise*," at the same theatre in 1827. 37. "*Le Comte Ory*," at the same the-

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atre in 1828. 38. "*Guillaume Tell*," at the same theatre in 1829. Rossini has devoted but little attention to sacred compositions; we know of no other than the two following: 1. "*Ciro in Babilonia*," an oratorio, 1812, composed at Ferrara for the Lent season, and performed at the Teatro Communale. 2. "A Grand Mass," composed in 1819 at Naples. Rossini has composed many cantatas, but we know of no other than the nine following: 1. "*Il Pianto d'Armonia*," 1808, performed in the Lyceum of Bologna. This is Rossini's first attempt. The style resembles the weaker parts of "*L'Inganno Felice*." 2. "*Didone abbandonata*," 1811. 3. "*Eglo e Irene*," 1814. 4. "*Teti e Peleo*," 1816, composed for the occasion of the nuptials of her royal highness the Duchess of Berri, sung at the Theatre Del Fonda at Naples. 5. "A Cantata," for a single voice, composed in honor of his majesty the King of Naples, 1819. 6. "A Cantata," performed before his majesty Francis I., Emperor of Austria, the 9th of May, 1819, when this prince appeared for the first time at the Theatre San Carlo. 7. "A Patriotic Hymn," composed at Naples in 1820. Another Hymn of the same kind, but of very opposite politics, composed at Bologna in 1815. For the same offence Cimarosa had, a few years before, been thrown into prison. 8. "*La Riconoscenza*," a *pastorale*, for four voices, performed at San Carlo, the 27th December, 1821, for Rossini's benefit. 9. "*Il vero Omaggio*," a cantata, executed at Verona, during the congress, in honor of his majesty the Emperor of Austria. Rossini also composed a mass, which was performed at a country town near Paris in 1832, and subsequently to this his celebrated "*Stabat Mater*," in 1838, for grand orchestra and chorus, which is now so well known. Since this he has composed nothing except a hymn to Pio Nono at the time of the recent Roman political troubles. He is still living, (1854,) in luxurious retirement, principally at Bologna.

ROSWICK, MICHAEL, a Saxon musician at the beginning of the sixteenth century, published "*Compendiaria Musicæ Editio, cuncta, quæ ad practicam attinent, mira quadam brevitate complectens*," Leipsic, 1516 and 1519.

ROTA, ANDREA, a Bolognese composer of the sixteenth century, born about 1540, published, amongst other works, "*Madrigali à 5 Voci.*," Venice, 1579.

ROTA, ANTONIO, was not only celebrated throughout Italy as a performer on the cornet, but was also a composer. He resided at Padua, and died in 1548, leaving amongst other writings a manuscript treatise on the cornet, and a practical work entitled "*Ricercari, Motetti, Balli, Madrigali e Canzoni Francese:*" this was published at Venice in 1546.

ROTA, CYPRIANO DE, an Italian composer of the sixteenth century, was the author of the following amongst other works, "*Madrigalium Libri 5 Vocum*," Venice, 1562 and 1565.

ROTA, ROSA, a celebrated Italian singer, was, in 1770, a pupil of Galuppi in the Conservatory of the Incurabili at Venice. Dr. Burney heard her, and spoke highly of her talent.

ROTE. An instrument frequently mentioned by Chaucer, as well as by the old French poets, and which, from the analogy of its name to the Latin word *rota*, a wheel, is generally supposed to have been the same with the French *vielle*, or English hurdygurdy, the tones of which are produced by the friction of a wheel.

ROTH, WILHELM A. T., born at Erfurt about the year 1720, learned the elements of music of Adlung, and continued his studies, principally of the harpsichord, at Weimar, under the celebrated Walther. In 1754 he settled as a teacher of music at Berlin, and in 1757 published there a collection of songs of his own composition.

ROTHE, JOHANN CHRISTOPH, born in 1653, was the son of a singer at Rosswein, who taught him the elements of vocal and instrumental music. He first entered the service of the Duke of Coburg as violinist in the Chapel Royal, and subsequently (in 1693) became chamber musician to the Prince of Schwartzburg. He died in 1720, leaving several considerable works for the church.

ROTHE, JOHANN ERNEST, eldest son of the preceding, was born at Coburg in 1688. Having received the elements of his musical education from his father, he went to Berlin, where he obtained the situation of a chorister. He next became a bass singer to several German theatres; till, tired of the wandering life of an actor, he settled at Sondershausen, where he was received in the prince's chapel as a singer and violinist. He died at the above town in 1774.

ROTHE, AUGUST FRIEDRICH, younger brother of the preceding, born at Sondershausen in 1696, was a good violinist, and in 1723 entered the service of the Margrave of Bayreuth. Some years after this he returned to his native town, when his prince nominated him chamber musician and director of his chapel. He died at Sondershausen in 1784.

ROTONDA. (I.) Round, full, in speaking of the tone of a voice or instrument.

ROUGET DE L'ISLE. Author of the French national song the Marseillaise.

ROULADE, or ROULEMEN. (F.) A term applied to all kinds of rapid movements, or passages, but particularly to a rapid flight of notes extemporaneously introduced as an embellishment. See VOLATA.

ROUNDELAY, or RONDEL. From the French word *rondelet*. A kind of ancient poem, so denominated, according to Menage, from its form, by which it constantly returned to the first verse, and thus went *round*. The common roundelay consisted of thirteen verses, eight in one rhyme, and five in another. One of its rules was, that the first verse should have a complete sense, and yet join agreeably with the closing verse, though in itself independent.

Some writers speak of the roundelay, or rondel, as a kind of air appropriated to dancing; and in this sense the word seems to imply little more than dancing in a circle. Our old English poets use this word as signifying a simple, rural strain, both short and lively.

ROUND. A species of fugue in the unison,

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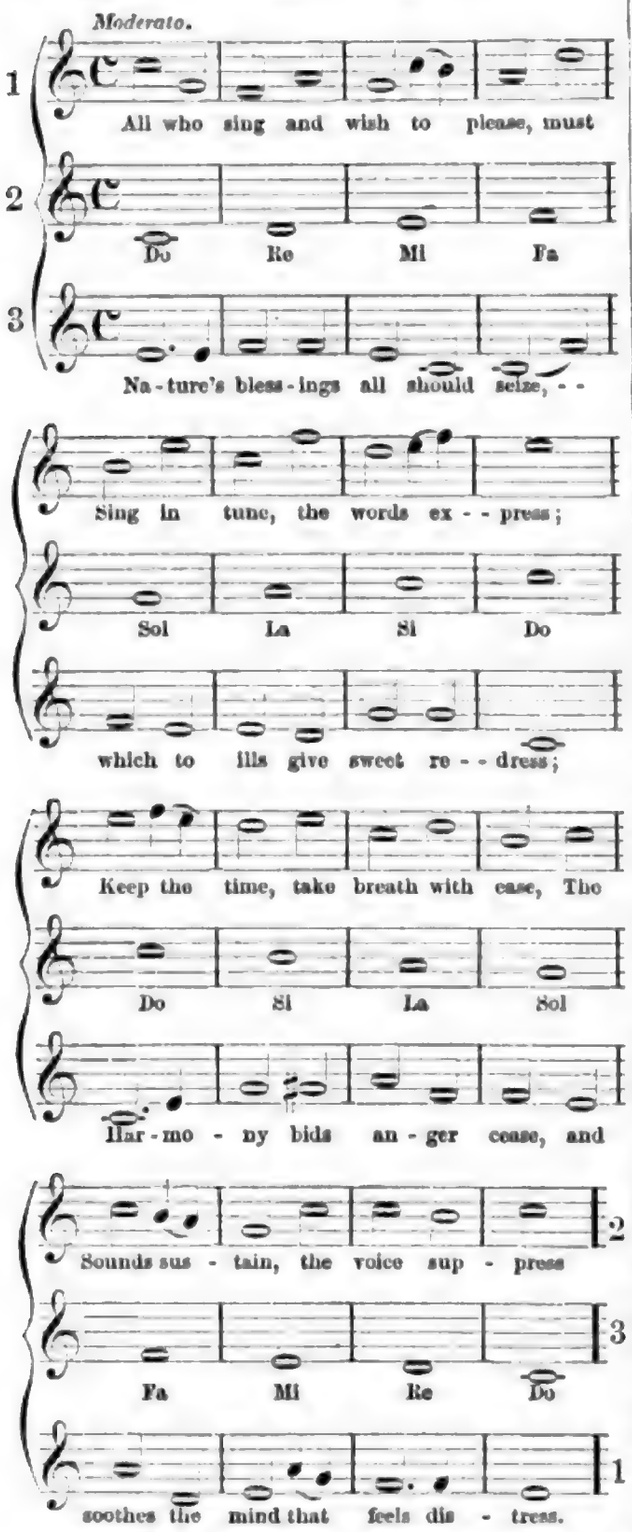
composed in imitation of a catch, and so called because the performers follow each other through the several parts in a circulating motion. The following round on the diatonic scale was written and composed by T. Goodban, Canterbury. We copy it from Novello's "Musical Times."



ROUSSEAU, JEAN JACQUES. This celebrated philosopher, author, and musician, was born at Geneva in 1712. His father was a watchmaker in that town, and destined his son first to learn the business of enamel painting, and afterwards of copperplate engraving; but the aversion of Jean Jacques to both these occupations soon decided him to quit Geneva, which he did in 1728, and wandering, at first, through various parts of France and Italy, he picked up a miserable pittance, chiefly by writing music. It was at Venice that his natural love for this art was more decidedly developed, and his taste especially led him towards the best music in Italy. On his arrival at Paris, he soon became known as a philosopher and orator, and not less as being one of the most singular in his conduct of human beings. He began his literary career by painting in the most vivid colors the dangers of theatrical representations; at the same time he wrote himself a comedy, "*Narcisse.*" He published his opinion that the French language was incapable of truly musical adaptation, and, at the same time, he set to music a French opera, "*Le Devin du Village.*" He demonstrated the moral injuriousness of romances, and he wrote the "*Nouvelle Eloïse.*" Part of his daily occupation, after his first arrival at Paris, still consisted in copying music, which he continued chiefly for the support of a poor relation. At the same time he completed, besides many other *chefs-d'œuvre*, both the words and music of his "*Devin du Village,*" and invented, in his "*Pygmalion,*" the species of performance since called melodrama. His "*Devin du Village*" had just been brought out, and received with enthusiasm, when, in 1752, a company of Italian singers arrived at Paris, whose success aroused the jealousy of the French composers. Two parties were immediately formed in Paris, the one supporting Italian music, the other abusing it; till at length the controversy ran so high, that the Italian singers were ordered to quit France. Rousseau, warm partisan of the Italians, then seemed to forget, not only his "*Devin du Village,*" but various other advantages that the French theatre offered him, and wrote, in 1753, his celebrated letter on French music. In this work, written with all his characteristic eloquence and enthusiasm, he went so far as to declare that the French had absolutely no music; that their ariettes were *not* ariettes; their recitatives *not* recitatives; and that their harmony was nothing better than the work of schoolboys, which they used without the least discretion. He added, at the same time, a parallel of the advantages of Italian music in the above respects, and concluded by a critique of a very celebrated monologue in the "*Armide*" of Lully. This critique was immediately refuted by Rameau, who had previously attacked the "*Devin du Village.*" A host of other pamphlets followed, abusing and ridiculing the opinions of Rousseau in every possible way. Pasquinades and songs were written against him, and in every print shop he was indecently caricatured. At one of the theatres a farce called "The Fairies" was produced, in which his character and opinions were outraged. He was refused the payment of the sums due to him from the theatre for the performances of his own opera, and even forbidden to enter the house when his own piece was played. These persecutions continued and came home to their object, being even greatly heightened by his restless and diseased imagination. He now more and more shunned the society of the capital, and at length, on the invitation of the Marquis of Girardin, retired to the village of Ermenonville, where, after a residence of only six weeks, he died. The following are the writings of this great author on the subject of music: 1. "*Projet concernant de nouveaux Signes pour la Musique.*" This was read by

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the author at the Academy of Sciences in 1742. 2. "*Dissertation sur la Musique Moderne*," Paris, 1743. 3. "*Lettre d'un Symphoniste de l'Académie Royale de Musique à ses Camarades de l'Orchestre*," Paris, 1752. 4. "*Lettre sur la Musique Française*," with the motto "*Sunt verba et voces prætereaque nihil*," Paris, 1753. 5. "*Dictionnaire de Musique*." Neither in this work nor in any of his posterior musical publications did he disavow or change his opinions respecting French music. 6. Many articles concerning music in the *Encyclopédie*. These were written about the year 1750. 7. "*Une Lettre à M. l'Abbé Raynal au Sujet d'un nouveau Mode de Musique inventé par M. Blainville*." 8. "*Examen des Principes avancés par M. Rameau dans sa Brochure intitulée 'Erreurs sur la Musique dans l'Encyclopédie.'*" And 9. "*Lettre à M. Burney sur la Musique, avec des Fragmens de l'Observation sur l'Alceste Italienne de M. le Chevalier Gluck*." His principal practical works consist of "*Pygmalion*," a melodrama; "*Le Devin du Village*," interlude; "*Fragmens de Daphnis et Chloe, composés du premier Acte, de l'Esquisse du Prologue et de différens Morceaux préparés pour le second Acte*," Paris, 1780; "*Les six nouveaux Airs du Devin du Village*," Paris, 1780; and "*Les Consolations des Misères de ma Vie, ou Recueil d'Airs, Romances, et Duos*," with this motto, "*Nature est un doux guide; je queste partout sa piste; nous l'avons confondue de traces artificielles;*" from Montaigne. This work was magnificently engraved at Paris, in 1781. It contains nearly one hundred songs, ariettes, and duos, with French and Italian text.

ROUSSEL, FRANÇOIS, a French composer of the sixteenth century, published, amongst other works, "*Chansons à 4, 5, et 6 parts*," Paris, 1577.

ROUSSEL, FERDINAND, a French professor of music, published in 1775, at Paris, a work entitled "*Le Guide Musical, ou Théorie et Pratique abrégées de la Musique Vocale et Instrumentale, selon les Règles de l'Accompagnement et de la Composition*."

ROUSSIER, ABBÉ PIERRE JOSEPH, was born at Marseilles in 1716. He wrote several works on music which were published at Paris and Geneva between the years 1764 and 1783. He died at Ecouis, in Normandy, about the year 1790.

ROVEDINO, an excellent Italian bass singer, performed at Paris in 1790, and subsequently went to London, where he belonged to the King's Theatre for upwards of ten seasons.

ROVETTA, D. GIOVANNI BATTISTA. Chapel master of St. Mark's at Venice, and church and dramatic composer there, towards the middle of the seventeenth century. Amongst his works are the following. Sacred music: "*Messa e Salmi à 5, 6, 7, e 8 Voci, con 2 V.;*" "*Salmi à 5 e 6 Voci, con 2 V.;*" "*Salmi à 3 e 4 Voci, con 2 V., ó altri Stromenti;*" "*Salmi à 8 Voci;*" "*Motetti à 2 e 3 Voci;*" "*Motetti Concertati à 2 e 3 Voci, con V. se piace;*" "*Motetti concertati à 2 e 3 Voci, con Litanie à 4 Voci;*" "*Madrigali concertati à 6 Voci, con 2 V. e B.*," Venice, 1625. Dramatic: "*Ercole in Lidia*," opera, 1645; "*Antiope*," opera, 1649, conjointly with Leardini; "*Costanza di Rosmonda*," opera, 1659; "*Amori di Apollo e Leucotoe*," opera, 1663; and "*Rosilena*," opera, 1664.

ROY, ADRIEN LE. See LEROY.

ROYAL SOCIETY OF MUSICIANS, LONDON. The origin of this institution, like that of many others, was purely accidental. In 1738, a celebrated oboe player, of the name of Kytch, went to England from Germany, whose performance was held in such high estimation that he was engaged at two or three private parties of an evening to play opera songs, &c., which he executed with exquisite taste and feeling. But with all the patronage and encouragement that Kytch enjoyed, he, like too many other talented men, was very improvident; he neglected his family, then himself; consequently he became totally incapable of appearing before any respectable assembly; and at last he was found, one morning, dead in St. James's market. That a great good often arises from partial evil was verified in this instance. Soon after the death of Kytch, Festing, the celebrated violinist, Weidemann, the flute player, (who instructed George III.,) and Vincent, the oboe player, were standing at the door of the Orange Coffee House, in the Haymarket, when they observed two very interesting boys driving milch asses; on inquiring who they were, they proved to be the orphans of the unfortunate Kytch. With a feeling that reflects honor on their memories, they entered into a subscription to rescue the children of their departed brother professor from such a degrading situation, and, on consulting with Dr. Greene, and several other eminent composers, on the necessity of a fund to alleviate the distress of indigent musicians, their widows and orphans, they established on the 19th of April, 1738, this society. In a document printed in May, 1738, several rules and regulations are inserted, and among the names enrolled as members are, George Frederic Handel, Esq., Dr. Arne, Dr. Boyce, Dr. Burney, Dr. Hayes, Dr. Greene, Dr. Pepusch, J. C. Smith, (Handel's amanuensis,) &c.

ROY, SIMON DE. A French contrapuntist of the sixteenth century. Several of his motets may be found in "*Joanelli Nov. Thes. Mus.*," Venice, 1568.

ROYER, JOSEPH NICOLAS PANCRACE, a native of Burgundy, was born about the year 1705. He went to reside in Paris about the year 1725, and there acquired much reputation for his manner of singing, and for his excellent performance on the organ and harpsichord. Through the interest of his friends, aided by his own merits, he obtained a reversionary grant of the place of music master to the royal family of France; and he came into possession of it in the year 1746. In the following year he was appointed director of the *Concert Spirituel*, and in 1754 obtained the situation of composer of the music for the king's chamber, and inspector general of the opera. He did not long enjoy these advantageous and lucrative employments, for he died in the month of January following, in the fiftieth year of his age.

Royer composed the operas of "*Pyrrhus*," "*Zaide*," "*Le Pouvoir de l'Amour*," "*Amalsis*," and "*Prométhée*," and many lessons for the harpsichord, of which, however, only one collection has hitherto been published.

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ROZE, NICOLAS, librarian to the Conservatory of Music, was born near Chalons-sur-Saone, in 1745, and, from the age of seven, officiated as chorister in the town of Beaune. Shortly afterwards he studied music under Rousseau of Dijon, and made such progress in counterpoint, that before he was ten years of age a motet of his composition was performed with a full orchestra. His voice was also so remarkable at that age, that persons came from all the neighboring towns to hear him. In 1769, after having composed a grand mass for the town of Beaune, he brought it to Paris for the inspection of Dauvergne, then superintendent of the king's band. This able master immediately engaged Roze to write a motet for the *Concert Spirituel*. It was from this time that his talents became very generally known, and he was accordingly soon nominated conductor of the music at the cathedral of Angers; in which city, during a residence of five years, he established a public concert, and otherwise promoted the interest of music. In 1775 Roze, now the Abbé Roze, was named chapelmaster of the Saints-Innocens Church, at Paris, where his compositions and performance became very celebrated. On the death of Langlé, in 1807, he received his appointment of librarian.

RUBATO, or ROBATO. (I.) Robbed, borrowed. The term *tempo rubato* is applied to a style of performance in which some notes are held longer than their legitimate time, while others are curtailed of their proportionate durations, in order that, on the whole, the aggregate value of the measure may not be disturbed.

RUBINELLI, GIOVANNI, a celebrated contraltist, was born at Brescia, about the year 1752. In 1772 he belonged to the Duke of Wurtemburg's chapel at Stuttgard, and his name first appears in 1774, as a principal singer in Italy. He, in that year, performed at Modena, in Paisiello's "*Alessandro nell' Indie*," and in Anfossi's "*Demofoonte*." After this he appeared as principal singer in all the great theatres of Italy, previously to his going to London, in April, 1786. His journey from Rome, where he had just sung at the carnival, was by no means propitious. The weather was unusually severe; and he was not only overturned in his chaise at Maçon, in France, but after quitting the ship in which he sailed from Calais to Dover, the boat that was to have landed him was overset near the shore, and he remained a considerable time in the water. The first opera in which Rubinelli appeared in England was a pasticcio, called "Virginia," on the 4th of May. His own part, however, was chiefly composed by Angiolo Tarchi, a young Neapolitan, who afterwards rapidly advanced to great eminence. In figure Rubinelli was tall and majestic, in countenance mild and benign. There was dignity in his appearance on the stage; and the instant the tone of his voice was heard, no doubt remained with the audience that he was the first singer. His style was grand and truly dramatic, his execution neat and distinct, his taste and embellishments new, select, and masterly, and his articulation so pure and well accented, that, in his recitatives, no one conversant in the Italian language ever had occasion to look at the book of the words while he was singing. Rubinelli, from the fulness of his voice and greater simplicity of style, pleased a more considerable number of hearers than Pacchierotti; though none, perhaps, so exquisitely as that singer used to delight his real admirers. Rubinelli, finding himself censured, on his first arrival in England, for changing and embellishing his airs, sang, "Return, O God of hosts!" in Westminster Abbey, in so plain and unadorned a manner, that even those who venerate Handel the most, thought him insipid. The second opera, in which Rubinelli and Mara sang together, was "*Armida*." All the music, except Mara's part in this drama, was the composition of Mortellari.

RUBINI, GIOVANNI BATTISTA, the most celebrated living tenor, was born on the 7th of April, 1795, at Romano, a little town of the province of Bergamo. The son of a professor of music, he acquired the elements of the art in his earliest years, and at the age of eight he already sang in the churches, or took his part on the violin in the orchestra. At a later period he was put under the charge of Don Santo, a priest, and organist of Adro, near Brescia, who was learned in harmony and in the art of singing. After having tried the voice of the young Rubini, he decided that the child had no talent for singing, and sent him back to his father, who, convinced of the mistake of the organist of Adro, continued to give lessons to his son, who made his *début* at the age of twelve, in a female part. After this attempt Rubini repaired to Bergamo, having an engagement to play the violin solos between the acts and to sing in the choruses. His first attempt as a singer in the theatre of this city was in an air of Lamberti, which had been introduced into a comedy; he had a brilliant success, and received from the impressario *five francs* as a reward. The recollection of this incident still sometimes amuses the now celebrated artist. Notwithstanding this, he had the mortification of seeing his triumph effaced by the refusal of the impressario at Milan to receive him into the chorus of his theatre, because he had not voice enough. An engagement offered him in a strolling troupe, which was about to go into Piedmont, was the only resource which remained to him. On his arrival at Fossano, Rubini sang the *rôles* of the first tenor, as well as at Saluzzo and Verceil. In the last-named place he met a violinist named Madi, with whom he associated himself for the purpose of giving concerts; but their tour to Alexandria, Novi, and Valenza, proving unsuccessful, they were compelled to return to Verceil. The misery which he experienced in these excursions induced him to quit the strolling troupe, and go to Milan. He could only find there an engagement at forty-five francs a month, at Pavia; but the success which he met there was such that he was engaged for the carnival of 1815, at Brescia, where he received one thousand francs for three months. This price was doubled in the following spring, for the theatre San Mosè, at Venice, and finally Barbaja engaged him for the theatre Fiorentini, at Naples, at eighty-four ducats a month. After a year Barbaja wished to dismiss Rubini, although he had obtained the favor of the public, and only consented to retain him on condition of reducing his salary to seventy ducats. The singer could have obtained more advantageous situations elsewhere, but he wished

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to remain in Naples, where he received useful lessons from Nozzari. Still, in subscribing to the hard conditions of the manager, he said to him, with the confidence of an artist who knew his real worth, and what he was one day to become, "You profit by the advantage which my position gives you; but I will catch you later." He was not deceived; some operas written for him in 1816 and 1817, the profound impression which he produced at Rome in the "*Gazza Ladra*," the brilliant success which he obtained at Palermo, and after his return to Naples, caused his compensation to be raised to a considerable sum. In 1825 he appeared at Paris for the first time; making his *début* on the 6th of October, in the *rôle* of Ramiro, in "*La Cenerentola*." The charm of his voice; his style, peculiar to himself, which he has borrowed from no school; his rare elegance of vocalization, and ornaments in the best taste, made his triumph sure. "*La Donna del Lago*," "*La Gazza Ladra*," and "*Otello*," consolidated his reputation, and made the journalists of that day give him the title of the "king of tenors." Babaja, who had yielded Rubini to the management of the Italian theatre at Paris, recalled him at the end of six months. After his return to Naples in 1826, he was sent to Milan, and then to Vienna, where he had already been in 1824. In this interval Bellini's "*Il Pirata*" and "*La Sonnambula*," as well as Donizetti's "*Anna Bolena*," had at last given to Rubini the kind of music which suited best his talent and organization, and in which he showed himself much superior to what he had been in the operas of Rossini. Bellini and Rubini seemed to have been born for each other, and for their mutual glory to be inseparable. It is from this time (1826) that the incontestable superiority of Rubini in his special walk bears date. In the works already cited, he made use of the frequent contrast of *piano* and *forte*, which is the distinctive characteristic of his style, which he perhaps abuses by too frequent use, but by means of which he excites the most lively emotions. It is his individual mark, and it is by this that he has created a manner, of which the imitators are, unhappily, far inferior to the model which he has given.

Up to the year 1831, Rubini had been in the pay of Barbaja, who had been obliged to increase his salary to sixty thousand francs. Free, now, from all engagements, Rubini returned to Paris, where he excited the most lively enthusiasm in "*Il Pirata*," "*Anna Bolena*," "*La Sonnambula*," and the other works of his new *repertoire*. From this time he sang every year, alternately, six months in Paris, and the other six either in London or at the English festivals, with the exception of the summer of 1838, in which he went to Italy, and to his native place, Bergamo. His reputation increased from day to day, and his success has caused him to be recognized as the first tenor of his time. His wealth surpassed that of all singers, even those whom fortune has most favored. In the first year after his engagement with Barbaja, he made one hundred and twenty-five thousand francs; since which time his annual income has exceeded two hundred thousand francs, and the total of his fortune is upwards of two millions and a half. Rubini married, in 1819, Mlle. Chomel, a French cantatrice, who had some success at Naples, under the name of Comelli. She sang in London, in 1831, with her husband, in "*Il Pirata*," which was the last season that she sang in public. She was born at Paris May 31, 1794.

"Rubini's voice," says a recent critic, "is a tenor, in the full sense of the word. It begins from E, and rises in *petto* notes to B above the lines; it continues in *di testa* notes to the F, ever in an intonation of perfect justness and evenness. Thus the scale which it runs over is of two octaves and one note. But that is but its ordinary compass; for we have heard Rubini, in Donizetti's "*Roberto Devereux*," leap even to G. He had, indeed, never ascended so high; and he himself, after that *tour de force*, appeared astonished at the feat.

"So much for its extent. As for its power, it has not been below what the strongest dramatic expression may require from a singer. But this strength, however great, never offends the ear by too rough bursts. His voice is enveloped, as it were, in a light gauze, which, without interfering with the most rapid leaps, softens the asperities almost always inseparable from an energetic vibration. Hence the unspeakable sweetness and charm which spread round the singer when he utters passages of sorrow and tenderness. It is of him that one may say, without exaggeration, that he has tears in his voice.

"We willingly acknowledge that nature comes in for a large share in those qualities so rare and so precious; but what art has added is immense. One of the wonders of that art is revealed in the transitions from the chest to the head voice, and *vice versa*. When he has reached the limit of the chest register, E, for instance, the change in entering the head voice is effected so marvellously that it is impossible to seize the moment of the transition. Another of those wonders is that, gifted with very broad lungs, and which respire a large quantity of air, he measures his respiration with so much dexterity that he loses of his breath but just what is required to produce the sound proportioned to the value of the notes. His manner of drawing breath is also one of the secrets of art for which it is impossible to account. He so cleverly dissembles the artifice of respiration, that, in the longest passages, one cannot perceive the moment when his breath is renewed. To explain such a phenomenon, he must fill and empty his lungs almost instantaneously, and without the least interruption, as would be the case with a cup which one emptied with one hand and filled with the other. It may be easily imagined what advantage a singer must derive from such a faculty, which he is as much indebted for to nature as to practice. By this means he can impart to his phrases a brilliant and varied color, for his organ retains in its graduation the strength necessary for commencing, pursuing, and ending, without any interruption, the longest periods.

"There are those who, after seeing Rubini, will tell you that he is a cold and stiff actor, if they do not even add that he is no actor at all. This is another error that it is easy to dispel. This immobility he is reproached with, is the necessary consequence of his manner of singing. Behold Rubini in those famous *adagios*, when, motionless, and his head inclined backwards, to open to sound a broader passage, he raises that harmonious and limpid voice, which moves the audience so deeply! The slightest motion of the

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body would produce a waving in that voice which is of itself so sure, and deprive it of that evenness and finish, whose charm is unspeakable. It is his voice that weeps, and makes you weep; you are moved — you feel enraptured; Talma himself, with his admirable mimic powers, did not produce more stirring effects.

"Such are the various aspects under which this great singer presents himself. Nature and art have combined to render him a real phenomenon. His voice is strong, sweet, just, and even; it is nature which has made it thus, and nature never proved more liberal. His method is a perfect one, because it is founded in truth and the most exquisite taste. Rubini has carried scientific singing to perfection; he does better all that was done before him, and art is moreover indebted to him for many innovations which have already enriched all methods. Thus, to mention but one, Rubini has been the first to introduce into song those vigorous aspirations which consist in protracting a sound upon the same note before the solution of the cadence. This shake imparted to the voice, this sort of musical sob, ever produces a great effect, and there is now no singer that does not strive to imitate it.

"Yet, as nothing in the world is quite perfect, Rubini likewise pays his tribute to human nature. In our opinion he is too negligent in his manner of delivering a *recitativo*. Then, again, in *ensemble* pieces, he does not even take the trouble to sing; and when he condescends to open his lips, it is to remain completely silent. One may say that Rubini does not exist in *ensemble* pieces. He likewise often sings with his chest voice. It is, perhaps, to these *naïves* artifices that Rubini is indebted for the so complete preservation of his organ, which is now as fresh as in his most youthful days; but it is not the less true, that by that excessive laziness he may endanger the dramatic conception of the composer, and paralyze the exertions of his comrades. We have said nothing of Rubini's private character, for our object was the artist only; but we cannot dismiss this brief sketch without doing justice to his generous feelings, the simplicity of his habits, and the kindness of his heart. All his comrades, and all who have had opportunities of knowing him, will bear witness to his eminent qualities both as an artist and as a man of the world."

Rubini is still living, in 1854, in princely retirement, in the neighborhood of Milan, having for some years retired from the stage.

RÜCKUNG. (G.) Syncopation in melody.

RUDIMENTS. The first elements or principles of music. Those who desire a more connected explanation of the rudiments of music may find all they wish in "Moore's Rudiments," now (1854) publishing, with "Progressive Exercises to be written upon Slates." This work also embraces the "Grammar of Music," and a "Treatise upon Counterpoint."

RUE, PIERRE DE LA. One of the most voluminous composers of the sixteenth century was Pierre de la Rue, or, as he was sometimes called, *Petrus Platensis*. He resided chiefly in Germany, and was in great favor with Prince Albert and the Princess Isabella of the Low Countries. He published, at Antwerp, "*El Parnasso Espagnol de Madrigales y Villancicos, à quatro, cinco, y seis Voces*," besides several masses and motets to Latin words.

Many of his compositions are still extant in the "Collection of Masses and Motets" preserved in the British Museum, some of which were published early in the sixteenth century, immediately after the invention of musical types. He was a very learned and excellent contrapuntist.

RUETZ, GASPARD, a musician and learned author of Lubec, was born at Wismar in 1708. His father was a pupil of the celebrated Buxtehude, and taught his son the elements of music and harpsichord playing, whilst he learned from Wilken the flute, hautboy, and violin, and from Hölken the organ. In 1737 he obtained the situation of chanter at Lubec. His death took place in 1755. He wrote the following works on music: "*Wiederlegte Vorurtheile vom Ursprunge der Kirchenmusic, &c.*," (i. e., "Refutation of existing Prejudices as to the Origin of Church Music,") Lubec, 1750; "Refutation of existing Prejudices as to the present State of Church Music," Lubec, 1752; and "Refutation of existing Prejudices against Church Music, and the Expenses which it requires," Rostock and Wismar, 1753. These three dissertations are considered the best which have been written on the same subjects.

RUFFO, VINCENZO. An Italian contrapuntist of the sixteenth century. Amongst his works are the following: "*Madrigali à 5 voc., Lib.* 1," Venice, 1553; "*Madrigali Cromatici à 6, 7, 8 voci*," Venice, 1554; "*Madrigali Cromatici à 5 voc.*," Venice, 1555, 1558; "*Madrigali Cromatici à 4 voc.*," Venice, 1555, 1560; "*Il Libro Primo de Motetti à 6 voci*," Venice, 1583; and "*Il Libro Primo de Motetti à 5 voci*."

RUGGERI, GIOVANNI MARIA, a vocal and instrumental composer at Venice, published, amongst others, the following highly esteemed works: "*Mariane*," opera, 1696; "*Miltiade*," opera, 1699; "*Amor per Vendetta*," opera, 1702; "*Arato in Sparta*," opera, 1709; "*Armida abbandonata*," opera, 1710; "12 *Cantate con e senza V.*," Op. 5, Venice, 1706; and "*Sonate à 2 V. e Vc.*," Op. 4.

RUGGERIO, FRANCESCO, a celebrated maker of violins at Cremona, was called *Il Beer*. He lived towards the middle of the seventeenth century. Two of his violins, sold in 1790, bore the dates 1640 and 1670.

RUGGERIO, GIOVANNI B., called *Il Bon*, was a celebrated violin maker at Brixia about the year 1653.

RUHEPUNCT. (G.) A point of repose in melody; a cadence.

RUIMONTE, P. DE, a native of Saragossa, was, in 1620, chapel-master to Prince Albert, governor of the Pays Bas. He published a work entitled "*Il Parnasso Espanol de Madrigalles y Villancicos*," and two books of masses and motets.

RULED PAPER. Paper on which the *staves* are ruled for receiving the written notes of any composition. Formerly this paper was wholly ruled by hand, and by common quill pens, the tedious operation of which was afterwards superseded by the invention of five-pointed pens made

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of brass. At present, however, the still more expeditious method of ruling the paper with a machine is generally adopted.

RULOFFS, or ROELOFFS, BARTH., organist and conductor of the theatrical orchestra at Amsterdam, was born in that city in 1740. He was considered a good violinist and composer, and had also merit as a poet. He produced many works for the Dutch theatre, of some of which he wrote both the poetry and music.

RUSO, ABBÉ, born at Dijon about the year 1700, was master of the choristers in the church of Tournay, and died in 1754. Some of his printed masses are highly esteemed.

RUSO, FREDERIC, violoncellist of the Chapel Royal of France, was born at Versailles in 1755. He was a pupil of the younger Duport, and entered the orchestra of the Royal Academy of Music in 1787. He was also a singing master of high repute, and published several operas of vocal and instrumental music.

RUSSE. (F.) Russian; as *à la Russe*, in the Russian style.

RUSSELL, WILLIAM, bachelor of music, was born in London in the year 1777. At the age of eight he was placed under the tuition of Cope, organist of the Church of St. Savior, Southwark; but his father, being partial to cathedral music, engaged also Shrubsole, the organist of Spa Fields Chapel, who had formerly been in the cathedral of Canterbury, and the organist at Bangor, to instruct his son in cathedral service. Afterwards, as a sort of finishing master, he was put under Groombridge, the organist of Hackney and of the Church of St. Stephen in Coleman Street; with him he continued about two years. Russell then left off all masters till the year 1797, when he placed himself for about three years under Dr. Arnold.

An ardent and laudable desire to attain eminence in his profession first led Russell to examine the writings of Haydn and Mozart; and it was, perhaps, in a great measure, from an attentive study of their scores that he might date his great knowledge and excellence in the art, both as a performer and composer.

In the year 1789 his father appointed him his deputy, as organist of St. Mary's, Aldermanbury, and he continued to officiate there till the autumn of 1793, when he was appointed organist of Queen Street Chapel, in Lincoln's-Inn-Fields. At the time that he was engaged in this chapel, a cathedral service was performed there by a small but very respectable choir. Russell continued in this engagement till the middle of 1798, when the chapel was converted into a Methodist meeting house. He then returned, for about three months, to St. Mary's, Aldermanbury, till September of the same year, when he was elected organist of St. Ann's, Limehouse. In 1801 he was unanimously elected organist of the Foundling Chapel. In the year 1798 he was a candidate with six others for this situation, at the resignation of Grenville; but, owing to the powerful interest that had been made for the person who succeeded, his wishes were at that time frustrated. In 1807, induced chiefly by the excellence of the organ, which was not only the largest, but one of the finest in England, he offered himself a candidate for the place of organist at Christchurch, Spitalfields. He was opposed by no fewer than ten rivals; yet such were his fame and excellence as a performer upon this instrument, that although he was personally unknown to every person in the parish, except one, he was only outnumbered in votes by the person who succeeded, and for whom exertions had been made, and promises of votes obtained, for several years before.

With respect to his theatrical engagements, Russell's *entrée* was (at the recommendation of his friend and master, Dr. Arnold) as piano-forte player and composer at Sadler's Wells, in the year 1800. He continued to hold these situations for four seasons, till a change of proprietors took place, and Reeve purchased an eighth in the concern, after which his services, of course, were no longer wanted. In 1801 the managers of Covent Garden Theatre engaged him to preside at the piano-forte there, for the express purpose, as they stated to him, of accompanying Mrs. Billington, Storace, and Braham.

Russell's theatrical compositions are numerous, but consist chiefly of dramatic spectacles and pantomimes. They amount, in the whole, to about twenty, and were principally written for Covent Garden, Sadler's Wells, and the Circus. He composed, also, two oratorios: "The Redemption of Israel," and "Job," and four odes, one on music, another to the genius of Handel, a third on St. Cecilia's day, and a fourth to harmony, besides several voluntaries, glees, and single songs.

As a composer Russell had great excellence; and it is only to be wished that the managers of Covent Garden had put into his hands things of greater importance than pantomimes. As a performer on the piano-forte and organ, he had few equals. He died in the year 1813, aged thirty-six.

RUSSELL, HENRY. An Englishman, who has acquired considerable reputation in this country as a singer of ballads and similar music, mostly of his own composition.

RUSSIAN MUSIC. The Russians are a musical people; they possess a great number of national songs, which, at first hearing, are not without a certain charm; but they have the fault of being all formed on the same model, which gives them a monotonous tinge, by which one is soon fatigued. But a more complicated kind of music could not be executed on the *balalaika*, the only instrument by which the Russian *mougik* is accompanied. A piece of wood, rudely shaped, narrower and more flat than the guitar, furnished with three strings, has neither great resources nor very attractive charms. Military music is generally very good in Russia, the intonation of the horns and trumpets being peculiarly remarkable. A sort of music, peculiar to Russia, remains to be mentioned. It is produced by a kind of tubes, which give but one note each. Such an orchestra, to be effective, must, of course, be very numerous; but the effect is admirable. The sound, better supplied than that of any other wind instrument, may be swelled and diminished at pleasure, and thus joins force to expression. This music, which is sufficiently rare in Russia, is in great requisition at the *fêtes*; it is generally played in a garden, and the effect produced at a great distance, on a delightful Russian night, is wonderful.

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RUST, FRIEDRICH WILHELM, leader of the band of the Prince of Anhalt-Dessau, was born in 1739. He was a celebrated performer from his childhood, both on the harpsichord and violin. He published many vocal and instrumental works between the year 1765 and his death, which took place at Dessau in 1796.

RUSTIC SONG. A song, the words of which are on a rural subject, and the melody rude and familiar.

RUST, RUSTI, or RUAT, GIACOMO, chapel-master at Barcelona about the year 1767, was born at Rome in 1741. He studied music and composition, first at the Conservatory Della Pietà, and then at Rome, under the Chapel-master Rinaldo, of Capua. He next removed to Venice, where, in 1764, he gave his first opera, entitled "*La Contadina in Corte.*" After obtaining his chapel-master's situation, he produced the following operas: "*Idolo Cinese,*" 1774; "*Amor Bizarro,*" 1775; "*Alessandro nell' Indie,*" 1775; "*Il Baron di tella asciutta,*" 1776; "*Il Socrate Imaginario,*" 1776; "*Il Giov.,*" 1776; "*I due Protetti,*" 1777; "*Artaserse,*" op. ser., Modena, 1784; and "*Il Talismano,*" second act only, Milan, 1785. Rust died about the year 1787.

RUTINI, GIOVANNI PLACIDO, a Florentine composer, born about the year 1730. He first travelled through Germany, and about 1757 was established at Prague. In 1766 he returned to Italy, and then produced at Modena, and other cities of that country, several operas of his composition, amongst which are the following three: "*Gli Sposi in Maschera,*" Modena, 1766; "*Amor Industrioso,*" 1765; and "*Vologeso.*" During his residence in Germany several of his works, for the voice and harpsichord, were published at Nuremberg and Leipsic.

RYST, HERMANN VAN DER, founder of the College of Music of St. Cecile, near Dieste, in the Netherlands, was born in that town about the year 1550. He was, during twelve years, member of the chapel of the Duke of Bavaria, of which the celebrated Orlando Lasso was then chapel-master.

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S.

S. This letter is used as an abbreviation of Solo; as, *org. S.*, organ solo. It is sometimes used thus, (: S :), with dots on each side of it, to mark a repeat; but more generally thus, : $:.

SAAL, ANTON W. C. Harpist to the Duke of Mecklenburg-Schwerin, and composer for his instrument, since the year 1795.

SABADINI, BERNARDO, a distinguished Venetian composer, was chapel-master of the cathedral and court of Parma. The following of his works are known: "*Favore degli Dei;*" "*Gloria d'Amore,*" 1690; "*Eraclea,*" 1696; and "*I Disegni della Divina Sapienza,*" oratorio, 1698.

SABBATINI, P. LUD. ANT., commonly called *Sabbatini of Padua*, was a pupil in counterpoint of Padre Martini, as also, probably, of P. Valloti, whom he succeeded as chapel-master of the Church of St. Anthony at Padua. He published several theoretical and practical works, namely: "A Treatise on Chords, according to the Classification of Fundamental Bass:" this book is entitled, in Italian, "*La vera Idea delle Musicali Numeriche Segnature,*" Venice, 1799; "Treatise on Fugue," in two volumes, with many examples from the works of P. Valloti, Venice, 1801; "*Elementi teorici e pratici di Musica,*" Rome, 1790: this is a solfeggio, the rules and lessons of which are in canons; the "25 *Salmi di Benedetto Marcello,*" a new edition, published in 1803, in conjunction with P. Anselmo Marsand: of Sabbatini's part in this edition it is said on the title, "*Il quale ha ridotto il testo à moderna lettura;*" and of Marsand's part, "*Da cui fù corretta e ricorretta la stampa.*" Sabbatini has also composed a great variety of music for the church, which chiefly remained in manuscript. He died at Padua in 1809. At the funeral service of Jomelli, a grand mass by Sabbatini was performed.

SABBATINI, GALEAZZO, of Pisaro, was an excellent theoretical and practical musician. Amongst other works, he published at Venice, in 1644, "*Regola facile breve per suonare sopra il Basso Continuo nell' Organo,*" &c. A second edition of this work appeared at Rome in 1699.

SABECA, or SAMBUCA. An instrument rendered *sackbut;* but it is more probable that it was a large stringed instrument resembling the harp.

SABINO, HIPPOLITO. An Italian composer, chiefly of madrigals, which were published at Venice between the years 1570 and 1584.

SACCHI, D. GIOVENALE, canon of the Church of St. Paul, and member of the Royal Academy at Mantua, was considered as an excellent musical theorist. He died at Milan, where he was professor of eloquence at the College of Nobili, in 1789. He wrote several works on musical subjects, published at Milan between the years 1761 and 1778.

SACCHI, SIGNORA. See SCHLICK.

SACCHINI, ANTONIO MARIA GASPARO. This celebrated Italian composer was born at Puzzuoli in 1734. In early youth he studied, during several years, under the renowned Durante, at the Conservatory of St. Onofrio, at Naples, where Piccini, Traetta, and Guglielmi were his fellow-students. He there prosecuted his studies on the violin with particular care; and the dexterity which he acquired on this instrument gave him that facility of throwing a certain elegance and *éclat* into his accompaniments which was afterwards so conspicuous in his compositions. After quitting this excellent school, he was not long in making himself known by his works, the celebrity of which procured him, in 1762, an engagement as composer to the principal theatre at Rome, where he chiefly resided during seven or eight years, making, however, occasional excursions to the principal towns of Italy for the purpose of bringing out his works. The Italian connoisseurs seemed now to agree that if Piccini had the advantage of Sacchini in the buffo style, the latter certainly excelled in the serious opera. In 1769 he was chosen successor to Galuppi, in the direction of the Conservatory of L'Ospedaletto at Venice. This institution was entirely for females, and the girls, who were severely disciplined with regard to morals, generally remained there till they married. It was an object of curiosity to strangers who attended their concerts, not only to hear all kinds of female voices, but also all sorts of instruments played by females, without the exception even of the double bass, horn, or bassoon. During the time that Sacchini was director of this institution, he formed a great number of good singers in it; among whom may be distinguished Gabrielli, Canti, and Pasquali. In October, 1767, the King's Theatre in London was opened with a new serious opera, by different composers, called "*Tigrane,*" in which an admirable cantabile air, composed by Sacchini, was sung in an exquisite manner by Guarducci. This air was the first of Sacchini's compositions ever performed on the English stage. Five years after this, namely, in 1772, Sacchini himself went to England, where he not only supported the high reputation he had acquired on the continent, but vanquished the natural enemies of his talents in England. His operas of the "*Cid*" and "*Tamerlano*" were equal, if not superior, to most of the musical dramas performed in any part of Europe; indeed, each of these dramas was so entire, so masterly, and yet so new and natural, that there was nothing left for criticism to censure, though innumerable beauties to point out and admire. It is evident that this composer had a taste so exquisite, and so totally free from pedantry, that he was frequently new without effort, never thinking of himself, or his fame, for any particular excellence, but totally occupied with the ideas of the poet, and the propriety, consistency, and effect of the whole drama. His accompaniments, though always rich and ingenious, never call off attention from the voice, but the

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principal melody is invariably rendered distinguishable through all the contrivance of imitative and picturesque design in the instruments. His dramatic works, in the year 1778, amounted to seventy-eight in number; and by the many masses and motets which he composed while he remained at Venice, in the character of *Maestro dell' Ospedaletto Conservatorio*, he manifested himself to be able to write for the church as well as for the stage.

He remained too long in England for his fame and fortune. The first was injured by cabals, and by what ought to have increased it, the number of his works; and the second by inactivity and want of economy. "Upon a difference with Rauzzini," says Dr. Burney, "this singer, from a friend, became his foe; declaring himself to be the author of the principal songs in all the late operas to which Sacchini had set his name, and threatening to make affidavit of it before a magistrate." The utmost of this accusation that can be looked upon as true, may have been that, during Sacchini's severe fit of the gout, when he was called upon for his operas before they were ready, he employed Rauzzini, as he and others had done Anfossi in Italy, to fill up the parts, set some of the recitatives, and, perhaps, compose a few of the airs for the under singers. The story, however, gained ground, and was propagated by his enemies, though always disbelieved and contemned by his friends and by the reasonable part of the public. In the summer of 1781, Sacchini went, for the first time, to Paris, where he was almost adored. After increasing his reputation there by new productions, he returned, in the following year, to London, where he only augmented his debts and embarrassments; so that, in 1784, he took a final leave of the country, and settled at Paris, where he not only obtained a pension from the Queen of France, but the theatrical pension, in consequence of three successful pieces. The last of Sacchini's works was the opera of "*Evelina*," founded on an interesting event in the history of the ancient princes of Wales. This graceful, elegant, and judicious composer died, however, before it could be performed, at Paris, in 1786. He was honored with a public funeral, and with every mark of respect and distinction which sensibility and gratitude could bestow on a person who had contributed so largely to the public pleasures.

SACELLUS, LEO. Chapel-master of the Duomo Church at Vicenza in 1600. Amongst his works were published at Antwerp "*Flores* 2, 3, *et* 4 *vocum*," 1619.

SACRED MUSIC. Oratorios, church services, anthems, chants, hymns, psalms, and whatever a musician composes for the purpose of public worship or private devotion.

SACRIST. A person retained in a cathedral, whose office it is to copy out the music for the use of the choir, and take care of the books.

SACKBUT, or SACBUT. A brass wind instrument resembling the trumpet, so contrived as to be capable of being drawn out to different lengths, according to the acuteness and gravity of the scale required. The *sackbut* is usually about eight feet long, and when extended to its full length about fifteen. There are, however, *sackbuts* of different sizes to execute different parts; particularly a small one, called by the Italians *trombone-piccolo*, and the Germans *Kleine alt Posaune*, proper for the counter tenor. Respecting the sackbut of the ancient Hebrews, so various have been the conjectures of commentators that their opinions form no satisfactory information to the curious inquirer. Indeed, scarce any ancient instrument has been heard of, for which the sackbut, or the psaltery, has not furnished a name. A well-known passage in Daniel puts it out of all doubt that music was cultivated and brought to a considerable degree of perfection amongst the ancients, if we may judge by the number and variety of the instruments mentioned in it, of which the names of two occur for the first time in the sacred writings, viz., the sackbut and dulcimer. "Nebuchadnezzar, the king, made an image of gold, whose height was threescore cubits, and the breadth thereof six cubits. Then a herald cried aloud, To you it is commanded, O people, nations, and languages, that at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of music, ye fall down and worship the golden image which Nebuchadnezzar, the king, hath set up." There are various conjectures concerning the sackbut and dulcimer. It is thought that the sackbut was a wind instrument, formed of the root of a tree, and played upon by stops, like a flute. Isadore considers it a kind of flute or hautboy, and others have imagined it an instrument of four strings; but, as the word seems to signify something that may be lengthened or shortened, there can be little doubt that it was what we call the trombone. An ancient sackbut was found in the ruins of Pompeii, and appears to have resembled our modern trombone, which was formed by the Italians from the one they discovered in the ashes of Vesuvius, where it had been buried nearly two thousand years. Whether the sackbut was ever lost, or only fell into disuse, is not certain. The ancient one found at Pompeii was presented to King George IV. by the King of Sicily. It is made of bronze, with the upper part and mouthpiece of gold, and its tone is said to be unrivalled. The dulcimer is supposed by the Padre Martini to have signified a concert of instruments or voices, rather than any single instrument. The possession of these instruments, and the reference of several passages in the sacred writings, are sufficient proofs that music was cultivated amongst the Babylonians; and the Padre Martini naturally supposes that, as this people were every where celebrated for luxury and splendor, their music partook of the character. The Assyrians invented a trigonum or triangulum, a stringed instrument of a triangular shape, played upon with a plectrum. The trigonum is supposed to have been the instrument which King David played upon; but that is a fact which cannot be easily decided, on account of the difference in the numbers of the strings; for David is mentioned as playing upon the ten-stringed harp, whereas the one we have just described contains twelve strings. The Phœnicians had several musical instruments, one called after their own country, Phœnices, and another called naublum or nebel, which was played upon at the feasts of Bacchus. There were also a number of other tribes in Asia, such as the Edomites, the Moabites, the Phrygians, the Lydians, the Ætolians, the Ionians, and the Do-

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rians, of whose manners and customs we know very little; but we may presume that they studied and promoted the science of music, for we find that several of the Grecian modes derived their names from some of these countries, as the Lydian, Phrygian, Dorian, &c.

SAINT-AMANS, LOUIS JOSEPH, born at Marseilles in 1749, was at first a provincial actor, and afterwards engaged himself as music master to the family of a Swiss baron, with whom he travelled in Italy for nearly three years, improving himself greatly in music by the study of the *chefs-d'œuvre* of Durante, Pergolese, and other great masters of that country. In the year 1769 he went to Paris, and made himself known by a motet of his composition for a single voice, entitled "*Cantate Domino.*" This was sung at the *Concert Spirituel.* Encouraged by its great success, he composed an opera for the Théâtre Italien; it was called "*Alvar et Mincia,*" and performed in 1770. His next works were "*La Coquette de Village,*" an opera in two acts, 1771; "*Le Poirier,*" in one act, 1772; and "*Le Médecin d'Amour,*" in one act, 1773. In 1774 his "*Forêt Enchantée,*" opera ballet in two acts, and his "*Faux Vieillard,*" in one act, were rehearsed at the Grand Opera, but rejected. In 1776 "*Oroès,*" a tragic opera, was rehearsed at the same theatre, and also rejected. The managers of the opera requested him, the same year, to write the music of the ballets and the recitative for the "*Olympiade*" of Sacchini, which had been translated into French, and was to have been performed; but the cabal then existing in Paris against the Italian music prevented its appearance, and Saint-Amans received no remuneration for his trouble. In 1776 he also composed the music of "*La Mort de Didon,*" a ballet, by Gardel; and in 1777 produced the oratorio, "*David et Goliath,*" which was performed with success. In 1778 Saint-Amans went to Brussels, where he was appointed music director at the theatre, and brought out, of his own composition, "*Daphnis et Thémire,*" a pastoral; "*L'Occasion,*" an opera buffa in one act; "*La fausse Veuve,*" and "*Psyché et L'Amour:*" these operas, especially the last, were highly successful. In 1783 he set new music to the "*Rosiere de Salency*" of Favart. This was successful, as was also an "*O salutaris,*" which he composed about the same time, for the *fête Dieu.* In 1784 he was invited to Paris, with the offer of a professorship in the Royal School of Music. For Paris he then wrote, in 1785, new music to the "*Fête de Flore,*" an opera in one act, and "*Le Prix de l'Arc,*" an opera in one act, for the court theatre. In 1788 he put new music to "*La Fée Urgèle.*" In 1790 he brought out "*Laurence,*" which was performed at Paris and at Strasburg; in 1791, "*Ninette à la Cour,*" with new music; in 1794, "*L'Heureux Démenti,*" in two acts, and "*Aspasia,*" in two acts; in 1795, "*Le Pauvre Homme,*" in one act; in 1797, "*La Fête de la Paix,*" an interlude. In 1798 he was nominated professor at the Conservatory. In 1799 he produced at the Théâtre des Jeunes Artistes, "*La Tireuse de Cartes,*" in one act; and in 1802, "*Chacun à son Plan,*" at the Théâtre Porte St. Martin. About this period, some alterations having taken place in the expenditure of the Conservatory, Saint-Amans was made one of the victims to economy, when he again quitted Paris for Brest, in the capacity of director of the orchestra there. In this town he brought out, in 1804, an "*O filii,*" for three voices and choruses, which was performed at Easter; also, in the same year, "*La Destruction de Jericho,*" a grand oratorio, in celebration of the victories of Napoleon. In 1807 he produced a "*Te Deum,*" for three voices and chorus, also in honor of Napoleon; "*La Leçon Littéraire,*" a comic opera in one act; two collections of romances, and a scene of "*Alcyone,*" the words by Demoustier. To the above may be added various operas, published at different periods, between the years 1769 and 1807, and a didactic work entitled "*Table élémentaire des accords, contenant la nomenclature, les notes sur lesquelles ils sont employés, leurs sons fondamentaux, l'énumération des intervalles qui les composent, le chiffre qui les désigne; les observations sur la préparation des dissonances; la manière de les sauver et les exemples qui y sont relatifs,*" Paris, 1800.

SAITE. (G.) A string of a musical instrument.

SALA, NICOLO. Born at Naples in 1701. He was a pupil of Leo, and, on leaving his master, being appointed master of the Conservatory of La Pietà at Naples, he began an immense work, to which he consecrated his whole life. He made it, in some sort, the monumental history of harmony, by classing and preserving the masterpieces of the Neapolitan school, according to the progress of the art. He finished it at the end of the century in which it was begun. It was printed and published at the expense of the King of Naples, under the title of "*Regole del Contrapunto prattico,*" when it was unfortunately destroyed during the revolution at Naples, in 1799, by the furious populace, who attacked the royal printing office, and destroyed the plates. Sala died in 1800, inconsolable at his immense loss; but, if his life had been prolonged during eight years, his old age would have been consoled by the reproduction of his work by M. Choron, in his "*Principes de Composition des Ecoles d'Italie.*" It is probable that Sala was so entirely occupied by this great work, that he had small leisure for composition. We know of no work composed by him either for the theatre or church.

SALARI, FRANCESCO, born at Verona, has been known as a dramatic composer since the year 1777, when he produced the comic opera of "*L'Amo Ramingo.*"

SALBLINGER, SIGISMUND, a musician at Augsburg in the sixteenth century, published in that town, in 1545, a work entitled "*Concentus 4, 5, 6, et 8 vocum,*" and dedicated to the magistracy of Augsburg. The book contains a collection of the compositions of the most celebrated madrigalists up to the period of its publication.

SALDANHA, GONÇALO MENDES, a Portuguese composer, born at Lisbon, was a pupil of Duarte Lobo, and flourished as one of the best musicians in his native country about the year 1625.

SALE, FRANCISCUS, chapel-master at Halle, in Tyrol, at the close of the sixteenth century, was a Fleming by birth, and published a volume of masses under the title "*Patrocinium Musices,*" 1589. Several other works by him, consisting of masses and motets, are to be found in the Royal

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Library at Munich. They bear date from 1574 to 1598.

SALE, JOHN, was born in London in the year 1758, and in 1767 was admitted as a chorister of the Royal Chapel at Windsor, and Eton College Chapel, under Mr. Webb, organist of those choirs. This situation he continued to hold till 1775. In 1777 he was appointed lay vicar of the choirs of Windsor and Eton, which office he retained till Christmas, 1796; being, at that period, a member of five choirs, namely, Windsor, Eton, his majesty's Chapel Royal, St. Paul's, and Westminster Abbey. In 1788 Sale succeeded Ladd as gentleman of his majesty's Chapels Royal; Soaper as vicar choral of St. Paul's, in 1794; and Hindle as lay vicar of Westminster Abbey, in 1796; and at Christmas, in the latter year, resigned Windsor and Eton. In 1800 he succeeded Bellamy, senior, as almoner and master of the choristers of St. Paul's, both of which he relinquished in 1812. In 1818 he became senior gentleman (or father) of the Royal Chapels; by which, according to custom from time immemorial, he is excused all duty or attendance. Sale was a principal bass singer at the King's Concert of Ancient Music, Academy of Ancient Music, Ladies' Concert, vocal and other concerts, oratorios, &c., in London, as well as at Liverpool, Chester, Worcester, Birmingham, Hull, Norwich, Nottingham, Halifax, Yarmouth, Lincoln, Winchester, at various times, for above thirty years, always acquitting himself with professional credit. It may further, with great truth, be said that he through life preserved an irreproachable private character, and was greatly esteemed and respected. Sale's voice was a genuine bass, of fine tone and sufficient compass to do every justice to part singing. He has composed many good glees, &c., some of which are printed. He also, with the permission of the noble family of the Wellesleys, published some of the Earl of Mornington's glees, amongst which is that great favorite, "O, bird of eve."

SALE, J. B., son of the preceding, was born at Windsor in the year 1779, and admitted as a chorister in the choirs of Windsor and Eton in 1785. In the year 1800 he succeeded Bellamy as lay vicar at Westminster Abbey; in 1803 was appointed gentleman of his majesty's chapel, vice Champness; in 1808 he succeeded to a second situation at Westminster Abbey, in the place of Guise, and finally was appointed organist of St. Margaret's, Westminster, in 1809. J. B. Sale was an excellent teacher of the piano-forte and singing. He attended the king's concerts at Windsor, and the Ancient Concert, during many years. In music he was a true disciple of the Handelian school. His voice was a powerful bass, and he chiefly accustomed himself to sing anthems and part songs. As a composer, he has written but little; some few of his songs, duets, and glees, however, are much admired; among others, "The Butterfly," a vocal duet.

SALE, GEORGE CHARLES, youngest son of John Sale, was born at Windsor in 1796, and was admitted chorister in St. Paul's Cathedral, under his father, who then was almoner and master of the boys. He was a very fine performer on the organ, and, in 1817, succeeded Dr. Busby as organist of St. Mary's, Newington, where there were upwards of twenty candidates.

SALES, PIETRO POMPEO, chapel-master and counsellor of finance to the Elector of Treves, at Coblentz, was born at Brescia, in 1729. After rendering himself conspicuous for talent in his own country, he travelled through various parts of Germany. In 1763 he was recalled to Padua, to compose a serious opera for that city. Having acquitted himself with credit in this instance, he went to England, where he remained several years, and, about 1768, returned to Germany. In 1772 we find him engaged in the composition of an opera for the court theatre of Bavaria, and in 1777 he revisited London with his wife, who was an agreeable singer. He composed many works for the church, amongst which his *chef-d'œuvre* is considered to be the oratorio of "*Betulia Liberata*." He died in Germany in 1797. Very few, if any, of his compositions were published.

SALIERI, ANTONIO, chapel-master to the Emperor of Austria, at Vienna, was born at Legnano, a Venetian fortress, in the year 1750. At eleven years of age, he began to learn the harpsichord; but his passion for music soon increased to such a degree, that on the death of his father, who was an eminent merchant, and who died just as his son had attained his fifteenth year, the boy devoted himself entirely to the study of his favorite art. The patronage of Mozenigo, a Venetian nobleman, furnished him with an opportunity of resorting to that city to continue his studies, which he afterwards concluded at Naples. Giovanni Pescetti, a celebrated chapel-master at St. Mark, was his first master; after whose death, he made choice of Pierre Passini. About this time, the celebrated Gassmann came to Venice, when the young Salieri availed himself of the opportunity of taking some lessons from him, both on the harpsichord and in singing. The affection he soon conceived for this master induced him to accompany Gassmann to Vienna, his patron having consented to the journey, that he might have an opportunity of perfecting himself in composition. He arrived at Vienna in the spring of 1766, where he remained eight succeeding years, enjoying, during the whole of that period, the benefit of lessons from Gassmann in counterpoint. On his master's death, Salieri was nominated at once to his places of chapel-master to the court and theatre at Vienna; whilst enjoying which situations the precepts of the celebrated Gluck replaced in some degree those of his former master. The age and infirmities of Gluck disabling him from satisfying the continual demands of the public at Paris for new compositions for their theatres, Salieri, under the auspices of Gluck, and with the assistance of his ideas as to the manner of treating the subject, composed the opera for him entitled "*Les Danaides*." Gluck assured him, on this occasion, that he was the only German that had ever been able to familiarize himself with his style. It was supposed in Paris that Salieri had not the least hand in the composition of this opera, with the exception of the third act; so completely did the imitation succeed. In 1784 Salieri went to Paris with his opera, which was performed several times before the royal family, and at each representation with increased success. The queen even flattered him by singing in it herself at every performance. At length this opera came

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out at the great theatre of the capital; and critics then discovered in the details of the piece, principally in the recitative and the vocal parts, a peculiar style, which announced the most striking talent. It was not till after the thirteenth representation that Gluck, in an address to the public, declared Salieri to be the sole composer of the "*Danaides*." The directors of the opera immediately paid him a remuneration of ten thousand francs, and three thousand more for the expenses of his journey. The queen likewise made him a very considerable present, and a printer paid him two thousand francs for the score. Before his departure for Vienna, the directors engaged him to compose the opera of "*Les Horaces et les Curiaces*." Shortly afterwards he set, for the theatre of Vienna, the opera of "Axus, King of Ormus," for which the Emperor Joseph II. presented him with two hundred ducats, and a pension for life of three hundred ducats. Soon after this he married a young lady, who brought him a considerable estate. After this time he continued composing both in the serious and comic styles, and did not cease to enrich the different theatres of Europe, especially those of his own country; to which he consecrated the best fruits of his labors, especially in the comic department. At Venice he produced, successively, the "*Scola de Gelosi*," the "*Partenza inaspettata*," the "*Talismano*," the "*Dama Pastorella*," and the "*Europa riconosciuta*," the latter being a work in a more lofty style. All these operas were successful. On his return to Vienna from Italy Salieri again displayed there the variety and fertility of his talent. In addition to the numerous operas which he had already composed for that city, he now produced the "*Spazzo Camino*," the "*Bella Mentitrice*," the grand opera of "*Semiramide*," the "*Grotto di Trofonio*," three other comic operas, entitled the "*Avaro*," the "*Prodigo*," and the "*Ciffra*," and various other pieces of instrumental and church music, especially an oratorio called the "*Passione di J. C. nostro Signore*." Salieri's music offers a fine model of Italian melody united to the rich harmony of the land of his adoption. He has never abused the style of either country, but, with a master's hand, has avoided confounding, altering, or destroying their distinct merits, at the same time that he has rendered the beauties of both conspicuous; thus exhibiting an example of sober wisdom, in the unprejudiced adoption of the richest models both of harmony and melody. No greater test, indeed, can be given of the intrinsic beauty of this author's compositions, than the rapture with which they were heard, and the magic effect they had on the audience, even when adapted to German or French, instead of the original Italian words. Salieri cultivated gratuitously the talents of two favorite German composers, Joseph Weigl and Francis Süssmayer; indeed, various amiable traits are related of his private life. We have omitted to mention that, in consequence of the almost unrivalled approbation his opera of the "*Danaides*" met with at Paris, Salieri received, in 1790, a second invitation from that capital, which he accepted, and was received with so much enthusiasm that the most alluring proposals were made to him to settle in France. But he preferred remaining faithful to his engagements at Vienna. Accordingly, soon after his return from this second journey to the French capital, the Emperor Joseph appointed him, with expressions of the highest esteem, officiating leader at the Imperial Chapel, in the room of Joseph Bono, and with an extra salary of two hundred ducats. This favor of his sovereign was greatly increased by his being exonerated in the succeeding year from the drudgery attached to one of his other offices, namely, that of always presiding at the piano in the Italian opera. Salieri died in 1825, at Vienna.

SALII. (L. pl.) The name given by the Romans to the young men, twelve in number, whom Numa himself appointed out of the patricians, as a kind of dancers, and singers of hymns in praise of the god of war. The festivals in which the Salii were employed, and which constituted the sixth branch of that emperor's religious institutions, were celebrated about the time of the Panathenæa at Athens, in the month of March, and at the public expense. They continued several days, during which the Salii, &c. proceeded through the city to the Forum and the Capitol, as well as to many other public places, beating upon the ancilia, or sacred shields.

SALIMBENI, FELICE. A celebrated soprano singer, born at Milan about the year 1712. He was a pupil of Nicolo Porpora. In 1733 he entered the service of the emperor at Vienna, which he quitted in 1737, and returned to Italy. In 1743 he became attached to the court of Prussia, and remained at Berlin about seven years, whence he proceeded to Dresden, and being on the point of again returning to his native country, he died at Laybach, in 1751. Salimbeni was decidedly one of the best sopranists that Italy has produced. His voice was pure and pleasing, and his tone, though penetrating, sufficiently round and full. He shone most in adagios, in which he often produced tears from his audience.

SALINAS, FRANCISCUS, was the son of the treasurer of Burgos, and born about the year 1513. Although from the day of his birth he labored under the misfortune of an incurable blindness, he was the author of one of the most valuable books on music now extant in any language. He began very early to devote himself to the study of music. During his youth nearly the whole of his time was employed in singing to, and playing on, the organ. While he was a boy, a young female, who was about to take the veil, happened to come to the place where he resided. She had expressed a desire of learning to play on the organ, and for that purpose became an inmate in his father's house. She was taught music by Salinas, while he, in return, received a knowledge of Latin. From the little instruction thus obtained, having become extremely eager towards the acquirement of more, he prevailed with his parents to send him to Salamanca, where for some years he assiduously applied himself to the study of the Greek language, and also to the study of philosophy and the arts. The narrowness of his circumstances, however, after a while compelled him to leave that university; and from thence he was taken into the king's palace, where he was patronized by Petrus Sarmentus, Archbishop of Compostella. When the archbishop was made a cardinal, Salinas went with him to Rome, more, as he said,

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for the sake of learning than for enriching himself. Here he studied the works of Boethius, and of the ancient Greek writers about harmony. In these researches he spent upwards of thirty years; until, depressed by the loss of friends and by other misfortunes, he resolved upon returning to Spain with the slender pittance he had saved, in order that he might pass the remainder of his days in retirement. From Spain he was, however, afterwards recalled into Italy; whence, after residing there some years, he was invited to Salamanca, and, with a stipend sufficiently liberal, was appointed professor of music there. Salinas was an excellent composer for the organ and other instruments, and on account of his great abilities, was much esteemed by persons of rank, but in particular by Pope Paul IV., through whose favor he was created Abbot of St. Pancratio della Rocca Salegna, in the kingdom of Naples. He died in 1590, at the advanced age of seventy-seven years.

He wrote a treatise "*De Musica*," which is divided into seven books. In the first he treats only of the different methods of calculating the ratios of sound. In the eighth and ninth chapters of the second book, he contends against the musicians of his time, that the diatesseron, or fourth, is a concordant interval. The ditone and semiditone he ranks amongst the consonances, and also the lesser intervals. The subsequent chapters of this book contain a great number of scales and diagrams, contrived, with much ingenuity, to explain and illustrate the several subjects he has spoken of. In the third book he speaks of the genera of the ancients, and with so much learning and sagacity, that Dr. Pepusch has declared that the true enharmonic, which for many ages had been supposed lost, was in this work accurately determined. All, however, that seems to have been discovered is, that it consisted of certain divisions of the tetrachord, to which we are at this day entire strangers. Salinas, in another part of his book, shows the method of constructing what he calls the type of the diatonic. Though he seems to have been very solicitous to attempt some of the harsher intervals in the diatonic series, it is by no means to be inferred from his works that he had any desire to restore the ancient genera. The pains he has taken to ascertain the true divisions of the chromatic and enharmonic genera seem resolvable into that eager desire of rendering the writings of the ancient Greeks intelligible, which he uniformly manifests in the course of his works.

Salinas next treats of the temperament of the organ and other instruments, and makes some interesting observations on the powers of the human voice. He then speaks of the lute and the viol, and of the temperaments adapted to each. In the tenth chapter of the fourth book there is a diagram, representing, in a collateral view, the tetrachords of the ancients, conjoined with the hexachords of Guido, and showing how the latter spring out of the former. The ancient division of the genera into species is afterwards noticed. In a subsequent chapter he exposes the errors of Aristoxenus, in a manner very different both from Ptolemy and Boethius; and after that censures each of these writers with a degree of freedom which shows, that though he entertained a reverence for the ancients, he was by no means bigoted to their opinions, but assumed the liberty, in many instances, of thinking and judging for himself. The last subject treated by him is the rhythms of the ancients; and he enters into a copious dissertation on the various kinds of metre used by the Greek, the Roman, and the Spanish poets.

The most curious parts of the concluding chapters are the little fragments of old Spanish melody which belong to his specimens of versification. Some of these are very graceful and pleasing, particularly when we consider that at that time they had received no polish from the opera. Of this work it may be sufficient to say, that a greater degree of credit is due to it than to almost any other production of modern writers of the same kind. The author was a practical as well as theoretical musician, and throughout the whole of his book he manifests a disposition the farthest removed, that can possibly be imagined, from that credulity which betrayed Glareanus and others into error. This disposition led him to inquire accurately and minutely into the doctrines of the Greek writers: and from the confidence with which he sometimes blames them, we are led into the persuasion that the truth was on his side.

SALMO. (I.) A psalm.

SALMODIA. (I.) Psalmody. See that word.

SALMON, THOMAS, an English musician of the seventeenth century, published in London, in 1672, besides several other musical tracts, a work entitled "An Essay to the Advancement of Music, by casting away the Perplexity of different Clefs, and uniting all Sorts of Music, Lute, Viol, Violins, Organ, Harpsichord, Voice, &c., in one universal Character."

SALMON, MRS. This British vocalist (celebrated in the early part of this century) was a member of a family eminent for vocal as well as general musical ability, the Mahons of Oxford. Her mother, whose name was Munday, was sister to the celebrated Miss Mahon, also to Mrs. Ambrose and Mrs. Second, both public singers. Her first master was John Ashley; but time, practice, and observation appear to have been her most capable instructors. With all her acquisitions she certainly can be justly said to have belonged to no school. She sang English and Italian with the same brilliancy of tone, and the same facility. One of the critics of her day says of her: "Clearness, beauty, rapidity, polish, invention, and taste are her attributes; and with these she makes so perfect a combination of what is delightful to the ear, without being offensive to the judgment, that she takes a rank far beyond that which it has been usual to allot to qualities which have been held rather to pertain to organic than to intellectual superiority. Though never grand, and seldom, if ever, pathetic or touching, though never extorting the tribute of applause by sudden, powerful, and irresistible appeals to the imagination or to the heart, she still is sure of her object. She captivates by sweetness, delicacy and variety, by exquisite ornament, by uncommon ease, leaving the judgment free, whilst she wins upon the senses."

SALOMON, a native of Provence, born in

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1661, was admitted into the band of the Chapel Royal of France, to play on the bass viol, an instrument on which he excelled. He composed an opera entitled "*Médée et Jason*," which was performed in the Royal Academy in 1713, with great applause. Salomon died, at Versailles, in the year 1731.

SALOMON, JOHANN PETER, was born at Bonn, in the electorate of Cologne, in 1745, according to a baptismal certificate found amongst his papers. He was educated for the law, but his love for music predominating over every other inclination, he was at length allowed to devote himself to its study, and soon became celebrated in Germany and France, not only for his performance on the violin, but for his profound knowledge of the art generally. He went to England about 1781; after which time that country proved the place of his constant residence, the scene of his best efforts, and the source of his warmest attachments. Salomon was one of those few whose right to contend for the honor of being the greatest performer on the violin in Europe was undisputed; "his taste, refinement, and enthusiasm," to use the words of Dr. Burney, "excited universal admiration, and caused his instruction to be eagerly sought for." Amongst his pupils, Pinto proved the extent of his master's skill, and his ability in communicating it. Unfortunately, this extraordinary young man, whose musical progress reflected so much honor upon his master, possessed qualities which are not unusually the concomitants of genius, and he perished just as he was ripening into unrivalled excellence. England is indebted to the spirit and enterprise of Salomon for having brought into it, at a great pecuniary risk, that most original, brilliant, and fertile musical genius, the immortal Haydn! It was in London that he produced those great masterpieces, the twelve symphonies, written for Salomon's concerts, which are, and most probably will ever continue, the standard of perfection in this species of composition; indeed, they are acknowledged as such wherever modulated sounds are understood or felt. His discriminating judgment was not exercised in one department of music only; he brought out of obscurity, and placed in their proper sphere, the unequalled vocal powers of Braham, who avowed the obligation, and was proud to boast of having possessed a friend whose unsolicited patronage was a recommendation of the most gratifying and valuable kind. Disinterested in his views, and anxious for the preservation and improvement of his favorite art, he was one of the early promoters and active assistants of the Philharmonic Society, the first concert of which he led with a zeal and ability that age had not abated; and the last business that occupied his attention was relative to the preparations for the ensuing season, in which he manifested a clear and unimpaired state of mind only four days previous to his death. Salomon had lived chiefly in the higher circles, where his good sense and polished manners ever rendered him acceptable; indeed, his education qualified him for any society. His classical attainments were considerable; and to these he added the more current and useful acquisition of four living languages, which he wrote and spoke with astonishing correctness and fluency. But the qualities of his heart are those which have left the most lasting impression on his friends. He was honorable, generous, and sincere; his talents were always to be gratuitously commanded if appealed to by distress; and his purse was so readily opened when his compassion was excited, that if a very faithful and vigilant servant, who lived with him twenty-eight years, had not been more cautious, his master would, in all probability, have offered his independence at the shrines of charity. He died in London, after a long illness, which originated in a fall from his horse. His remains were interred in the cloisters of Westminster Abbey.

SALTANDO, or SALTO. (I.) Proceeding by skips or bounds.

SALTARELLO. (I.) A particular kind of jig, so called from the dance of that name, chiefly consisting of leaping motions.

SALVATOR ROSA. See Rosa.

SALVE REGINA. (L.) A hymn to the Virgin.

SAMBUCA. An ancient stringed instrument used by the Greeks, but the particular construction of which is, at present, unknown.

SAMBUCUS. An ancient wind instrument, resembling a flute; supposed to be so called from its being made of elder wood, the Latin name for which is *sambucus*.

SAMPUNIA. A pneumatic instrument, used by the ancient Hebrews, resembling the modern bagpipe.

SANCES, GIOVANNI FELICE, chapel-master to the Emperor Leopold I., at Vienna, in the first half of the seventeenth century. He composed many motets and other vocal music, part of which was published at Venice, between the years 1638 and 1649.

SANCTUS. (L.) A principal movement of the mass or Catholic service.

SANDER, F. S., a Bohemian musician resident at Breslau in Silesia, was considered, in Germany, a good vocal and instrumental composer. He has also brought out some dramatic pieces. His works bear date from the year 1783 to 1797.

SANDERSON, JAMES. This English dramatic composer was born in 1769, at Workington, in the county of Durham. From childhood he evinced a strong passion for music, and when at school, at a very early age, was much delighted by playing on a toy fiddle. He soon after was presented by his friends with a small violin, and learned the gamut from an old book, lent to him by a dancing master, being soon able to play easy tunes by note. His father, about this time, removed to Sunderland, where, after three years' continuance of practice, young Sanderson became a tolerable dance player. He next became acquainted with a violinist in the orchestra of the theatre, and was permitted to sit by his side during the performance; by which means, together with indefatigable practice, he improved sufficiently to be engaged at the theatre, on a salary, for the ensuing season: he was also invited to play at the amateur concerts in Sunderland. Being now desirous of obtaining some

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knowledge of harmony, he procured an old spinet, as also a work by Hicks on thorough bass and composition, and scored several instrumental pieces with great attention; till, at length, when only fifteen years of age, he considered himself capable of teaching the piano-forte and violin; and as there appeared to be a good opening at North and South Shields, he went to those towns, and boldly solicited the patronage of the principal families. The result of this step was so successful, that he remained three years at Shields with much employment as a teacher. At the expiration of this time the manager of the theatre at Newcastle engaged Sanderson as the leader of his orchestra. There he remained twelve months, till, by a casualty, he was introduced to Astley, the proprietor of the Amphitheatre in London, who engaged him to join his orchestra at an increased salary. His first attempt at dramatic composition was at Chester, in 1789, when he composed appropriate symphonies to various parts of Collins's "Ode on the Passions," which was to be recited by the celebrated G. Cooke, the tragedian, for his benefit in that town. His next work was the comic pantomime of "Harlequin in Ireland," performed at Astley's theatre in 1792, with much applause. From this time till the year 1820, he produced no less than one hundred and fifty-four melodramas, burlettas, pantomimes, spectacles, &c., for the minor theatres, receiving, also, during many years of that time, a salary of eight guineas a week as *chef-d'orchestre*. He also, since the year 1799, published various operas for his instrument, and in 1822 submitted an overture in full score to the Philharmonic Society, of which he was a member. We should not forget to mention, that his vocal compositions, for Vauxhall and other public places, were very numerous. There have been few instances of an individual, entirely self-instructed in music, and possessed in early life of such slight opportunities of attaining musical information, having overcome, so completely as Sanderson did, by his own perseverance and natural talent, all obstacles to professional advancement. His laborious life affords an example of the fruits of honest industry, which every young musician, ungifted by fortune, would do well to reflect on with attention.

SANDONI, PIETRO GIUSEPPE, of Bologna, was a harpsichord maker, also a composer of some eminence. Amongst his works were "*Artaserse*," an opera, performed at Verona in 1709, and "*Cantate da Camera e Sonate per il Cembalo*," published in London. He married Cuzzoni, in England, where he died about 1750.

SANDONI, FRANCESCA CUZZONI, wife of the preceding, but usually called Cuzzoni, was born at Parma, in 1700, and received her vocal instructions from Lanzi. After singing at most of the great theatres in Italy, she was engaged for the opera in London, soon after the arrival of Senesino. Her voice was a very fine contralto. Till the time of her arrival in England, Cuzzoni, as a female singer, was in full possession of the public favor; she then, however, quarrelled with Handel, who patronized her rival, Faustina, and the following year Cuzzoni quitted the kingdom. In 1748 she returned, but being then advanced in years gave little satisfaction. She died indigent, in her native country, in the year 1770. The following anecdote is related of Cuzzoni. Handel had composed for her the song of *Falsa Imagine*, in "*Otho*," which occasioned so severe a dispute between them, on account of her refusing to sing it, that, at last, Handel threatened to throw the refractory signora out of the window; telling her, "that he always knew she was a very devil, but that he should now let her know, in her turn, that he was Beelzebub, the prince of devils." He then actually seized her by the waist, and lifted up the sash. Alarmed at this fearful process, Cuzzoni now consented, and by the exquisite grace, pathos, not less than by the beautiful ornaments, with which she executed and diversified the few simple notes that compose the air, she added more to her reputation than by any other performance.

SANES, FELICE, an Italian church composer, flourished, probably at Venice, towards the close of the seventeenth century.

SANFT. (G.) Soft; as, *mit sanften Stimmen*, with soft stops, in organ music.

SAN-ROMANO, CARLO GIUSEPPE, chapel-master and organist at Milan, was born there in 1630. He studied the harpsichord and composition under A. M. Turato and M. A. Grancini. He published various motets and other church music at Milan.

SANS. (F.) Without; as, *sans pedales*, without the pedals, in organ playing.

SANTARELLI. Chaplain of the order of Malta, and chapel-master to the pope at Rome. To extraordinary skill in the practice of music and singing he joined a profound knowledge of the theory and history of his art. In 1764 he published at Rome the first volume of his "Treatise on Church Music, from the earliest Ages to the present Time." The manuscript of his second volume was complete in 1770, but has not been printed. The exact title of his work is "*Della Musica del Santuario della Disciplina de suoi Cantori.*" He also wrote some letters on church composers and modern church music, which may be seen in Gerbert's "History of Church Music," vol. ii. p. 354, et seq. He died in 1790.

SANTI, ALFONSO, of Ferrara. An esteemed Italian dramatic composer previously to the year 1783.

SANTINELLI, an Italian nobleman, held a place in the court of Leopold I. of Austria, and was also considered one of the best musicians of his time. He composed, in 1660, on occasion of the marriage of the emperor, the opera "*Gli Amori di Orfeo ed Euridice*," which is said to have exceeded in beauty all preceding compositions of a similar nature, and to have been the occasion of the establishment of the grand Italian opera at Vienna.

SANTIS, GIOVANNI DE, a Neapolitan violinist and composer, flourished about the year 1740. A publisher at Amsterdam, having procured, through his correspondents, some manuscript violin concertos and solos of this master, printed them at Amsterdam; at which, it is said, Santis was so indignant, that he set out on a journey to Holland, for the express purpose of being revenged on the publisher, but died on his route.

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SANTO-LAPIS, a celebrated Bolognese composer, flourished in the middle of the eighteenth century. Amongst his dramatic works are "*L'Infelice Aventurato*," opera seria, 1754; "*Il Finto Cavaliero*," opera buffa; and a part of "*La Fede in Cimento*," the remainder being by F. Gasparini.

SAPIO, ——. A celebrated Italian professor of singing. He was chapel-master, and also gave instructions in singing, to Marie Antoinette, the unfortunate queen of Louis XVI. He married a French woman, but emigrated with his family, in the French revolution, to England, where he resided many years, his lessons in singing being considered unrivalled.

SAPIO, ——, son of the preceding, was born in England. He was not brought up to music, but studied it simply as an accomplishment. After receiving a classical education, he entered the army, which he left in consequence of family circumstances, that led him to prefer a profession offering speedier and more certain emoluments. Sapio's voice was a tenor of much compass, and he had the faculty of assimilating his falsetto, with ease, to the natural voice at their junction, which added all that he could want to the upper part of his scale. The quality of his tone was full and brilliant. He inherited from nature a quick and lively apprehension. He was a declamatory singer, and his manner was more rhetorical and effective than that of most concert singers.

SAPPHO. A poetess and musician of Lesbos, in the forty-fourth Olympiad. She acquired the name of the tenth muse. She invented the poetic measure known as Sapphic verse, and also established a new mode in music, entitled *mixo-Lydian*. Plutarch states that the tragic poets adopted this mode, it being highly fitted for pathetic representations.

SARABANDE, (F.) or SARABANDA, (I.) A dance said to be originally derived from the Saracens. According to some authors, it had its appellation from a comedian named Sarabandi, who first introduced it in France. The tune of the *sarabande* is written in $\frac{3}{2}$ or $\frac{3}{4}$, and its character is both expressive and majestic. One of its distinguishing features is the lengthening of the second note of the measure, which at once gives a gravity and consequence to the movement.

SARATELLI, GIUSEPPE, of Padua, born in 1714, was the predecessor of Galuppi in the situation of chapel-master of St. Mark's Church at Venice. He was also a professor of great eminence at the Conservatory of the Mendicanti. He died in 1762.

SARRO, DOMENICO, vice-maestro of the Chapel Royal at Naples, flourished from the year 1725 to 1734. This master was much esteemed, both for his ecclesiastical and secular productions. The most celebrated of his operas were, "*Tito Sempronio Gracco*," for Naples, 1725, and Metastasio's "*Didone abbandonata*," for Turin, 1727. He was one of the early reformers, who, like Vinci, simplified harmony and polished melody in his productions for the stage.

SARTI, GIUSEPPE, imperial chapel-master at St. Petersburg, was born at Faenza in 1730. In 1756 he held the situations of court chapel-master and music-master to the royal family in Copenhagen; he also composed there some operas, which were only moderately successful. Some time after this, we find him holding the place of chapel-master of the Conservatory Della Pietà at Venice; and it is from this epoch that his high reputation in Italy must be dated. His music was then deemed divine. All the Italian theatres were anxious for his compositions, which he could not produce in sufficient number. In 1782 he was elected chapel-master of the Duomo at Milan. His most popular opera, at this time, was "*Giulio Sabino*," composed in 1781 for Venice, and published at Vienna in 1784. Some German critics, however, were of opinion, that the harmony of this opera was weak and defective, and that its only merit lay in the melody. Be that as it may, the high reputation of this work extended itself even to St. Petersburg, when the Empress of Russia invited Sarti to her capital, with the appointment of imperial chapel-master, for a term of three years. In 1785, he accordingly arrived there, and made his *début* at St. Petersburg, by a *concert spirituel* for Good Friday, introducing also some Russian psalms, which were performed by sixty-six voices and a hundred Russian horns, besides the customary orchestra. Still, however, this concert was not noisy enough to please the Russians; so that shortly after, on the occasion of the taking of Okzakow, he produced a *Te Deum*, in which he introduced real firing of cannon; the guns being placed in the court of the castle, and discharged with great precision, in the appointed passages of the music. After the representation of "*Armida*," in 1786, the empress presented Sarti with a gold snuff box and diamond ring, and appointed him director of the Conservatory of Music at Catharinenslaf, with a salary of thirty-five thousand rubles, besides his lodging, and a purse of fifteen thousand rubles as an indemnity for his travelling expenses. She also conferred on him a title of nobility. After a residence of eighteen years in Russia, and receiving various additional favors from the court and nobility, the Emperor Alexander permitted him, in 1801, on account of his health, to retire, with the continuance of his pension, to a warmer climate. He then went to Berlin; but his constitution was so broken up, that he died in that city in the following year, 1802. The following are amongst Sarti's principal dramatic compositions: "*La Giardiniera brillante*," opera buffa, Dresden, 1781; "*I Contratempi*," opera buffa, Dresden, 1782; "*Il Trionfo della Pace*," opera seria, Mantua, 1783; "*Didone*," opera seria, 1785; "*Amor Timido, Cantata à voce sola*," Vicenza, 1787: "*I Pretendenti Delusi*," opera buffa, 1788; "*Cleomene*," opera seria, Bologna, 1788; "*La Calzolajo di Strasburgo*," opera buffa, Chiavari, 1788; "*La Clemenza di Tito*," opera seria, 1788; "*Idalide*," opera seria, Petersburg, 1785; "*Le Nozze di Dorina*," opera buffa, 1790; "*I Rivali Delusi*," opera buffa, London; "*L' Avaro*," an interlude; "*Gl' Amanti Consolati*," opera buffa, 1799; and "*Epponina*," opera seria, Turin. In the second volume of La Trobe's sacred music, there is an exquisitely beautiful trio from a *Miserere* by Sarti. It begins "*Amplius lava me*."

SARTORIO, ANTONIO, chapel-master of St.

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Mark's Church at Venice, composed many operas between the years 1652 and 1681.

SARTORIUS, ERASMUS, a celebrated German poet and musical writer, was born at Schleswick in 1577. He held the situations of chapel-master and vicar of the cathedral at Hamburg, and died in that city in 1639. His principal work is entitled "*Institutiones Musicæ, cum Doctrinâ de Modis*," Hamburg, 1635.

SATTEL. (G.) The nut of a violin finger-board, &c.

SAUVEUR, JOSEPH, professor of mathematics at the Royal College in Paris, and member of the Academy of Sciences, was born at La Flèche in 1653. He had not the faculty of speech till seven years of age. Another peculiarity of his life was, that he could not be prevailed on to see the person he was about to marry till the contract of marriage was signed. He was fond of music, but had neither voice nor ear. His great object was to simplify the science, with which view he proposed to constitute one fixed key for all the music in the world, and also produced a specimen of a mode of writing music on one line. He also invented a musical chronometer. His treatises on music were all published in the Memoirs of the Academy of Sciences, between the years 1701 and 1713. He died in 1716.

SAVART, FELIX, the distinguished French physician and writer on acoustics, was born at Mézières in 1791, and died in 1841.

SAVIONI, MARIO, counter tenor singer in the Pope's Chapel at Rome, about the year 1642, was also a good composer.

SAX, CHARLES JOSEPH, a celebrated manufacturer of musical instruments in Brussels, was born at Dinant, on the Meuse, in 1793.

SAX, ADOLPH ANTOINE JOSEPH, son of the preceding, and inventor of the *Saxophone*, and the whole modern family of brass instruments, called *Sax-tubas*, *Sax-horns*, &c., was born at Dinant in 1814. These instruments are combined in the following manner: —

1	Sax-tuba	in B flat, (octave,)
1	"	in E flat soprano,
4	"	in B flat contralto,
3	"	in E flat alto tenor,
2	"	in B flat baritone,
2	"	in B flat bass,
1	"	in E flat contra-basso,
1	"	in B flat contra-basso.

The form of M. Sax's *tuba* is borrowed from the figures which we see upon Trajan's pillar at Rome. With the Romans this instrument was sometimes called *tuba*, sometimes *buccina*, and even *ære recurvo*, because it was curved in such a manner that the large part, after passing under the arm of the musician, repassed over his shoulder, and presented the bell in front. The advantage of this form, for power of sound in the open air, is, that it avoids the elbows, which impair the free propagation of the sonorous waves. Nothing can give an idea of the volume of sound produced by these new acoustic contrivances of the intelligent maker, to whom we owe already so many beautiful inventions. The contra bassos in E flat and B flat possess an unheard-of power. This latter instrument, very easy to play, has *forty-eight feet* of development in its tube, with a conical diameter well proportioned. It is the giant, the mammoth of the species.

SBALZO. (I.) A skip in melody, in contradistinction to a progression by single degrees only.

SBARRA DOPPIA. (I.) A double bar.

SCACCHI, MARCO, a native of Rome, was chapel-master to Sigismund III. and to Uladislaus IV., successively Kings of Poland. He was the author of a treatise published in 1643, entitled "*Cribrum Musicum ad Triticum Sifertinum, seu Examinatio succincta Psalmorum*, &c.;" of "*Cantilena 5 voc. et Lachrymæ Sepulchrales*," 1647; and of a set of canons entitled "*Canones, sive Lachrymæ Sepulchrales ad Tumulum Johannis Stobaei*." The compositions of Scacchi are greatly esteemed by the Italians for the closeness of their texture, and for the great ingenuity and contrivance that are to be found in them.

SCACCIA, ANGELO MARIA, a Milanese violinist and composer for his instrument, flourished towards the middle of the eighteenth century.

SCALA. (I.) A scale or gamut.

SCALD. The name given by the ancient northern nations to their bards, whose employment it was to compose those odes and hymns which were chanted at every public solemnity. These songs were, in general, descriptive of eminent exploits, and were animated by an enthusiastic spirit.

SCALE. (From the Latin *scala*.) The denomination first given to the arrangement made by Guido, of the six syllables *ut, re, mi, fa, sol, la*; also called *gamut*. This order of sounds, to which the French have added that of *si*, bears the name of *scale*, (i. e., *ladder*,) because it represents a kind of ladder, by means of which the voice, or instrument, rises to acute, and descends to grave; each of the seven syllables being, as it were, one step of the ladder. The word *scale* is also used to signify a series of sounds rising or falling from any given pitch, or tone, to the greatest practicable distance, through such intermediate degrees as make the succession most agreeable and perfect, and in which we have all the harmonical divisions most commodiously divided. This scale is properly called the *universal* system, as including all the particular systems. This enumeration of all the diatonic sounds of our system, ranged in order, and which we call *scale*, was denominated by the Greeks *tetrachord*, because, in effect, their scales were composed of only four sounds; which they repeated from tetrachord to tetrachord, as we repeat ours from octave to octave.

Guido was led to the invention of the method of solmization, or singing by syllables, which are so used as to mark the places of the semitones, by observing that in a hymn to St. John, the first and middle syllables of the first three lines formed a regular ascent in the scale of the major mode, as we should say. Several different copies of this hymn are yet to be found. One of the most modern copies we here insert, as a curiosity worthy of preservation.

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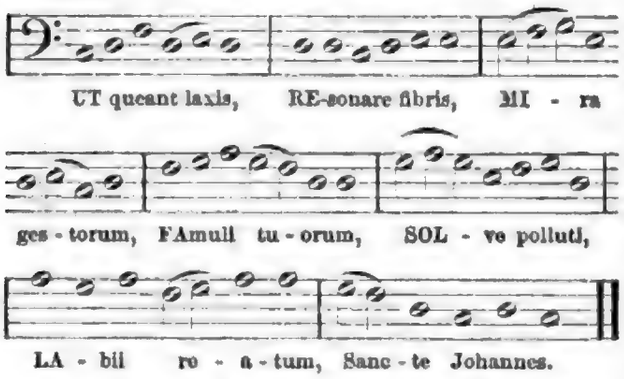
HYMN TO ST. JOHN.



Every concord, or harmonic interval, is resolvable into a certain number of degrees; the octave, for instance, into three greater tones, two less tones, and two semitones; the greater sixth, into two greater tones, two less tones, and one semitone; the less sixth into two greater tones, one less tone, and two semitones; the fifth into two greater tones, one less tone, and one semitone; the fourth into one greater tone, one less tone, and one semitone; the greater third into one greater tone and one less tone; and the less third into one greater tone and one less tone. It is true there is a variety of other intervals or degrees, besides greater tones, less tones, and semitones, into which the concords may be divided; but these three are preferred to all the rest, and these alone are in use. Further, it is not any order or progression of these degrees that will produce melody. A number, for instance, of greater tones will make no music, because no number of them is equal to any concord, and the same is true of the other degrees. There is a necessity, therefore, of mixing the degrees to make music; and the mixture must be such that no two of the same kind be ever next each other.

The design of the scale of music is to show how a voice may rise and fall less than any harmonic interval, and thereby move from the one extreme of any interval to the other, in the most agreeable succession of sounds. The scale, therefore, is a system, exhibiting the whole principles of music, which are either harmonic intervals (commonly called *concords*) or concinnous intervals; the first are the essential principles, the others subservient to them, to make the greater variety. Accordingly in the scale we have all the concords, with their concinnous degrees, so placed as to make the most perfect succession of sounds from any given fundamental or key, which is supposed to be represented by 1. It is not to be supposed that the voice is never to move up and down by any other more immediate distances than those of the concinnous degrees; for though that be the most usual movement, yet to move by harmonic distances, as concords, at once, is not excluded, but is even absolutely necessary. In effect, the degrees were only invented for variety sake, and that we might not always move up and down by harmonic intervals, though those are the most perfect, the others deriving all their agreeableness from their subserviency to them. Besides the harmonic and concinnous intervals, which are the immediate principles of music, and are directly applied in practice, there are other discord relations, which happen unavoidably in music, in a kind of accidental and indirect manner; for in the succession of the several notes of the scale there are to be considered not only the relations of those that succeed others immediately, but also of those betwixt which other notes intervene. Now, the immediate succession may be conducted so as to produce good melody, and yet among the distant notes there may be very gross discords, that would not be allowed in immediate succession, much less in consonance. Thus, in the first series, or scale, above delivered, though the progression be melodious, as the terms refer to one common fundamental, yet are there several discords among the mutual relations of the terms; e. gr., from the 4th to 7th is 32, 45, and from the greater 2d to the greater 6th is 27, 40, and from the greater 2d to 4th is 27, 32, which are all discords; and the same will happen in the second series. From what we have observed here, and under the article KEY, it appears that the scale supposes no determined pitch of tune, but that, being assigned to any key, it marks out the tune of all the rest, with relation to it, shows what notes can be naturally joined to any key, and thereby teaches the just and natural limitations of melody, and when the song is carried through several keys, yet it is still the same natural scale, only applied to different fundamentals. If a series of sounds be fixed to the relations of the scale, it will be found exceedingly defective; but this imperfection is not any defect of the scale, but follows accidentally from its being confined to this condition, which is foreign to the nature and office of the scale of music. This is the case in musical instruments, and in this consists their great deficiency. For, suppose a series of sounds, as those of an organ or harpsichord, fixed in the order of this scale, and the lowest taken at any pitch of tune, it is evident that we can proceed from any note only by one particular order of degrees, since from every note of the scale to its octave is contained a different order of the tones and semitones. Hence we cannot find any interval required from any note upwards or downwards, since the intervals from every note to every other are also limited. And hence a song may be so contrived that, beginning at a particular note of the instrument, all the intervals, or the other notes, shall be found exactly on the instrument, or in the fixed series; yet were the song, though perfectly diatonic, begun in any other note, it would not proceed. In effect, it is demonstrable there can be no such thing as a perfect scale fixed on instruments, (i. e., no such scale as from any note, upwards or downwards, shall contain any harmonic or concinnous interval required.) The only remedy for this defect of instruments whose notes are fixed, must be by inserting other notes and degrees betwixt those of the diatonic series. Hence some authors speak of dividing the octave into 16, 18, 20, 24, 26, 31, and other numbers of degrees; but it is easy to conceive how hard it must be to perform on such an instrument. We have a remedy on easier terms; for a scale, proceeding by twelve degrees, that is, thirteen notes, including the extremes, to an octave, renders our instrument so perfect that we have little reason to complain. This, then, is the present scale for instruments, viz.: between the extremes of every interval of the natural scale is put a note, which divides it into two unequal parts, called semitones, whence the whole may be called the semitonic scale, as containing twelve semitones, betwixt thirteen notes,

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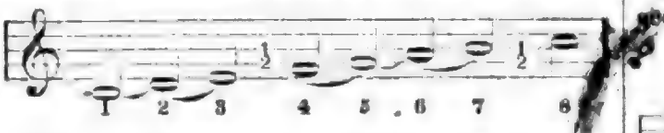
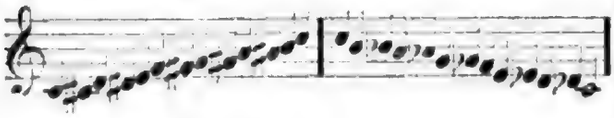
within the compass of an octave. And to preserve the diatonic series distinct, these inserted notes take either the name of the natural note next below, with the mark called a *sharp*, or the name of the natural note next above, with the mark called a *flat*.

The student will remember that if, after sounding one note, we ascend or descend an octave, we have executed what is termed a scale, or passage. The diatonic scale consists principally of whole tones, and the chromatic entirely of half tones. In the diatonic scale of eight notes, there are five whole tones and two half tones. The ascending scale is the same as the descending.



The chromatic scale consists of thirteen notes and twelve semitones; in this scale, the ascending differs from the descending — in the former, sharps are used to raise each note; in the latter, flats to lower each.



There are two kinds of diatonic scales, major and minor. In the major scale, the semitones fall between the third and fourth and the seventh and eighth notes, both ascending and descending.

Every diatonic scale is also called a key, and said to be in a certain key. Thus when the scale begins upon C, it is said to be in the scale and key of C; when it begins on D, it is said to be in the scale and key of D; and so on.

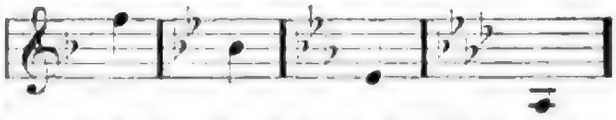
The scale of C is termed the natural scale, because it can be produced without the aid of sharp or flat signs. In every other diatonic major scale, sharps and flats are required to place the semitones in their proper places.

If we form a scale of ascending fifths, we shall find that every scale a fifth higher than the preceding one will require an additional ♯, which additional sharp is always found a semitone below the new key note, or first of the scale. G has one sharp, F♯; D, a fifth higher, has two sharps, F♯ and C♯. The scale of ascending fifths will thus be formed: —

If we make a scale of descending fifths, we shall find that every new key, a fifth below a preceding one, will require an added ♭, the additional ♭ being a fifth below the new key note.

Sharps and flats not placed at the commencement of the staff are called *accidentals*. If there are two notes on the line or space in one bar, and the first is made sharp, the second also must be sharpened; and if the note ending a bar be ♯ or ♭, and a note of the same name begin the following, that also must be made sharp or flat; but if a different note begins the next bar, the preceding sharp or flat has no effect.

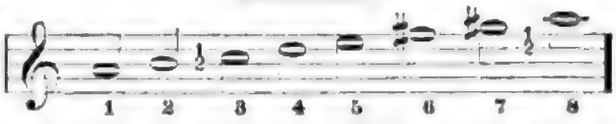
A scale of flat keys may thus be formed: —



Besides the major diatonic and chromatic scales, there is another kind, termed "minor," or "lesser," which differs principally from the major by having its third note flattened, or brought nearer to the second; so that, instead of the semitones falling between the third and fourth and seventh and eighth, they fall between the second and third and seventh and eighth.

In ascending, the semitones fall between the second and third and seventh and eighth.

ASCENDING.



But this is not the only respect in which the minor scale differs from the major: the latter is the same both ascending and descending; while the descending scale of the former is not the same as its ascending.

DESCENDING.

In descending, the semitones fall between the fifth and sixth and second and third.

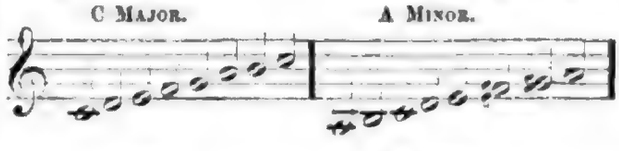
It will always be found that accidental sharps or naturals are used in the ascending minor scale, in order to place the seventh note only a semitone from the eighth; but these figures are omitted at the signature, because, though used in ascending, they are not in descending, as the above two examples prove.

Minor scales are termed "relative," because they have the same signatures as the major scales of a third above. Thus E minor has the same signature as G major; it, therefore, is termed the relative minor to G.

THE MAJOR SCALES AND KEYS, WITH THEIR RELATIVE MINORS.

Major Keys. *Their Relative Minors.*

C MAJOR. A MINOR.



G MAJOR. E MINOR.

D MAJOR. B MINOR.

A MAJOR. F SHARP MINOR.

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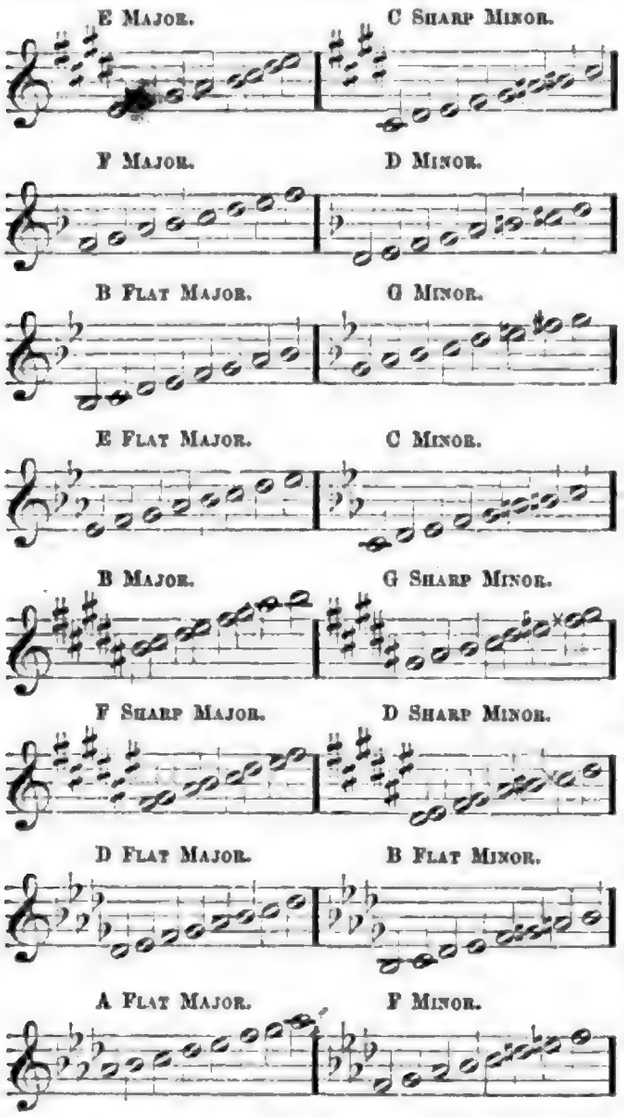

The relative minor is always found a tone and a semitone below the major scale of the same signature. If, therefore, the third note is found to be two tones from the first, the scale is major; if only a tone and a semitone, it is minor.

SCALE OF NATURE. This is the scale from which our modern scales arise, and from which we derive important principles relative to every branch of the science of music. It is a gradual succession of fixed sounds, which nature produces from a string when divided into equal parts. Theorists have made three grand divisions, viz., the *diatonic*, the *chromatic*, and the *enharmonic*.

SCALETTA, ORAZIO, chapel-master of St. Anthony's Church at Padua, was born at Bergamo. He died of the plague, at Padua, in 1630. Amongst other works, he is known by the following: "*Scala di Musica per principianti*," Milan, 1599; "*Scala di Musica molto necessaria, fatta con ogni brevità*," &c., Venice, 1600, (a fifth edition of this work appeared at Milan in 1610; other editions at Milan in 1647 and 1656, and at Rome in 1666 and 1677); "*Madrigali à 6 voci*," Venice; and "*Messa breve da Morti à 4 voci*," Venice.

SCANDELLI, ANTONIO, chapel-master to the Elector of Saxony, was appointed to that office in 1560, and died at Dresden in 1580. He published several collections of songs at Nuremberg.

SCANELLO. The name given by the Italians to the bridge of a violin, violoncello, &c.

SCARLATTI, ALESSANDRO, was born at Trapani, in Sicily, in 1659. The name of his master is unknown; but the reputation of Carissimi, who then flourished at the head of the Roman school, having reached Naples, Scarlatti thought it right to repair to the metropolis of the arts, and to hear the compositions of this master, in order to form his style on so great a model, and to profit by Carissimi's instructions. Scarlatti was the greatest harp player of his day. By the aid of this instrument he sought to introduce himself to Carissimi. The stratagem succeeded, and the most sincere attachment was the effect. Carissimi, in exchange for the delightful airs composed and performed by Scarlatti, revealed to him the secrets of his art. Scarlatti augmented these acquirements by the learning and experience afforded by travel. Instead of returning to Naples, he visited the theatres and masters of Bologna, Florence, and Venice, at which latter city he analyzed the principles of the art, as he had done at Rome. From thence he proceeded to Vienna, whose rising school promised future greatness to Germany when it should have been visited and enlightened by the masters of Italy. In this city he made the first essay of his talents for composition, and his theatrical and sacred works were alike successful. On his return to Naples he halted at Rome, where he composed several operas as a testimony of gratitude for his favorable reception on his first visit to this city: they were received with transport. Arrived at Naples, and possessed of talents ripened by science and experience, Scarlatti devoted himself entirely to his own country, and applied himself not only to the production of numerous sacred and profane compositions, but also to the regeneration of the Neapolitan school, by the best principles, the best regulations, and the most perfect methods of instruction. Until the time of Scarlatti, the overture to an opera consisted of meagre obligato symphony, produced by certain routine, and frequently in bad taste. Scarlatti reformed this department of the opera, and established it less upon the form than upon the foundation of the work itself, making it a species of musical prologue or programme of the action; he informed it with truth, images, and melody. He perfected the *obligato* or accompanied recitative, and invented the introduction of the *da capo* or *ritornel* of the symphonies into recitatives of strong passion, which before his time was neither practised nor known by the Italian composers.

Dr. Burney says, "The most voluminous and most original composer of cantatas that has ever existed in any country to which my inquiries have reached, seems to have been Alessandro Scarlatti. Indeed, this master's genius was truly creative; and I find part of his property among the stolen goods of all the best composers of the first forty or fifty years of the present century, 1790. The violoncello parts of many of his cantatas were so excellent that whoever was able to do them justice was thought a supernatural being." Although the modulation in the cantatas is sometimes crude and unnatural, yet they are never without some beauty. Durante, a pupil of Scarlatti, afterwards arranged several of them as duets of great learning. Sacchini, when teach-

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ing at the Conservatory of L'Ospedaletto at Venice, at the end of each lesson respectfully kissed the book which contained them. Scarlatti is said to have composed near a hundred operas, besides oratorios, and two hundred masses. His invention was so fertile, and his application so intense, that he composed with greater rapidity than his copyist could write. "*La Principessa Fedele*" is generally cited as his best dramatic production. The Italians speak of him as the glory of the art, and the chief of composers. Hasse said of him, that, in point of harmony, he was the greatest master of Italy. In 1725 Quantz saw him at Naples, where he was still composing for the church, and played extremely well on the harp, notwithstanding his advanced age. He died in 1725.

SCARLATTI, DOMENICO, son of the preceding, was born in 1683, and inherited the talents of his father. He was less his pupil than his successor, and imitated him in his conduct as well as in his productions. While a youth, he studied under Francesco Gasparini, then a composer and excellent harpsichord player at Rome. As soon as his musical studies were completed, he visited the schools of Italy, and particularly that of Venice, in 1709, which had become the rival of Naples. After having observed the progress of this school, Scarlatti did not fear to try his strength; and he was supported by the applause of the public, and the approbation and esteem of the *cognoscenti;* never was success less contested. Scarlatti sought the friendship of the masters of the Venetian school, and became acquainted with Handel, who, although a German, was considered as an Italian in Venice, where he studied his art. Scarlatti became so attached to this composer, who then held the rank in Germany that his father had occupied in Italy, that he followed him to Rome, profiting by his counsel, advice, and even by his conversation. He only quitted him to repair to Portugal, where he was engaged as chapel-master. He composed operas and sacred music at Lisbon, which were as successful as those produced at Venice. D. Scarlatti quitted Portugal in 1726, and made some stay at Rome, where he became acquainted with Quantz. At Naples his compositions for the church and the theatre obtained the unanimous approbation of his countrymen, less for the double consideration of the memory of his father, and the affection which attracts towards an artist born on the same spot as ourselves, than for the real merit of works which united science with taste, and cultivation with genius. Hasse, known by the title of *Il Sassone*, (the Saxon,) was then studying at Naples, and, witnessing the success of Domenico Scarlatti, solicited and obtained his friendship; he was heard to say, fifty years after, that no composer had ever greater enthusiasm and taste for his art. His reception was the same wherever he appeared. He was engaged by the court of Madrid, and first appeared in the opera of "*Merope.*" Besides being appointed master of the Royal Chapel, he became teacher of the harpsichord to the queen, on which he particularly excelled, as well as on the harp. The style of this composer, which was formed on that of his father, was grand and majestic. His modulations in his compositions for the church had nothing of the monotonous austerity of the ancient chants, and his theatrical productions possessed the art of expressing with truth and grace the emotions and sentiments of the soul. He also composed for the harpsichord; and his lessons, dedicated to the Queen of Spain, were, according to Burney, "the wonder and delight of every hearer who had a spark of enthusiasm about him, and could feel new and bold effects, intrepidly produced by the breach of almost all the old and established rules of composition."

SCARLATTI, GIUSEPPE, grandson of Alessandro Scarlatti, was born at Naples about the year 1718, and passed the greater part of his life at Vienna, where he was much esteemed, both as a dramatic composer and performer on the harpsichord. He died at Vienna in 1776. Amongst his works are the following operas: "*Pompeo in Armenia,*" 1747; "*Adriano in Siria,*" 1752; "*Ezio,*" 1754; "*L'Effetti della gran Madre Natura,*" Venice, 1754; "*De gustibus non est disputandum,*" Venice, 1754; "*Chi tutto abraccia, nulla stringe,*" Venice, 1754; "*Mercato di Malmantile,*" 1757; this opera had prodigious success; "*Isola disabitata,*" Vienna, 1757; "*Isipile,*" "*Narcisso,*" "*La Serva scaltra,*" 1759; "*La Clemenza di Tito,*" 1760; and "*La Moglia Padrona,*" Vienna, 1768.

SCENA. (I.) A scene. A term applied by the Italians to a portion of an opera comprised in any one entire composition.

SCENA DA CAMERA. (I.) An expression applied by the Italians to all vocal compositions not designed for the church or theatre, but the chamber only; as cantatas, canzonets, &c.

SCENIC MUSIC. Music adapted to dramatic business.

SCHACK. An actor at Munich and Vienna, also a theatrical composer, much admired in Germany. Amongst his works are the following: a second part to the opera "*Una cosa rara,*" Vienna, 1789; "*Das Schlaraffenland,*" about 1790; "*Die Wiener Zeitung,*" 1790; "*Don Quixote,*' operetta, Vienna, 1792; "*Der Stein der Weisen,*" Vienna, 1792; and "*Die Zaubertrommel,*" operetta, 1796.

SCHADECK, JOHANN. An instrumental composer at Vienna. He died previously to the year 1807. His works are much admired, and are chiefly for the harpsichord and violin. Amongst them are "3 *Grosse Sonaten für das Klavier,*" Vienna, 1801; "3 *Quatuors pour 2 V., A., et Vc.,*" Op. 2, Vienna, 1802.

SCHAFRATH, CHRISTOPH, chamber musician of the Princess and Abbess Amelia at Berlin, was born near Dresden in 1709. He was one of the most distinguished contrapuntists of Germany, and the art is much indebted to his tuition for many of the best singers, performers, and composers of Germany, in the latter half of the last century. Amongst his pupils was the celebrated C. G. Richer, of Berlin. Of his printed compositions we can only name "*Sei duetti à Cembalo Oblig. e Violin o Flauto Concerto;*" Op. 1, 1752, and "Six Harpsichord Sonatas," Op. 2, 1754. He died about the year 1762.

SCHAH-CULI, the Orpheus of the Persians, flourished at Bagdad towards the middle of the seventeenth century. Amurath IV., having taken that city in 1638, gave orders for a mas-

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sacre of thirty thousand of the inhabitants. A part of the condemned had already been put to the sword, when Schah-Culi found means to penetrate to the sultan, who was present at the slaughter. He then immediately sang, accompanied by his harp, the tragic fate of Bagdad, and this in strains so deeply affecting that the heart of the cruel monarch became, for the first time, accessible to pity. He ordered the work of blood to be put a stop to, and took the savior of his country, together with four other musicians, with him to Constantinople. These were the first founders of good music in the Turkish empire. The musicians of Constantinople perform, to this day, the celebrated composition which saved the lives of so many unfortunate victims of despotism and barbarity. See "*Toderini Litteratura Turchesca*," Venice, 1787.

SCHALE, CHRISTIAN FRIEDRICH, chamber musician and organist of the cathedral at Berlin, was born at Brandenburg in 1713. He was considered one of the best organists and harpsichord performers in Germany, and composed various excellent works for these instruments. He died at Berlin in 1800.

SCHALL, CLAUS, royal concert master at Copenhagen, was born in that city. He was considered a man of much talent, especially as conductor of an orchestra. He was also a good solo performer on the violin. He composed several ballets, also Danish operettas, and some violin, flute, and horn music. He died at Copenhagen in 1834, at an advanced age.

SCHALMERS. The old French name for hautboy.

SCHAUENSÉE, FRANCOIS JOSEPH L. M. DE, organist of a convent at Lucerne, in Switzerland, was born in that town in 1720. From the age of five years he took lessons in singing, and at six years old began to study the organ. At twelve he had made such progress in that art, that his master could confide in him for the organ performance of the convent, even on the days of festival. In 1731 he was sent to a convent of Benedictines, in the neighborhood of St. Gall, to continue his studies. This convent having no organ, he applied himself to the harpsichord, and began also the violin and violoncello. In 1735 he returned home, and, after about three years' study of counterpoint, composed a small dramatic piece, the performance of which was so applauded as to decide him to consecrate his talents to composition; and that he might meet with less distraction in his new occupation, he became a monk in the convent of St. Urbain, of the Cistercian order. Soon, however, disgusted with this state of life, he returned to his family in about a year; almost immediately deciding to accept his grandfather's offer to send him to Milan, that he might perfect himself in the Italian language, and from thence proceed to Rome. At Milan, having the opportunity of hearing the best music, both sacred and theatrical, and becoming acquainted with several celebrated performers, he laid aside composition for a short time, and devoted himself to practice on the piano-forte, on which he made such progress as to be soon considered one of the best players in that city. He then took lessons on the violin of Galimberti, and soon became eminent on that instrument also, in the style of Corelli. Having passed a year at Milan in the above manner, he recommenced composition by writing some sonatas for the harpsichord, which were afterwards published. A few months after this time he entered as ensign in a Swiss regiment, in the service of the King of Sardinia, with which he made the campaign of 1742, and, after being promoted, was taken prisoner. In 1743 his regiment was in garrison in Sardinia: there he not only finished his opera of harpsichord sonatas, but composed, for the birthday of his colonel, an operetta, which was performed at Cagliari, and so pleased the viceroy that he requested Schauensée to compose a "*Te Deum*," to be sung on the occasion of a victory obtained over the Spaniards. The great success of this performance determined him immediately to compose a new opera; it was entitled "*Applausi Festosi*," and played in 1744, in presence of the viceroy, meeting with universal applause. His regiment was then ordered to quit Sardinia for Nice, when Schauensée, being made prisoner, was allowed to return to his own country on his parole. He there composed much church and other music, and at length took orders as priest of the Roman Catholic Church.

SCHEIBE, JOHANN ADOLPH, chapel-master to the King of Denmark, was born at Leipsic in 1708. He studied the harpsichord and organ in early life, but without the intention of following music as a profession, till 1725, when his father suffered so severely in his pecuniary circumstances as to decide young Scheibe to pursue the study of music in a professional point of view. Being shortly after disappointed in obtaining several vacant situations as organist, he devoted himself more exclusively to composition. In 1730 he produced some lessons for the harpsichord, and other practical works. In 1735 he went to Prague, and passed the following winter at Gotha. In 1736 he resided for some time at Sondershausen, whence he proceeded to Hamburg, with a wish of composing an opera for the theatre of that city. Unfortunately, however, the theatre was closed immediately afterwards, and he then turned his mind to procure the means of subsistence from didactic writings. He began by publishing a weekly periodical work entitled "The Critical Musician." This seemed to promise success, when, in 1740, the Margrave of Brandenburg-Culmbach nominated him chapel-master. This appointment did not interfere with the continuance of his "Critical Musician." Some time afterwards he obtained the place of chapel-master to the King of Denmark. He then published at Leipsic, in 1745, the second edition of his "Critical Musician," enlarged by various controversial essays which it had produced. On the arrival of Sarti at Copenhagen, Scheibe was superseded as chapel-master, receiving a pension for life of about seventy pounds a year. Shortly before his death he commenced another work on musical composition, which was to extend to four volumes in quarto; but he died at Copenhagen in 1776, immediately after the publication of his first volume. Scheibe was a voluminous composer, and, besides his published works, his manuscripts amounted, in 1740, to no less than one hundred and fifty pieces of church music, one hundred and fifty flute concertos, above thirty violin concertos, seventy symphonies, a great

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number of trios and solos for the harpsichord, and numerous Italian and German cantatas. His printed works bear date from 1729 to 1773.

SCHEIDT, SAMUEL, chapel-master and organist at Halle, was born there in 1587. The church of St. Maurice in that town is indebted to him for a superb organ, he having left in his will a sufficient sum for its construction. He died in 1654, having left many works of sacred vocal music, published at Hamburg, Halle, Leipsic, and Gorlitz, between the years 1624 and 1653. His principal work was published in the former year at Hamburg, in three volumes folio, and is entitled "*Tabulatura Nova.*"

SCHEME. (From the Greek.) A term used in the ancient music to express the varieties arising from the different positions of tones and semitones, in a consonance.

SHEMIUTH. (H.) A stringed instrument, or possibly a species of music, or a particular *part* of a composition.

SCHENCK, JOHANN. Chapel-master to an Austrian nobleman at Vienna, in 1796. He not only composed many favorite German operettas for different theatres of Vienna, but also some symphonies and other instrumental music. Amongst his dramatic works we can name the following: "*Im Finstern ist nicht gut tappen;*" "*Die Weinlese,*" 1791; "*Die Weihnacht auf dem Lande,*" 1792; "*Das Singspiel ohne Titel,*" 1790; "*Der Aerntekranz,*" 1791; "*Achmed und Almanzine,*" 1795; "*Der Bettelstudent,*" 1796; "*Gesänge zum Sultan Achmet, oder Achmet und Zenide, von Iffland,*" 1797; "*Die Jagd,*" 1798; "*Der Dorfbarbier,*" 1798; and "*Der Fassbinder.*"

SCHERER, a German musician, resident in Italy, published, previously to the year 1785, "Six Trios for the Harpsichord and Violin," Op. 1, Genoa; "Six Solos for the Violoncello," Op. 5, Genoa; and "Six Symphonies," Op. 6, Genoa.

SCHERZANDISSIMO. (I.) In an exceedingly playful style.

SCHERZANDO, or SCHERZO. (I.) In a sportive, playful manner.

SCHETKY, F. G. C. An excellent violoncellist, in the service of the Prince of Hesse-Darmstadt in 1772. Previously to the year 1780, he had published in London and at the Hague five operas of instrumental music. He also left at his death many manuscript compositions for his instrument. He died at Edinburgh in 1773.

SCHIASSI, CAJETANO MARIA, a Bolognese composer and violinist, produced several esteemed operas in Italy. He also published some violin music at Amsterdam in 1720. Amongst others of his dramatic works are the following: "*Amor tra nemici,*" 1732; "*Fede ne tradimenti,*" 1732; "*Alessandro nell' Indie,*" 1734; "*Demofoonte;*" and "*Didone abbandonata,*" 1735.

SCHIATTI, LUIGI, concert-master to the Margrave of Baden-Durlac towards the middle of the eighteenth century, was appointed, in 1747, to a situation in the Imperial Chapel at St. Petersburg. At the time he resided in Germany, he published at Amsterdam "Six Violin Trios," Op. 1. Other pieces of vocal and instrumental music by this composer are known in manuscript.

SCHIAVELLI, GIULIO, a contrapuntist, towards the middle of the sixteenth century, published, amongst other works, "*Motetti à 5 e 6 voci,*" Venice, 1565.

SCHICHT, JOHANN GOTTFRIED, music director of the grand concert, and organist of the new church at Leipsic, was born near Zittau in 1753. He first resided for some years at Leipsic, being occupied in composition and teaching music. On the resignation of Chapel-master Hiller, in 1785, Schicht was unanimously appointed his successor. He composed many practical works of great merit, for the church and chamber, also published enlarged editions of Pleyel's and Clementi's piano-forte methods, and of Celoni's method for singing. In 1810 he was appointed cantor and director of music to the St. Thomas School at Leipsic; which functions he filled with honor till his death in 1823.

SCHICK, ERNST, formerly chamber musician to the Elector of Mentz, and one of the best violinists of Lolli's school, was born at the Hague in 1756. In 1811 he belonged to the Prussian Chapel Royal in Berlin. Amongst his published works are "Six Violin Concertos," Berlin, 1783.

SCHICKHARD, JOH. CHRISTIAN. A good instrumental composer, resident at Hamburg about the year 1730. He published much music at Amsterdam, chiefly for the hautboy and flute.

SCHIEBEL, JOHANN GEORG. Author of a German work entitled "The Wonders effected by Nature on Man, Animals, and other Creatures, by means of harmonious Sounds." He was a poet and singer at Ratzeburg, and died in 1684.

SCHIMPKE. A Bohemian musician and distinguished instrumental composer in the latter part of the last century. He died in 1789.

SCHINDLOEKER, WOLFGANG, violoncellist and chamber musician to the Grand Duke of Wurtzburg, was born at Vienna in 1789. He received his musical education principally from his uncle, who was chamber violoncellist to the court at Vienna, and a good composer. At fifteen years of age young Schindlocker made his *début* as concerto player at the court theatre at Vienna, and succeeded to the first-named situation in Wurtzburg in 1807.

SCHIOERRING, NIELS, chamber musician to the King of Denmark at Copenhagen, about the year 1784, was a pupil of Emmanuel Bach. He published some psalms in the Danish and German languages. He died previously to the year 1801.

SCHISMA. (G.) In the ancient music, a small interval equal to the half of a comma, or the eighteenth part of a tone.

SCHLETT, musical professor at Munich in 1804, was considered a good theorist and composer.

SCHLICK, JOHANN CONRAD. A celebrated German violoncellist and admired composer, towards the close of the last century. He was chamber musician and secretary to Prince Au-

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gustus at Gotha. His works, which are all instrumental, bear date from the years 1787 to 1803.

SCHLICK, REGINA, wife of the preceding, was celebrated by her maiden name of Sacchi, as a performer on the violin. She was born at Mantua in 1764, and received her musical education at the Conservatory della Pietà at Venice. She afterwards passed some years at Paris.

SCHLÜSSEL. (G.) The clef.

SCHMELZER, JOHANN HEINRICH, vice chapel-master to the court of Vienna towards the close of the seventeenth century, was by birth an Austrian. He was the first German who had occupied that situation. He was living in 1695. He published at Nuremberg thirteen sonatas under the title "*Sacro-profanus Concentus musicus fidium aliorumque instrumentorum.*"

SCHMELZER, ANDREAS ANTON, son of the preceding, flourished at Vienna, about the year 1677, as director and first violin in the imperial band.

SCHMELZER, JOHANN WILHELM. A composer, also celebrated at Vienna in the latter part of the seventeenth century.

SCHMETZER, GEORG, a singer and music director at Augsburg, died there in 1694. He composed much music, chiefly sacred.

SCHMID, JOSEPH, a musician at Vienna, published some piano-forte music there in the years 1798 and 1799.

SCHMIDT, JOHANN CHRISTOPH, chapel-master to the King of Poland and Elector of Saxony, was born in 1664. He was a good church composer; also brought out a French opera at Dresden in 1718. He died at Dresden in 1728.

SCHMIDT, J. P. S., a pupil of Naumann, was born in Prussia, and was a pianist. He published some instrumental music at Offenbach towards the close of the last century. In 1806 he was still chamber assessor at Berlin.

SCHMIDT, or SCHMITT, JOSEPH ADAM. A composer of instrumental music at Wurtzburg and Amsterdam. He was originally a monk, but afterwards left his convent and settled at Amsterdam.

SCHMIEDT, SIEGFRIED, a good vocal composer, born at Suhl about the year 1756, resided at Leipsic from the years 1786 to 1796, when he retired to his native town, and died in 1799. His compositions were numerous, and principally for the church. Few of them have been published.

SCHMITT, ALOYS, a professor of the piano and composer of some note in Germany, was born at Erlenbach, in Bavaria, in 1789. His father gave him a liberal education and taught him music. At the age of fourteen he was considered a virtuoso on the piano. At twenty he became a pupil of André, at Offenbach, in composition. In 1816 he established himself as teacher of the piano in Frankfort, and began to be favorably known by his compositions for that instrument. Afterwards he removed to Berlin, and then to Hanover, as organist to the court. Since 1829 he has lived independently at Frankfort on the Maine. He has composed overtures, symphonies, quartets, concertos for piano, sonatas, rondos, songs, &c.

SCHMITT, JACQUES, brother to the preceding, was born in 1796. After studying with his brother, he established himself as professor of the piano at Hamburg, where he has composed much for that instrument, besides a serious opera called "Alfred the Great."

SCHMITT, NICOL. Performer on the bassoon and composer for his instrument. Several of his works were published at Paris between the years 1788 and 1797.

SCHMITTBAUER, JOHANN ALOYSIUS, chapel-master at Carlsruhe, and born in 1718, received the principal part of his musical education at Stuttgard, under Jomelli. From thence he went to Rastadt, and proceeded to Carlsruhe in 1777. He was a composer much esteemed by the Germans, and excelled principally in church music. He died at Carlsruhe in 1809. Of his works we can mention the following. For the church: "*Stabat Mater*," 1774; "A Grand Mass," Cologne, 1776; a cantata for Easter, entitled "The Friends at the Tomb of the Savior;" and "A Mass," Spire, 1781. For the theatre: "Lindor and Esmene," an operetta; "The Sepulchre in Arcadia," an operetta; "Endymion," opera, 1774; "Hercules," 1790. For the chamber: a cantata entitled "The Resolute Soldier," in the Spire collection; "Regrets at the Departure of Madame Todi from Carlsruhe," for two soprani, with accompaniments; a cantata entitled "Our Ancestors during the first Storm;" "Six Quatuors for Fl., V., T., and B.;" "Three Symphonies for full Orchestra;" "Three Flute Trios and three Harpsichord Quartets."

SCHMOLL, FRIEDRICH, organist at Gronstadt, published some harpsichord music at Offenbach and Spire between the years 1780 and 1790. He died in 1792.

SCHMUGEL, JOHANN CHRISTOPH, born in 1726, was organist at the principal church at Luneburg. He published some organ and vocal music at Hamburg and Berlin. He died suddenly in 1798.

SCHNARRPFEIFEN. (G.) Reed pipes, reed stops.

SCHNEIDER, GEORG LAURENZ, music director at Coburg, was born in Franconia in 1765. He was a striking instance of precocity of musical talent, and received, when only thirteen years of age, the appointment of music director to a German prince. Amongst his works are several operettas, besides both vocal and instrumental music for the chamber.

SCHNEIDER, JOHANN, an excellent German organist at St. Nicholas's Church at Leipsic, was born near Coburg in 1702. He learned the elements of music of Müller, composition of Reinmann, the harpsichord of Sebastian Bach, and the violin under Graun and Graf. In the year 1726 he was engaged as violinist in the chapel of the Duke of Weimar, from whence he removed to Leipsic. He died some time between the years 1770 and 1780.

SCHNEIDER, JOHANN CHRISTIAN FRIEDRICH, a celebrated composer and writer

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upon music, was born in 1786 at Waltersdorf, near Zittau. He commenced the study of music when he was four years old under his father, who was then organist at Gersdorf. So rapid was his progress that he was employed as town organist before his feet could reach the pedals. At the age of eight he played the piano-forte sonatas of Mozart. At twelve he was sent to the gymnasium at Zittau to pursue his literary studies. There the organist Unger became his master, and taught him to carry on a fugue in four parts. Discouraged at not being allowed to appear in public as a pianist, he was almost ready to abandon music, although he had written several pieces for wind instruments and some masses in the style of Haydn. But the interest which he inspired in a wealthy advocate, who went to Zittau in 1803 to attend a performance of Haydn's "Creation," gave him new means and encouragement. In 1804 Schneider was named director of the singing society at Zittau; but in the next year he went to complete his studies at the University of Leipsic. In 1807 he became organist to the university, and established his reputation by the performance of his vocal and instrumental works in the Leipsic concerts. In 1808 he performed a piano-forte concerto of his own there with success. Since 1803 he had published his first set of sonatas for piano; but after his arrival in Leipsic his productions rapidly increased. In 1810 he accepted the place of orchestra leader in a troupe which gave opera performances alternately at Dresden and at Leipsic. In 1813 he was appointed organist to the Church of St. Thomas in the latter city. From this period his great compositions date. Having become musical director of the new theatre in Leipsic in 1817, he achieved a brilliant success in the production of several of his overtures. In 1821 he became chapelmaster to the Prince of Anhalt-Dessau, a position which he occupied until his death in 1853. Considered as one of the chiefs of the more recent German school, he owes his fame chiefly to his oratorios, which have been performed in the great musical festivals upon the Rhine and Elbe. The principal of these are, "The Deluge," "The Last Judgment," "Paradise Lost," "Pharaoh," "The Lord Jesus Christ," "Absalom," "The Infancy of Christ," "Gideon," "Gethsemane and Golgotha," &c. Friedrich Schneider is also known as a didactic writer and theorist by the following works: 1. "*Elementerbuch der Harmonie und Tonsetzkunst*," (Elementary Treatise on Harmony and Composition,) Leipsic, 1820 and 1827; 2. "*Vorschule der Musik*," (Principles of Music,) Leipsic, 1827; 3. "*Handbuch des Organisten*," (Manuel for Organists,) Halberstadt, 1829, 1830.

SCHNEIDER, JOHANN GOTTLOB, brother to the preceding, is one of the best German organists of the day. He was born at Gersdorf in 1789. In 1811 he obtained the place of organist to the church of the University at Leipsic. In 1816–17 he gave organ concerts at Görlitz, Dresden, and Zittau. Three years afterwards he organized, with his colleague Blöher, the first great musical festival in the Church of St. Nicholas, where the "Creation" was performed under his direction, he also singing the part of Uriel. In the same year he gave concerts at Zittau, Freyberg, Leipsic, Weimar, Gotha, and Dresden. In 1825 he was appointed court organist at Dresden, which position he still occupied in 1853, and where his organ playing has long been the theme of general admiration. He has published but few of his compositions, chiefly organ fugues and choruses.

SCHNEIDER, J. G. W., or only WILHELM. A vocal composer, first resident at Halle, and afterwards at Berlin, where he died in 1812. His works bear date from the years 1802 to 1810.

SCHNEIDER, FRANZ, was born in 1737 at Pulkau. At an early age he was taught singing, playing on the violin, piano, organ, and several wind instruments. At the age of twenty he was invited to Melk by Albrechtsberger, of whom he took lessons; and when Albrechtsberger left Vienna, Schneider became his successor. He composed much music, among which were deposited in the convent library, in manuscript, fifty masses, thirty-three motets, and other pieces of merit. The Abbé Vogler, who undertook a journey for the express purpose of hearing him, one day gave him, alternately with Forkel, a very difficult chromatic theme, from which he improvised fugues indicative of the full powers of his organ, an instrument with thirty-two feet pedal registers. He died in 1812.

SCHNYDER VON WARTENSEE, XAVER. the celebrated teacher of musical composition and writer upon music at Frankfort on the Maine, was born in 1786 at Lucerne. He has composed operas, cantatas, quartets for solo voices, songs, &c.

SCHBOERT, or SCHUBART, a celebrated performer on the harpsichord, was in the service of the Prince of Conti at Paris, in which capital he arrived from his native place (Strasburg) in the year 1760. His compositions for the harpsichord were numerous and effective; many of them were published at Paris, and reprinted at Amsterdam and London. He was poisoned, in 1768, by eating some mushrooms of noxious quality which he had collected himself in the fields.

SCHOENEBECK, CARL SIEGEMUND, a German violoncellist and esteemed vocal and instrumental composer, was born in 1758. His performance was much admired in the principal towns of Germany. He published many works for his instrument, chiefly at Offenbach.

SCHOENFELD, JOHANN PHILIP, chapelmaster of the new church at Strasburg, was born in 1742. He was an eminent vocal composer. Several collections of his songs were published at Berlin, Nuremberg, and Brunswick.

SCHOENHERR, GOTTLOB FRIEDRICH, born in 1760 at Freyberg, in Saxony, was an able musician and composer. He died in 1807.

SCHOENION. (Gr.) A term used in the ancient music, signifying a kind of *nome*, or scientific air, composed for flutes.

SCHOLLENBERGER, GASPARD, first introduced into Germany instrumental music in the churches. According to Walther, he published, in 1718, a work in folio entitled "*Offertoria festiva pro toto anno, à 4 voc., 2 violinis, viola, violone, et organo*," Op. 3.

SCHOPP, JOHANN, of Hamburg, so early as the year 1640 and 1644 published paduanas,

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galliards, allemandes, and thirty concertos for violins.

SCHRAMM, JOHANN CHRISTIAN, chamber musician and performer on the harpsichord to the King of Prussia, at Berlin, was a native of Dresden, where his father was organ builder to the court. He studied the elements of music under Chapel-master Richter, and succeeded Chapel-master Bach in his above-named situation. Little or none of his music has been published. He died at Berlin in 1796, aged eighty-five.

SCHREIBART. (G.) Style.

SCHREYER, CHRISTIAN HEINRICH, theological candidate and amateur musician at Dresden, was born there in 1751. He was entirely self-taught in music. He composed various pieces for the church, also much harpsichord music. He also wrote an instruction book for choristers, entitled "*Nützliche Unterweisung zum Choralgesang.*"

SCHROEDEL, FRIEDRICH LUDWIG, born at Baireuth, about the year 1754, was a celebrated violoncellist and chamber musician to the Prince of Anhalt-Bernberg at Ballenstedt. He died in the year 1800. Six duos for violoncello and bass, of his composition, were published at Leipsic.

SCHROEDER-DEVRIENT, WILHELMINA, the celebrated dramatic singer, was born at Hamburg in 1805. She was daughter of the great actress, Sophie Schroeder. At the age of five she made her *début* in the *corps de ballet* at the Hamburg theatre. Her mother resolved to make a tragic actress of her, and in 1820 she played at Vienna in the "*Phèdre*" of Racine, and in several plays of Schiller. Soon after she devoted herself to the study of singing, and changed her career, appearing in the part of Pamina in Mozart's "Magic Flute." She soon took the first rank among the *prime donne* of the German stage. During her stay at Vienna she continued her vocal studies under an Italian master named Mazatti. In the "Swiss Family" and in "Fidelio" her successes were confirmed. Arrived at Berlin in 1823, she excited the liveliest interest. It was in that year that she married the distinguished actor Devrient, who was engaged with her at the theatre of Dresden, where they both continued as late as 1847, though they had been divorced some years. In 1829 and 1830 she appeared in Paris, in a German troupe, and made the greatest sensation in "Fidelio," "Euryanthe," "Oberon," &c., and as Donna Anna in "Don Juan." Madame Schroeder Devrient will long be remembered as one of the finest dramatic talents that have ever appeared on the German stage.

SCHROETER, GASPARD. A celebrated organist at Brieg, in Silesia, towards the year 1700. He formed many excellent pupils, amongst whom we may distinguish Kirsten, organist at Breslau.

SCHROETER, CHRISTOPH GOTTLIEB, organist at Nordhausen, was born at Hohenstein, on the frontiers of Bohemia, in 1699. At seven years of age he went to Dresden as a chorister, receiving lessons in music from Chapel-master Schmitt. From thence, in 1717, he was entered in the University of Leipsic, with a view of studying theology; but his mother dying within the same year, he abandoned that pursuit, and returned to Dresden, where Chapel-master Schmitt recommended him to Lotti as his secretary. In this situation he had not only to write out fair the compositions of Lotti, but also frequently to supply the middle parts. This place he held till the return of Lotti to Italy. Shortly afterwards an opportunity was afforded him of travelling with a nobleman (a musical amateur) to most of the courts of Germany, also to Holland and England; from whence he did not return till 1724, when he proceeded to Jena, to study the belles-lettres. His musical abilities becoming now well known, the students engaged him to give public lectures on the theory and practice of music. In 1726 he obtained, without solicitation, the place of organist of the principal church in Minden, and in 1732 that of organist at Nordhausen, where he resided till his death, which took place in 1782. The profound and extensive knowledge of Schroeter, and the zeal with which he applied himself to his art, merited a much higher reward than he met with. It was a monochord given to him by the organist Behnisch, of Dresden, that first led to his learned researches on that instrument, and to his musical calculations, of which he afterwards made use, when nominated, in 1739, member of the Musical Society of Mitzer. The tuning and repairs of harpsichords, which he was in the habit of occupying himself with, at length suggested to him his great invention of the piano-forte. Being at the time (1717) only a pupil at the School of the Holy Cross at Leipsic, he constructed a double model of his improved instrument, which he procured to be shown to the court in 1721. Although the king then testified his satisfaction at the invention, and from that time thousands of these instruments were constructed, Schroeter received neither reward nor even the honor of being recognized the first discoverer of the improvement. He next turned his mind to another and not less important invention, namely, to make the organ play either piano or forte without any use of the stops. He had nearly succeeded in this, when, in 1740, a mechanic offered him five hundred crowns if he would communicate to him his invention, and cede to him his claim of being the author of it. Schroeter rejected this proposal with disgust, and soon abandoned the idea altogether. He wrote many musical works, chiefly theoretical, also a considerable number of practical pieces, both vocal and instrumental.

SCHROETER, JOHANN SAMUEL. This celebrated performer on and composer for the piano-forte was a native of Warsaw, and born in 1750. He went to London in 1782, where his talents were so highly appreciated, that although he formed a very advantageous matrimonial alliance, entering, at the same time, into an engagement never again to play in public, yet he soon found it impossible wholly to retire. He consequently was induced to accept the situation of music master to the queen, in which he succeeded John Christian Bach. He also had an appointment under the Prince of Wales, at whose concerts he performed, as well as occasionally at the private concerts of several of the nobility.

His compositions consist chiefly of concertos and sonatas for the piano-forte, the whole of which afford indications of great taste and judg-

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ment. Schroeter contributed very essentially towards the introduction of a naturally melodious performance on keyed instruments.

For some years previously to his decease, he lost his voice by a severe cold, and could not make himself understood otherwise than in a whisper. He died at Pimlico in 1788.

SCHROETER, JOH. HEINRICH, younger brother of the preceding, was born at Warsaw in 1762. At seven years of age he performed a concerto on the violin, at a public concert in Leipsic. About 1782 he went to England with his brother, and published there some duos for the violin.

SCHROETER, CORONA ELIZABETH WILHELMINE, sister of the two preceding, was born at Warsaw in 1748. About the year 1764 she made her *début* as a public singer at Leipsic, from whence, in 1778, she was engaged in the service of the Duke of Weimar. She was especially celebrated for her singing of adagios. Her talent for vocal composition was also remarkable. This was evinced by twenty-five charming songs, published by her at Weimar in 1786.

SCHUBACK, JACOBUS, syndic of the city of Hamburg, was born there in 1726. To his extensive knowledge of jurisprudence he joined an exquisite taste for music. He not only performed with skill on several instruments, and was a good conductor of an orchestra, but was also distinguished as a composer of and writer on music. He died at Hamburg in 1784.

SCHUBART, CHRISTIAN FRIEDRICH DANIEL, music director to the court and theatre at Stuttgard, was born at Obersontheim in 1739. He was destined by his friends for the church, but his extraordinary ability as a performer on the harpsichord, joined to his general musical talents, determined him, in 1766, to accept the proffered situation of organist at Ulm, which he exchanged afterwards for his first-mentioned situation at Stuttgard. His musical works consist of various theoretical essays, also several cantatas and other vocal music, published between the years 1783 and 1790. He was also celebrated in Germany as a poet. He died in 1791.

SCHUBARTH, JOHANN CASPAR, singer and organist at Regensberg, was born at Rodach, in the principality of Coburg, in 1757. He was a pupil in composition of the celebrated Riepel. He published some sacred music; also left, at his death, to his master, Riepel, some of his manuscripts for publication. The first of these that appeared from the press was his didactic work entitled "*Basschlüssel*," containing instructions for beginners in, or amateurs of, composition.

SCHUBERT, HEINRICH FRANZ, a celebrated violinist and composer for his instrument, was born at Prague in 1724. He died at the early age of thirty-four.

SCHUBERT, JOHANN FRIEDRICH, a violinist and composer, was born at Rudolstadt in 1770. After leading various theatrical orchestras in Germany, he obtained, in 1801, the appointment of director of the orchestra of the theatre of Glogau, where he first evinced his talent for composition. In 1804, he removed to a similar situation at Ballenstedt. Schubert published, amongst other works, a treatise on singing, entitled "*Neue Singschule, oder gründliche und vollständige Anweisung zur Singkunst in 3 Abtheilungen mit hinlänglichen Uebungsstücken*," Leipsic, 1804; also several operas of instrumental music.

SCHUBERT, JOSEPH, chamber musician to the Elector of Saxony, was born in Bohemia in 1757. After studying the harpsichord at Prague, principally under the Abbé Fischer, he went, in 1778, to Berlin, and in the following year was engaged as chamber musician by the Margrave of Schwedt, whose service he exchanged, in 1788, for that of the elector. He composed several operas, also many pieces of instrumental music. His works were published principally at Dresden, and bear date from the year 1780 to 1803.

SCHUBERT, FRANZ. Ferdinand, Ignaz, and Franz were the three sons of school-teacher Schubert, of the Lichtenthal parish, one of the suburbs of Vienna. Ferdinand was born in that parish on the 18th October, 1794; Franz in the suburb Himmelpfortgrand, on the last day of January, 1797; Ignaz, it is presumed, was the youngest of the three, but we have no means of ascetraining. The father was their first music teacher; but their studies in singing, violin, piano-forte, and organ playing, as well as in the science of music, were perfected under the guidance of Michael Hobzer. Ferdinand's progress was such that at the age of thirteen years he played the violin concertos of Fodor, in the choir of the church, and is now one of the most distinguished organists in the Austrian capital. He, however, did not make music his profession.

Franz profited so greatly by the instructions of his father and Michael Hobzer, that at the age of eleven he was placed among the singing boys of the Court Chapel — a place for which his uncommonly fine voice peculiarly fitted him. In this position he remained five years, studied the piano-forte and stringed instruments with such success as soon to be able to lead the rehearsals of the orchestra as first violinist. The court organist was his instructor at this time in thorough bass, and old Salie in composition. After his voice changed he left the institution, being about seventeen years of age, and lived sometimes in lodgings, sometimes in his father's house; studied the works of that great triumvirate, Haydn, Mozart, and Beethoven; gave lessons, and devoted all the rest of his time to original composition. Long before he had mastered the rules of composition, and with no one to guide him, he had written quartets, symphonies, and piano-forte music; now he tried his hand at every possible style and form of composition, and the result of his labors, both as to quantity and quality, almost surpass the limits of credibility.

Operas, symphonies, choruses, overtures, cantatas, psalms, masses, graduales, offertories, Stabat Mater, hallelujahs, many sonatas, trios, variations, fantasias, rondos, dances, marches, impromptus, vocal and string quartets, Italian arias, a grand octet, &c., &c., prove his wonderful productiveness. In ballads and songs it would be difficult to find his equal in musical history; more than two hundred were printed, and have become the common inheritance of the musical world, and many others were left in manuscript.

"The exceeding beauty of his melodies and

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yet more of his harmonies, reveals him to us as a master of the very soul of the art. What sweet devotion in his 'Ave Maria,' with its accompaniment, so steadily preserved, like prayer without ceasing, yet rising and falling like the panting bosom which pours it forth! What longing, desolate sadness in his song of Gretchen, in Faust — and how skilfully the ceaseless hum and motion of her spinning wheel accompanies her heart-breaking strains! What tender yearnings in the 'Last Greeting,' the 'Complaints of a Young Maiden,' and in 'I should fly from thee' — what stirring dramatic motion in his 'Erl King,' and the 'Post Horn' — what solemnity and grandeur in the 'Stars' — what fine, reflective soliloquizing in the song of the 'Old Man' — what wild grace in the rocking, wavy motion of the 'Barcarole,' and 'Fisher Maiden' — and what exquisite breathings and droppings of love, moonlight, flowers, and every thing fairy-like and heavenly, in his 'Serenade!' I should have mentioned the stormy sorrow of his 'Atlas' — and the mighty descent of the godlike forms to earth, in music to Schiller's dithyrambic. 'Never, believe me, appear the immortals, never alone.'

"In every mood of passion and feeling he is at home. We do not easily forget songs that thus sway us as the wind does the willow. They waken in us dreams as wild and sweet as ever bard or lover indulged — they are indeed the most genuine poetry of song. They spring from a genius imbued with the very soul of poetry."

This remarkable genius died young. He appears to have composed his best works for the pure love of it, and he left the manuscript scores carelessly scattered about without the least concern for present or for future fame. Many of his best works he never heard performed. His monument is ornamented with his bust in bronze, and the following inscription:—

"The art of music buried here a rich possession, but yet far fairer hopes. FRANZ SCHUBERT lies here. Born on the 30th January, 1797, died on the 19th November, 1828, thirty-one years old."

SCHUERER, ADAM. Church composer to the Elector of Saxony at Dresden, from 1750 to 1780. His masses were greatly admired, both in Germany and other countries. He was one of the masters of Schuster.

SCHUERMANN, GEORG CASPAR, chapel-master to the Duke of Brunswick, was a celebrated composer, poet, singer, and performer on the harpsichord in the latter part of the seventeenth and beginning of the eighteenth century. In 1701 he was sent by the duke to Italy for his improvement in music. On his return he produced several operas, two of which were published in Hamburg, namely, "*Alceste*," in 1719, and "*Telemachus*," in 1721. He also composed many church cantatas, together with chamber music, both vocal and instrumental.

SCHULE. (G.) A school or method for learning any instrument, &c.

SCHULTESIUS, JOHANN PAUL, perpetual secretary in the Academy of the Beaux-Arts at Leghorn, was born near Coburg in 1748. He was a pupil of Philip Emmanuel Bach. In 1773 he went to Italy, where he afterwards resided, enjoying the acquaintance and esteem of the first musicians of his day. He published several works on music, amongst which is "A Treatise on Church Music," 1 vol. 8vo, Leghorn, 1809. His practical works were chiefly for the pianoforte, on which he was an eminent performer. Many of them were published in various towns of Italy and Germany, and bear date between the years 1780 and 1797.

SCHULTZE, CHRISTIAN AUGUST, composer, pianist, and distinguished performer on the tenor and violin, resided at Nuremberg in 1803. He was born in Saxony in 1759, where his father was a clergyman and great admirer of church music, keeping up on that subject a constant correspondence with the Bachs, Hiller, G. Benda, and other celebrated masters. Such a father gave his son, as may be supposed, the advantage of the best masters in the science of music, which at length qualified him for the situation of chapel-master at Nuremberg, to which he was elected in 1798. He published various cantatas, and some instrumental music.

SCHULZ, JOHANN ABRAHAM PETER, was a native of the territory of Luneburg, in the Prussian dominions. During his youth he studied music under Kirnberger at Berlin. Some time after he had completed his education, he was appointed by Frederic the Great music director of the French theatre at Berlin. He afterwards obtained the situation of chapel-master to Prince Henry of Prussia, and went to reside at Reinsberg. An invitation, with the promise of a large salary, however, induced him in a short time to leave Reinsberg, and go to Copenhagen, as principal chapel-master to the King of Denmark. Schulz retained this situation till he was far advanced in years, when he was permitted to resign it, with a pension from the Danish court; and during the latter part of his life he resided almost entirely at Reinsberg. He died, however, at Schwedt in 1800.

The works of Schulz are known and esteemed through every part of Germany. He was undoubtedly a nervous and excellent composer, and also an elegant writer on the subject of music. He composed a great number of songs: his "*Athalia*," written at the request of Prince Henry, is considered to be his best piece. He also composed the tunes to Uz's religious lyric poems. With respect to his other works, they consist chiefly of "A Dissertation on the Theory of Music," printed in the second volume of Sulzer's "Theory of the Fine Arts," and another "On the Influence of Music in the Formation and Character of a People." He likewise published a sketch of musical tables, which might be employed in theoretical works on music, where proper types of the notes are wanting.

SCHULZ, JOHANN PHILIP CHRISTIAN. Born at Langensalza, in Thuringia, in 1773. After studying theology at Leipsic, he determined to quit that pursuit and devote himself to music. He first composed various light dramatic music for a minor theatre at Leipsic, where he also conducted the orchestra. From the year 1810 he also became director of the weekly public concerts at Leipsic. Several of his dramatic pieces, also some collections of songs, have been published at Leipsic, and are much admired. An extremely pleasing pastoral duet by this composer, adapted to English words, may be found in the "Vocal Anthology." He died in 1827.

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SCHUMANN, ROBERT, the very original composer and critic, was born at Zwickau, in Saxony, in 1810. He established the Leipsic "*Neue Zeitschrift für Musik*," one of the most earnest and best musical journals ever published. But his strong tendency to composition soon got the better of his critical faculty. From his twelfth year he had composed music to the 150th psalm with orchestra, fragments of an opera, pieces for the piano, &c. His first models were Haydn and Mozart; afterwards Moscheles and Ries. As he grew older he developed a most decided individuality, and the boldness and strangeness of his compositions have caused his genius to be as earnestly denied by some, as it is enthusiastically admired by others. He has composed a vast number of piano-forte pieces, many of them in novel and fantastic forms, and many of exceeding beauty and simplicity; also quartets and quintets for string instruments, several remarkable symphonies, large vocal works, cantatas, &c., and many exquisite songs. In 1840 Schumann married the celebrated pianiste Clara Wieck. For some years (1853) he has been chapel-master at Düsseldorf, where he conducted the last festival.

SCHUSTER, JOSEPH, chapel-master to the King of Sardinia and to the Elector of Saxony at Dresden, and one of the most agreeable of German composers, was born at Dresden in 1748. His father, who was chamber musician and singer in the Chapel Royal of Poland, procured for his son's instructor in music Schurer, then composer to the Elector of Saxony. Young Schuster next accompanied Chapel-master Naumann, in 1765, in a journey to Italy, where he studied counterpoint at Venice under the celebrated Girolamo Pera, profiting at the same time by the lessons and advice of Naumann. The gay and brilliant style of his dramatic compositions procured a favorable reception for several of his operas at the Italian theatres during the three years that he resided in that country. The same justice was done to his talent on his return to Dresden, in 1772, when the elector nominated him his church and chamber composer. In 1774 he took a second journey to Italy, chiefly with a view of profoundly studying the style of the celebrated Padre Martini of Bologna: at the same time he took the opportunity of writing many more operas for the theatres of Naples and Venice. It was in this journey that the king of Naples appointed him his chapel-master. He again returned to Dresden in 1776, but in 1778 revisited Italy the third time, where, besides the honor and profit derived from his compositions, he now enjoyed the society of the celebrated Hasse, who was living at an advanced age in Venice. In 1781 Hasse confided to Schuster the last mass of his composition, to be presented to the Elector of Saxony. In 1787 Schuster was nominated chapel-master to the elector, and the direction of the music, both at the Chapel Royal and opera, was confided to him, alternately with Naumann and Seydelmann. The characteristics of Schuster's works are gayety and brilliancy. Some of his musical ideas are irresistibly comic, which caused his compositions to be highly popular in Germany. He died at Dresden in 1812. His principal compositions are as follows: —

For the church: "*Missa à 4 voci*," 1768; "*La Passione*," Dresden, 1778; "*Ester*," oratorio, Venice, 1781; "*Il Moisè riconosciuto*," oratorio, Dresden, 1786; "*Betulia liberata*," oratorio, Dresden, 1797; "*Confitebuntur*," a psalm; "*Te Deum*," 1800; and "*Gioas, Re di Giuda*," Dresden, 1803. For the theatre: "*The Alchymist*," opera; the airs in "*The Philistine*," by Junker; "*The Desert Isle*," opera in one act; "*Keep your level*," operetta; "*La Fedeltà in Amore*," Dresden; "*L' Idolo Cinese*," Dresden, 1774; "*La Didone abbandonata*," Naples, 1776; "*Il Demofoonte*," Forti, 1776; "*L' Amore Artigiano*," Venice, 1776; "*La Schiava liberata*," Dresden, 1777; "*La Didone*," Venice, 1779; "*Ruggiero e Bradamante*," Padua, 1779; "*Creso in Media*," Naples, 1779; "*Le Bon Ton*," opera buffa, Venice, 1780; "*Amor e Psyche*," Naples, 1780; "*L' Isola disabitata*," Naples, 1781; "*Il Marito Indolente*," Dresden, 1782; "*Il Pazzo per Forza*," Dresden, 1784; "*Lo Spirito di Contradizione*," Dresden, 1785; "*Gli Avari in Trappola*," 1787; "*Rubenzahl, ossia il vero Amore*," Dresden, 1789; "*Il Servo Padrone*," Dresden, 1793; "*Osmano, Dey d'Algeri*," Dresden, 1800; "*Cloris e Fillide*," a pastoral, for soprano and tenor voices, with an accompaniment for two violins and bass; and several German operettas, probably translated from the Italian. For the chamber: "6 *Divertimenti per il Cemb. con V.*;" "*Concerto for the Harpsichord*;" "*Musikalische Todtenfeyer*," Dresden, 1791; "*Six petites Pièces pour le Clav. avec V.*," Dresden, 1796. Several of his symphonies and instrumental pieces may also be found in manuscript.

SCHUTZ, GABRIEL, a celebrated musician at Nuremberg, died there in 1711.

SCHUTZ, JACOBUS BALTHAZAR, son of the preceding, was a celebrated violinist and singer at Nuremberg, where he died in 1700, aged thirty-nine.

SCHUTZ, HEINRICH, was born in the year 1585 at Kösteritz, a village on the River Elster, in Voightland. His grandfather was a privy counsellor, and his father a burgomaster of Weissenfels. In 1599 he was introduced to the Count Palatine Moritz, at his court of Hesse-Cassel, and was, by the direction of that prince, instructed in languages and the arts. Having perfected himself in the rudiments of literature, he was admitted about eight years afterwards into the university of Marburg, and began to study the law. In this he made great proficiency; but his patron, finding that he had an invincible propensity to music, generously offered to take him from the university, and, at his own expense, to place him under the tuition of Gabrielli, at that time a celebrated musician at Venice. This offer was so entirely accordant to the wishes of the young man, that it was immediately accepted. Schutz went to Venice, and continued there until the death of his master, which took place in the year 1612. He then returned to Hesse-Cassel, and the count palatine settled on him an annual pension of two hundred guilders, and at the same time honored him with a gold chain and medal. In 1628, having a desire to revisit Italy, he obtained permission for that purpose, and during his abode at Venice, in the year following, he published a collection of motets, with the title of "*Sigillarius*." Soon after his return to Dresden the electorate of Saxony became the seat of war.

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Not liking, therefore, to make that city the place of his residence, he accepted an invitation from his Danish majesty to reside at Copenhagen. From thence he afterwards removed to Brunswick-Lunenburg, and in 1642 returned to Denmark, where he was appointed director of the king's music. Towards the latter end of his life he became very deaf, and employed much of his time in reading the Scriptures and in the study of theology. He did not, however, renounce the science of music, for in his retirement he composed many noble works. He set to music several of the psalms, and the history of the passion as it is recorded by three of the evangelists. He died in the year 1672, in the eighty-eighth year of his age.

His principal works are, "*Historie der Auferstehung Jesu Christi,*" in seven books, published at Dresden in 1623; "*Kleinen geistlichen Concerten,*" for one, two, three, four, and five voices, at Leipsic, 1636; and "*Symphoniæ Sacræ,*" the first part of which was published at Friburg in 1629, the second at Dresden in 1647, and the third in 1650. Eleven years after this period all the works of Schutz were reprinted together at Dresden.

SCHWACH. (G.) Piano, or soft.

SCHWEIGEN. (G.) Rests.

SCHWANBERG, JOHANN, chapel-master to the Duke of Brunswick, was born at Wolfenbuttel in 1740. After having familiarized himself in early life with the works of Graun, which he took for his model, he visited Italy, with the permission and at the expense of the Duke of Brunswick, and resided in that country about six years, where he received instructions from the best masters of the age, and amongst others from Saratelli and Latilla. On his return to Germany he was considered an excellent dramatic composer, and was also celebrated for his performance on the harpsichord. He composed several cantatas, also some harpsichord music, only one opus of which was published. The following are amongst his principal operas, which also remained in manuscript: "*Adriano in Siria,*" 1762; "*Solimano,*" 1762; "*Ezio,*" 1763; "*Talestri;*" "*La Didone abbandonata;*" "*Issipile,*" 1766; "*Zenobia;*" "*Il Parnasso accusato e difeso;*" "*Antigono;*" "*Romeo e Giulia,*" 1782; and "*L'Olimpiade,*" 1782.

SCHWARTZKOPFF, THEODOR, chapel-master to the Duke of Wurtemburg at Stuttgard, flourished towards the end of the seventeenth and beginning of the eighteenth centuries. He published "*Fuga Melancholiæ Harmonica, i. e., Concentus Sacri, Missas, Psalmos, et Hymnos continentes, à 4 vocibus necessariis, et 5 instrum. ad libitum,*" Stuttgard, 1648, and "*Harmonia Sacra, i. e., Psalmi à 1, 2, 3, 4, 5, et 6 voci., concert. et Instrum.,*" Stuttgard, 1697.

SCHWEGLER, JOHANN DAVID, a celebrated performer on the hautboy and composer for wind instruments, was born at Endersbach in 1759. He was in the service of the Duke of Wurtemburg, and, up to the year 1789, had published a great quantity of instrumental music.

SCHWEIGL, IGNAZ, a violinist resident at Vienna, published in that city, in 1786, a method for the violin, under the title of "*Grundlehre der Violin, zur Erleichterung der Lehrer und zum Vortheil der Schüler gründlicher Unterricht, die Violin zu spielen. Worin sich die Anfänger von den Ersten Grundsätzen allgemach zum Begriffe eines Contrapuncts Nachahmungen Kanon einer Fuge geführt wird. Vor jene zum Vortheile, die weder von Mitteln noch von Lehrmeister unterstützet werden können.*"

SCHWEITZER, ANTON, chapel-master to the Duke of Gotha, was born at Coburg in 1737. He composed various dramatic works for the German stage, amongst which the opera of "*Alceste*" is considered his *chef-d'œuvre.* He died in 1787, in the fifty-first year of his age.

SCHWEMMER, HEINRICH, a musician and esteemed composer at Nuremberg, was born in Franconia in 1621. He was a pupil of Kindermann. He formed many excellent pupils; amongst others Johann Krieger, Pachelbel, Gabriel Schutz, and M. Zeidler. He died in 1696.

SCHWENKE, CHRISTIAN FRIEDRICH GOTTLIEB, son of Johann Gottlieb Schwenke, a performer on the bassoon at Hamburg, was born at Hanover in 1766. He was a pupil in counterpoint of Kirnberger, and was an eminent composer of vocal music, chiefly of cantatas and oratorios. He succeeded the celebrated Emanuel Bach as music director at Hamburg. His principal works bear date from 1789 to 1799, but few of them have been published.

SCHWINDEL, FRIEDRICH. The composer of several overtures and symphonies for a full band, as well as of quartets, trios, and duets, and some sonatas for the piano-forte. The former, which were thought so pleasing and excellent before the Vienna school was known, seem to have been wholly laid aside. But though they have been admired by dilettanti in Germany, those professors who allowed the author to have genius denied him taste and correctness. Schwindel died at Carlsruhe in 1786.

SCIOLTO. (I.) A word implying that the notes are to be performed in a free, separate, and distinct manner.

SCIOLIST. One who professes to understand and teach, or perform upon, many different instruments, but who is not a thorough master of any.

SCIROLI, GREGORIO, chapel-master at Naples, and previously music-master to the Conservatory at Palermo, published at Paris, in 1770, "Six Trios for the Violin," Op. 1.

SCOLARI, GIUSEPPE, an Italian dramatic composer, resident at Vienna, produced many works for the different theatres of Italy. Amongst his operas we can name the following: "*Pandolfo,*" 1745; "*La Fata Maravagliosa,*" 1746; "*Olimpiade,*" 1747; "*Il Vello d'Oro,*" 1749; "*Chi tutto abbraccia nulla stringe,*" Venice, 1753; "*La Conversazione,*" 1758; "*Artaserse,*" 1758; "*Alessandro nell' Indie,*" 1758; "*Il Ciarlatano,*" 1759; "*La Buona Figliuola maritata,*" 1762; "*Cajo Mario,*" Milan; "*La Famiglia in Scompiglio,*" Dresden, 1766; and "*La Donna Stravagante et la Schiava riconosciuta,*" Venice, 1766.

SCOZZESE. (I.) In the Scottish style.

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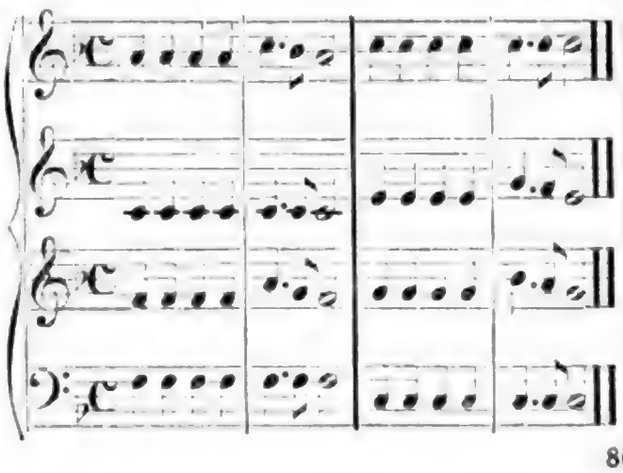
SCOLARO. (I.) A scholar, an accomplished pupil.

SCOLIA. (Gr. pl.) The name given by the ancients to songs in general, but more especially to those of a festive kind. Of all the different kinds of scolia that were in use among the inhabitants of Greece, and that were distinct from religious hymns, those of which we have any remains are chiefly such as were sung at table, during the time of public banquets, or private repasts. We are told, however, by several Greek writers, that in the *first use* of these they were real pæans, sacred canticles, or hymns, sung by the whole company to some divinity. It was afterwards the custom for each of the guests to sing one of these songs alone, holding a branch of myrtle in his hands, which he passed to his next neighbor after his song; and this may be called the *second* manner of singing these songs. The *third* manner was distinguished by the accompaniment of the lyre, and required the skill of professed singers and citharœdists. As there were three ways of performing these *scolia*, the subjects upon which they were composed may be likewise arranged under three classes. The *first class* consisted of mere songs, of which several have been preserved to us by Athenæus. The *second class* of *scolia* comprehends mythological hymns and historical songs. The *third* and last class of *scolia* was upon common and miscellaneous subjects, and not peculiar to any age or country. The greater number, and the best of these, were upon love and wine. "Love inspires music and poetry" was a memorable maxim among the Greeks.

SCORE. The original and entire draught, or its transcript, of any composition in parts. In the score all the parts of the piece are ranged perpendicularly under each other, so that the eye, catching the corresponding bars of the several staves, sees at a glance the whole construction and design of the harmony. As in this disposition one single line of music comprehends as many staves as there are parts, these staves are held together by a brace drawn down the margin at the beginning of the line. The use of the score is indispensable in composition: to the conductor of any performance it is also highly requisite, in order to his knowing whether each performer properly executes his part, and to enable him to supply any accidental omission with the piano-forte or organ at which he presides. The word *score* originated from the bar, which in its early use was drawn through all the parts, thus: —



SCORING. The art of forming a score, by collecting and properly arranging under each other the several detached parts of any composition.

SCOTCH SCALE. A scale different from that of the other nations of Europe, by its omission of the fourth and seventh — a peculiarity from which all the genuine Scottish melodies derive their national and distinguishing character. This scale is erroneously supposed by some writers to be the same with the original enharmonic scale of the ancient Greeks.

SCOTCH TUNES. Melodies peculiar to the ancient North Britons, and the characteristic sweetness of which is, in a degree, attributable to their consisting of the diatonic intervals unmixed with those chromatic notes which divide the octave into twelve semitones. Some give David Rizzio the credit of being the inventor of this species of music; others, and certainly with more probability, say we owe it to John the Archchanter from Rome, who carried it with him when he settled among the Northumbrians. The Scotch music, without possessing much claim to art, has a decidedly characteristic feature It is unlike the compositions of any other country. Even its quickest airs have something peculiarly melancholy in their style, which is touching and agreeable. The principal feature in the Scotch music is the frequent introduction of short catching sounds before long notes. The ancient music of Scotland has become a matter of faith or conjecture, so that no one arrogates to himself the knowledge to establish the facts of its truth, or the superiority of the whole or of any neglected portion of it. Music, like all other fine arts, has been progressive, being common to all ages and nations. From the accounts of Plato, the study of music was for a long time confined to the priesthood, and was considered sacred, and forbidden on all light occasions; but we can trace no accurate judgment of the relative excellence of the ancient music in the various nations. So far as Scotland is concerned, the first real account of its rise and spread is to be learned in the various meetings of the clans during the rude and warlike times of the country. The "Blackmatch," as originally organized through the Highlands in the feudal times, on their great days of assembly, brought together the finest looking men their chiefs could muster, and also all the wandering and ancient bards, who performed extemporaneous airs and stories, accompanied with their harps and pipes, to suit the nature of these occasions. Through these, the national music of Scotland was kept alive, and the spirit of poetry kept floating from mind to mind without the aid of the printer, and perhaps long before the Celtic nation had reduced the science to any positive rules.

Since the harp ceased with the feudal times, there appears to have been no musician of high merit in the Highlands capable of imparting, much less preserving, the music as then sung to its native words, or of giving that effect to its circulation which popular verses never fail to produce, although there have appeared in Edinburgh and other places many industrious collections of the Scottish music, among the first of which was that of Oswald and McGibbons, who had the aid of Allan Ramsay, the author of the

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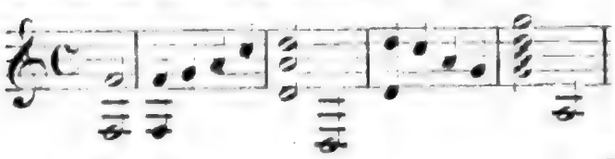
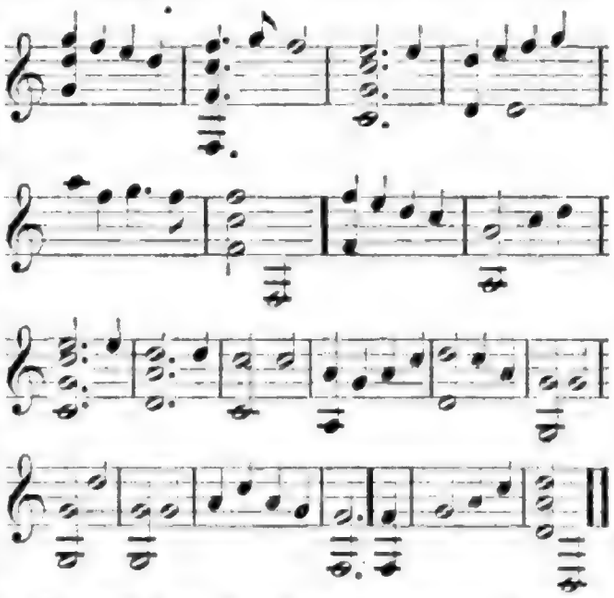
"Gentle Shepherd," to write verses to the air. It is delightful to look into the creation of the songs and airs of Scotland, because the most of these had a romantic origin in the love of their chiefs, or the return of some wanderer, the birth of an heir, or the settlement of some quarrel, while others, inspired from inward feeling, addressed themselves to the grandeur of the majestic mountains. Among the most modern authors, King James I., and also King James IV., were celebrated composers; and onward to the period of James VI. may be reckoned the bright era of Scottish music. All these preserved, composed, and discoursed most eloquent music and words, while one of the Jameses invented a new style of music, plaintive and melancholy, in which he was imitated by many of the Italians. In reference to James IV. and V., it would appear that the Scotch are now far behind them in their devotion to the gentle art; and even yet, while all the branches of polite education are fast progressing, the science of music has almost been a dead letter, at least in the education of the Scottish youth, except some small beginnings recently in the education of young ladies in superior seminaries; while in Germany, and other parts of the continent, it has long been one of the elementary branches of education.

SCOTCH BAGPIPE. The bagpipe has generally been considered as a national instrument of Scotland. Strip a Highlander, according to the common notion, of his bagpipe and kilt, and what do you leave him? A naked Pict, meagre and pale, the ghost of what he was. Popular as this instrument may have been in the Highland districts, the musical magistrates of the city of Aberdeen in 1630 "discharge the common piper of all going through the town at night or in the morning, in time coming, with his pype, it being an uncivill forme to be usit within sic a famous burghe, and being often found fault with, als weill be sundrie neighbouris of the towne as be strangeris."

SCOTTISH HARPERS. The last of this race, representing the more respectable class of harpers, was Roderick, or, as he was generally called, Blind Rory, a Highlander, who, if tradition is to be trusted, was born a gentleman, and lived on that footing at Dunvegan Castle, in Skye, in the family of the Laird of McLeod. His name will be familiar to many as the supposed instructor of Flora McIvor. The proficiency of the Highlanders in harp music is sufficiently proved by the "ports," as they are called, or airs composed for the harp, of which the Skene manuscript contains one, the Stralock manuscript four, all of which were translated by Mr. Graham, and are remarkable for their elevated character; the wild, romantic style of their modulation often reminding us of the strange and more gloomy conceptions of Beethoven's adagios, and that tone of melancholy which pervades them, so much in harmony with the character of the Celtic muse. The following, entitled "Port Jean Lindsay," is from the Gordon manuscript of 1627:





The merit of originally introducing the harp into Scotland must be ascribed to Ireland, though it seems very early to have become a favorite instrument, and one on which the Highland harpers appear to have attained a proficiency little, if at all, inferior to that of the Irish and the Welsh. During the fifteenth century it appears to have been extremely fashionable, James I. having touched it, as Fordun says, like another Orpheus. It was considered an instrument "fit to be used by knights, esquires, clerkes, persons of rank, and ladies with plump and beautiful hands, and whose courteous and gentle sounds should be heard by the elegant and the good."

SCOTTISH MELODIES. Scottish airs must not be considered as the results of rudeness or ignorance, for they were written conformably to the approved, and, indeed, the only principles of composition prevailing in the remote periods which produced them. The flat seventh, in the ascending minor key, which is a remarkable feature in Scottish music, was the regular form of intonation in all their music once; and the modulation which characterizes Scotch music, giving it a nationality, from the minor chord of the tonic to the major chord of the tone below, as from D F A to C E G, may be also found in the works of the greatest masters. Beethoven, in particular, was in the habit of resorting to these simple and old-fashioned forms of tonality, probably from a sense of their superiority in expressing certain emotions, and as a contrast and corrective to the too chromatic and luscious sweetness of modern intervals. Scotch music belongs to an old school, less refined, less flexible, and less voluptuous than the one now prevailing, but yet founded in principles of science as well as in the principles of the human heart. The ancient melody of Scotland is distinguished from modern music by those tonal peculiarities which characterize all music of an early date. The individual character of Scotch music, as a class, depends upon the manner in which those tonalities have been made use of, as demonstrative either of melodic skill or expressive of mental emotion. In both of these respects the Scotch melodies undoubtedly possess great excellence. The range of their modulations is limited; but these modulations are conducted often with great art and ingenuity, in a musical point of

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view, while they are made eminently subservient to purposes of expression. The modulations chiefly used are from the major to the relative minor, and *vice versa;* from the minor chord of the tonic to the major chord of the tone below; and from the tonic to the dominant, particularly in minor keys. See "Bonny Dundee." The air, "She rose and loot me in," which may be traced as far back as the seventeenth century, is constructed on the modern minor key, with a sharp seventh, and is as perfectly chromatic within the minor key as the most scientific composition.

There is a close correspondence and harmony between national music and national disposition. The sounds with which a country most abounds reproduce themselves in its music; it would be strange if it were not so; and it would be equally singular, if the scenery and the climate, which so powerfully affect our associations, and by which, undoubtedly, a grave or lively character is in some measure impressed upon a national genius, should not be traced in those musical sounds which are the most natural channels through which we vent our emotions of gayety or gloom. The Swiss music derives its peculiarities from the mountain echoes among which it has been produced, and vividly reflects the hardy and elastic temperament of a people at once pastoral and warlike. The ripple of smooth canals, and the undulation of the Adriatic, and the prolonged, melancholy, and monotonous cry of the boatmen, may have given their character to the Venetian *barcaroles.* The light and dancing measures of France, pleasing and lively, but without deep feeling, show the animal gayety and levity of the country which gave them birth. The plaintive and gloomy airs of the northern nations have a natural connection with that more thoughtful and brooding turn of mind, which an in-door existence, or a sombre landscape and uncertain climate without, have a tendency to create. The few specimens of *savage* music which are known to exist are wonderfully in harmony with the wild, ferocious character of the nations in which they have their origin; they are strains such as would scatter dismay among the ranks of hostile tribes, or form a fit accompaniment to the "dismal dance around the furnace blue." Not only is something of national character always impressed on music, but the music of each age has its peculiarities, essentially connected with the general state of the social condition, and therefore likely to render it unsuited to the tastes and habitudes of others.

SDRUCCIOLATO. (I.) Gliding. Sliding the finger along the keys or strings of an instrument.

SEA SHELLS. Mr. Freberhuyser, a musician of Albany, New York, has invented a new musical instrument, the materials used for its construction being sea shells. The exterior of the shell is not disturbed, and retains all its rough attractions. The mouthpiece is fitted to a screw tube adjusted at the head of the shell. Along the sides the key holes are arranged at proper intervals, and the edges carefully lined. A valve, lined with velvet, hinged at one corner, covers the mouth of the shell, and is compressed or opened as the character of the music requires. At the opposite and extreme corner of the mouth, the vent is left for the egress of the surplus air. The instrument, therefore, with the valves and keys closed, is air tight, and the variations in the size and natural organization of the shell furnish the change in the tone of the instrument. The music is powerful, but not agreeable.

SEBASTIANI, CLAUDIUS, organist at Metz, published, in 1553, a singular work, entitled "*Bellum musicale, inter plani et mensuralis cantus reges, de principatu in musicæ provinciæ obtinendo contendentes.*" This book is ludicrously descriptive of a contest between the king of plain descant and the king of figurate descant, which latter gains the victory, and afterwards, on a treaty of peace being concluded, the empire of church music is divided between them.

SEBASTIANI DI ALBANO, P. L., an Italian ecclesiastic and musical writer, died at Rome in 1809. He published, in that city, in 1789, a work entitled "Elements of the Theory of Music," and at Venice, in 1802, "An easy and sure Method of composing Fugues."

SEC. (F.) SECCO. (I.) In a dry or unornamental manner.

SECHSZENTHEIL NOTE. (G.) A semiquaver, or sixteenth note.

SECONDE. (F.) SECONDA, or SECONDO. (I.) The second.

SECOND. An interval of conjoint degree. There are four kinds of *seconds* — the *diminished second*, containing four commas; the *minor second*, consisting of five commas; the *major second*, consisting of nine commas; and the *redundant second*, composed of a whole tone and a minor semitone.

SECTIO CANONIS. (L.) The name given to that celebrated division of a chord, by which the portions of its several sounds are precisely ascertained. It was invented by Euclid, and includes his name in its general title, as "the sectio canonis of Euclid."

SECULAR MUSIC. Operas, serenatas, cantatas, songs, catches, glees, sonatas, concertos, and whatever is composed for the theatre or chamber. An expression used in opposition to that of *sacred music*, or compositions for the church or chapel.

SECULARS. Those unordained officiates of any cathedral or chapel, whose functions are confined to the vocal department of the choir.

SEER. The ancient name for a bard, or rhapsodist.

SEGNO, or :𝄋: (I.) A sign; as, *al segno*, go back to the sign or mark.

SEGUE. (I.) It follows; as, *segue coro*, the chorus follows. It is also used in the sense of *in similar* or *like manner*, to show that a subsequent passage is to be played like that which precedes it.

SEGUE SUBITO SENZA CAMBIARE IL TEMPO. Proceed directly, and without changing the time.

SEGUE SENZA INTERMISSIONE. Go on without stopping.

SEGUIN, EDMUND, the vocalist, died at

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New York, December 11, 1852. He was somewhat noted as one of the "Seguin troupe." A correspondent of Novello's "Musical Times," says, "He had one of the finest bass voices ever heard, and commenced his career in England with more than ordinary success. Mr. Seguin, after experiencing a little disappointment in his own country, repaired to New York, where his death recently occurred. He was one of the earliest pupils of the Royal Academy of Music, where he distinguished himself by his musical and vocal attainments. Mr. Seguin made his *début* as a *basso cantante* at Her Majesty's Theatre, in or about the year 1834, in Cimarosa's '*Matrimonio Segreto*,' as Count Robinson, and was recognized at once as a singer of undoubted promise, and obtained a very flattering reception. His style, however, was not exactly suited to the exigencies of the Italian opera. He was found much better adapted to English opera and Drury Lane, where he appeared, in conjunction with Malibran, under Mr. Bunn's management, in '*La Sonnambula*,' and other operas. Mr. Seguin subsequently transferred his services to the Lyceum. Some tempting offers having been made to him by the manager on the other side of the Atlantic, he accepted an engagement for himself and wife about fourteen years ago; they obtained a fair repute in the new world as singers, and have invariably given satisfaction in all their engagements. Mrs. Seguin was formerly Miss Childe, a pupil of the Royal Academy of Music, and appeared for two or three seasons at Her Majesty's Theatre, under Laporte's management, as *seconda donna*." Mrs. Seguin, when she first landed in America, lacked that which her constant practice here could alone impart — ease and self-possession upon the stage. Her musical education was most thorough, and she much improved after singing in the States.

SEIDEL, FRIEDRICH LUDWIG, organist of St. Mary's Church at Berlin, published there, between the years 1792 and 1802, several collections of vocal and some instrumental music.

SEITENBEWEGUNG. (G.) Oblique motion.

SEIZIEME DE SOUPIRE. (F.) A demisemiquaver rest.

SEJAN, NICHOLAS, born at Paris in 1745, was a harpsichord and organ pupil, from the year 1753, of his uncle, Forqueray, organist of St. Merry. At the age of thirteen, having previously learned the elements of composition under Bordier, young Sejan played at St. Merry an extemporaneous *Te Deum*, which astonished Daguin, Couperin, and some other celebrated organists who were present. In 1760, before he had attained his fifteenth year, he stood for the situation of organist of St. André-des-Arcs' parish church, which he obtained against a strong competition. In 1772 he was nominated joint organist of the cathedral of Notre Dame, and in 1783 organist of St. Sulpice. In 1789 he was appointed court organist; he was also made professor of his instrument at the Conservatory, from its first formation. Finally, he became organist of the Church of the Invalides. Four, only, of the works of this great organist were published, namely, "Six Sonatas for the Piano-forte, with V.;" "A Collection of Rondeaux and Airs;" "Three Trios for the Piano-forte, with V. and B.;" and "*Fugues et Noëls pour l'Orgue ou le Piano.*"

SELAH. (H.) This term was anciently used to indicate the interlude, in which the priests should blow the trumpets, to carry up the sentiments expressed for a memorial before God. The term *higgaion selah* indicates the sound of stringed instruments used by the Levites, in connection with the blowing of the trumpets on the part of the priests. The Levites usually stood in the singers' gallery, opposite to the priests with trumpets.

SELLE, THOMAS, singer, minor canon and music director of the cathedral at Hamburg, was born in Saxony in 1599. He composed several masses and other sacred works, and also wrote some books on music. He died at Hamburg in 1663.

SELVAGGI, G. A Neapolitan amateur composer, resident in France since the year 1797. He published two sets of romances in 1798 and 1799. He is said, by the editors of the French Dictionary of Musicians, to have brought into France the most complete collection that exists of the compositions of Palestrina and Durante.

SEMI. (L.) A word signifying *half; semi*-breve, half a breve; *semi*-quaver, half a quaver.

SEMIBREVE. A note of the fourth degree of length, reckoning from the *large*. The longest note now in common use. Half a breve. The semibreve is now made round, but was anciently in the form of a lozenge. It was divided into major and minor: the major was equal to two thirds of the perfect breve, and the minor to one third. The semibreve, the half short, once, with a single exception, the shortest note, has long been practically the starting point in our measure of time; while the *minim*, *minimum*, originally the least in duration, has been completely outstripped by crotchet, quaver, semi and demisemiquaver, whose minor subdivisions, like numerals ascending beyond millions, have become difficult of appreciation or name. These designations have, under the simplifying and reformatory processes which mark the age, already become, in some degree, and may eventually be wholly, superseded by the names of half note, quarter note, eighth, sixteenth, and so on, as in a similar manner you now find the figures 2-2, 4-4, &c., often substituted for the character formerly in use to mark the common time.

SEMICHORUS. A short, unelaborated chorus. A word used in opposition to *chorus*, or *full chorus*.

SEMICON. An instrument used by the ancients, of which, at present, little more is known than that it resembled the harp, and contained thirty-five strings.

SEMI-CROMA. (Gr.) A semiquaver.
SEMI-DIAPASON. (Gr.) An octave diminished by a minor semitone.
SEMIDIAPENTE. (From the Greek.) An imperfect or false fifth. See HEMIDIAPENTE.
SEMI-DIATESSERON. A defective or false fifth.
SEMIDITONE. (From the Greek.) A lesser third. See HEMIDITONE.

SEMIQUAVER. A note of the eighth degree of length, reckoning from the *large*. Half a quaver.

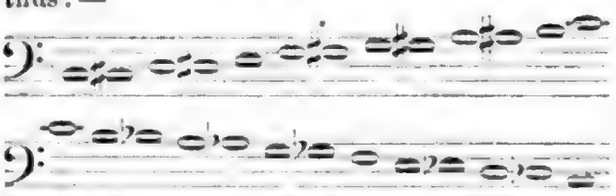
SEMPLICE. (I.) A word implying that the movement before which it is placed is to be performed with chasteness and simplicity.

SEMPRE, or SEMP. (I.) Always, or throughout; as, *sempre piano*, soft throughout. *Sempre piano e ritenuto*, always more and more soft, and falling off in the degree of movement. *Sempre piu decrescendo e piu ralentando*, gradually softer and slower. *Sempre piu forte, . . . all. ff. mo.*, louder and louder to the fortissimo.

SEMIMINIM, or CRUTCHETAM. Half a minim. The name originally given to the crotchet. See CROTCHET.

SEMITONE. Half a tone; the smallest of all the intervals admitted in modern music. There are two species of semitones; the major and the minor. The semitone major is produced by rising a degree, as from G natural to A flat; the semitone minor, by passing from a natural note to its sharp.

SEMITONIC. An epithet applied to intervals consisting of half tones. The semitonic or chromatic scale proceeds by semitones, and is formed by a division of the diatonic scale into semitones, ascending by sharps, and descending by flats, thus: —



Each semitone in the above example may form a tonic, and retain the natural scale entire; and it will be good exercise for the student to take any sound in the chromatic scale, and form the natural in both modes; for instance, the major of E flat, or the minor of C sharp. By this method, he will not only see the utility of flats and sharps in removing the tonic from one part of the scale to another, but will ascertain where they must be placed, in order to bring the semitones in their proper places.

SENAILLÉ, J. B., a good French violinist and composer for his instrument, died at Paris in 1730, aged forty-two.

SENESINO, FRANCESCO BERNARDO. See BERNARDI.

SENFL, LUDWIG, chapel-master to the Duke of Bavaria, about the year 1538, was a native of Zurich, and a pupil of Heinrich Isaac. Martin Luther preferred Senfl's motets to those of any other composer; and Sebaldo Hayden, in the preface to his work "*De Arte Canendi*," calls him *in Musicâ totius Germaniæ Princeps*. He probably died about 1555.

SENS IMBERT, a performer on the serpent at one of the churches at Paris, published there a method for his instrument, in 1780.

SENSIBLE. The appellation given to the sharp seventh of any key, because it renders the ear sensible of the next tone above, which is the fundamental, or tonic of the key.

SENTENCES. Certain interlude strains sometimes introduced in the service of the established church, especially of particular chapels; as those of the Asylum and Magdalen.

SENTIMENTO, SENTIMENTALE. (I.) With feeling and sentiment.

SENZA. (I.) Without; as, *senza stromenti*, without instruments; *senza organo*, without the organ.

SENZA RIGORE. (I.) Not in strict time. An expression which has, in some degree, the same sense as that of *ad libitum*.

SEPTETTO. (L.) A septet, or piece for seven instruments.

SEPTUOR. A composition for seven voices or instruments.

SEQUENCE. A regular alternate succession of similar chords; as when, in the common chord, the note which makes the fifth to the bass is changed to the sixth, and after making a fifth to the succeeding bass note, is again changed to the sixth, and so on.

SEQUENTIA. (L.) Certain hymns used in the Romish church, otherwise called *prosæ*, (i. e., *proses*,) because, though in their composition rhyme is adhered to, the laws of measure and quantity established by the ancient Greeks and Romans are neglected. These hymns are always sung after the *introitus*; whence their name of *sequentia*. Of this kind is the "*Stabat Mater*."

SEQUENZA. (I.) A hymn formerly sung in the Romish service after the Gradual, immediately before the Gospel, and sometimes in the vespers, before *Magnificat*.

SERIA. (I.) Serious, tragic; as, *opera seria*, a serious opera.

SERIOSO. (I.) In a serious style.

SERENADE. A concert performed at night in the open air, and under the window of the party it is designed to entertain. This word, Italian in its origin, seems to be derived from *sereno*, or from the Latin *serum*, in the evening. When the concert is performed in the morning, or at break of day, it is called an *aubade*.

SERENATA. (I.) A vocal composition on an amorous subject, consisting of choruses, solos, duets, trios, &c. Handel's "Acis and Galatea," and Dr. Boyce's "Solomon," are serenatas. Also a lover's vespers, or evening song.

SERIOUS SONG. A song consisting of plaintive words and music.

SERPEGGIANDO. (I.) Gently and silently creeping onwards; quietly advancing.

SERPENT, SERPENTE. (I.) A bass wind instrument, which has its name from its curvilinear form, and consists of several folds or wreaths, which are usually covered with leather. It has three distinct parts — a mouthpiece, neck, and tail — and six circular apertures for the modulation of its notes. The scale of this instrument, which includes every semitone in its compass, begins two octaves below the C clef note, and in its original form extended no higher than G, the the twelfth above; but in skilful hands it was capable of rising to B flat above the bass clef note; and some solo performers carry it still higher. It is a brass instrument of a loud and coarse tone, much used, formerly, in military

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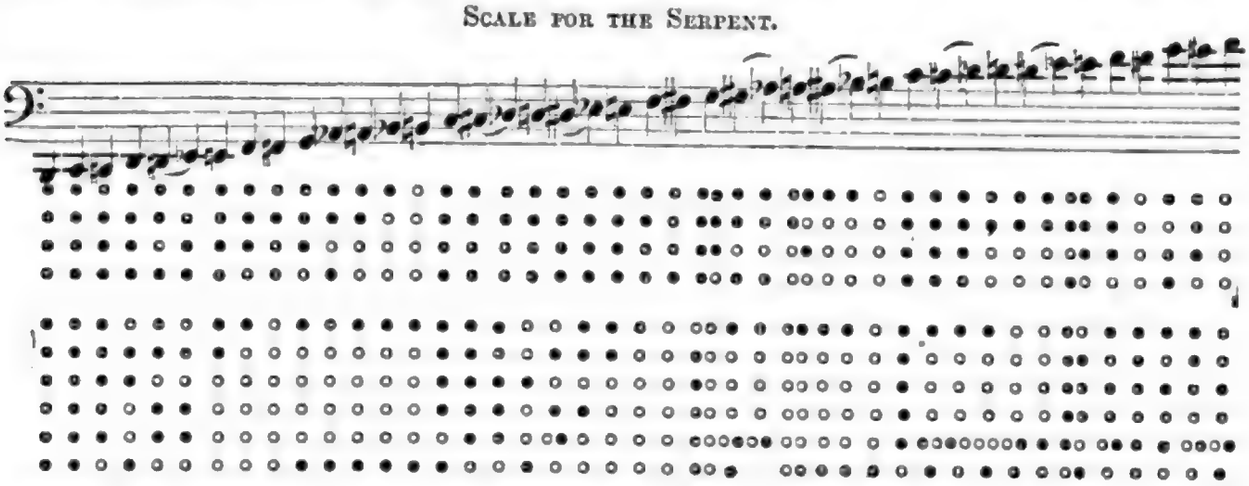
bands, and sometimes introduced into the orchestra, where it is employed to strengthen the double basses in the forte passages. Slow passages produce the best effect on this instrument. The best keys for it are those of C, F, B♭, E♭, and A♭.

On the occasion of first using this variety of the bassoon, Handel, then a stranger to this newly-invented machine, was so shocked and disgusted with the powerful coarseness of its tone, that he exclaimed, in a fury, "Vat de diffel be dat?" On being told it was a newly-invented instrument, called the serpent, "O," he replied, "de serpent. Ay, ay! but, by Jove, dis is not de serpent dat tempted Eve, I am sure." He forthwith commanded its silence. However opposed to the serpent, he held a favorable opinion of the bassoon, and had little fear of its overpowering effects, for he caused one to be constructed of the enormous length of sixteen feet, for a celebrated bassoonist named Lampe, who alone was capable of giving it full justice. In his hands, the effect was extraordinary indeed, and only in his hands, for, after his death, an attempt was made to use it at the great Handel commemoration, by Ashley, celebrated on the bassoon; but he did not succeed, and after that, the great bassoon remained useless and unattempted.

Late improvements have made the compass of the serpent as extensive, by additional holes and keys, as the bass horn, as will be seen by the following scale: —

SCALE FOR THE SERPENT.



SERRA, PAOLO. Singer in the Papal Chapel at Rome, in 1768, in which year he published, in that city, "*Introduzione Armonica sopra la nuova serie de suoni modulati in oggidi.*"

SERRE, J. A., a miniature painter and musician at Geneva, was a great antagonist of the theories of Rameau and Tartini, and published the following works: "*Essais sur les Principes de l'Harmonie,*" Paris, 1753. "*Observations sur les Principes de l'Harmonie, occasionnées par quelques Ecrits modernes sur ce Sujet, et particulierement par l'Article 'Fondamental' de M. d'Alembert dans l'Encyclopédie, le Traité de Théorie Musicale de M. Tartini, et le Guide Harmonique de M. Geminiani,*" Geneva, 1763.

SERVICE. A church composition, consisting of choruses, trios, duets, solos, &c.

SERVI SYMPHONIACI. (L. pl.) Among the Romans, a band of musicians kept by a person of rank for his own amusement, or that of his guests.

SESQUI. A Latin particle, signifying a whole and a half, and which, when joined with *altera, terza, quarta,* &c., expresses a kind of ratio; particularly the several species of triples. The ratio denoted by *sesqui* is the second ratio of inequality, called, also, super-particular ratio, and which contains the less once, and some certain part over, as 3 : 2, where the first term contains the second once, and a unit over, which is a quota part of 2. If the part remaining be just half the less term, the ratio is called *sesqui altera;* if it be a third part of the less term, as 4 : 3, the ratio is *sesqui quarta;* and so on to infinity, still adding to *sesqui* the ordinal number of the less term.

SESQUIALTERA. The name given by the ancients to that ratio which includes a whole and its half.

SESQUI-ALTERATE. *The greater Perfect.* One of the kinds of triples expressed by the Latin particle *sesqui.* A triple in the old music, in which the breve is three measures, or semibreves, and that without having any point, or dot, annexed to it.

SESQUI-ALTERATE. *Lesser Perfect.* A triple time in the old music, in which the semibreve contains three measures, or minims, independent of any dot.

SESQUI-ALTERATE. *The greater Imperfect.* A triple in the old music, in which the breve, when dotted, contains three measures, or semibreves, and when without a dot, two.

SESQUI-ALTERATE. *Lesser Imperfect.* A triple time in the old music, in which the semibreve, when dotted, contains three measures, or minims, and when without a dot, two.

SESQUITERTIA. A musical ratio is said to be *sesquitertia* when it is as 4 to 3.

SESQUITONE. A minor third; or interval consisting of three semitones.

SET TO MUSIC. An expression applied to any lyrical poem, or poetical prose composition, to which music is superadded. Such a composition is said to be *set to music.*

SESTETTO, (I.,) or SESTUOR. A vocal or instrumental composition in six parts.

SETTIMA. (I.) A seventh. See that word.

SETZART. (G.) Style of composition.

SEVENTH. A dissonant interval called by the Greeks *heptachordon,* because it is formed of seven sounds, or six diatonic degrees. There are four kinds of sevenths — the minor seventh, composed of four tones (three majors and one minor) and two major semitones; the major seventh, composed diatonically of five tones (three majors and two minors) and a major semitone; the diminished seventh, consisting of three tones (two minors and one major) and three major semitones; and the superfluous seventh, containing five tones, (three minors and two majors,) a semitone major, and a semitone minor. The chord of the seventh, when minor, is so conso-

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nant and agreeable, that Geminiani and others have not scrupled to pronounce it a concord.

SEXTA PARS. (L.) Four parts being the number to which, in general, church compositions were limited during the fifteenth century, when an additional part was introduced, it was called *quinta pars*, and if still another were added, it was denominated *sexta pars*.

SEXTON, WILLIAM, organist, subprecentor, and master of the choristers of St. George's Chapel, Windsor, and lay clerk, &c., of Eton College Chapel, was admitted as chorister to both of the above chapels in 1773, being in the ninth year of his age. One of the most singular circumstances in his life was, that during a space of nearly fifty-one years, he had never been absent from his professional duties so long as fourteen days at one time. He was next placed as a pupil under Edward Webb, a celebrated organist of Windsor and Eton. He next officiated as deputy organist, &c., till the year 1801, when he was appointed organist of St. George's Chapel, at the same time continuing his duties at Eton College, the organist there being alive, but past duty; so that both master and scholar may be said to have been (to use a professional phrase) real cathedralists. Sexton composed some anthems, canons, glees, songs, &c., but did not publish any of them. In 1808 he printed a volume of eight anthems, by Handel, composed for the Duke of Chandos. These he shortened and arranged for the organ and voices, for the use of cathedrals.

SEXTUPLE. The name formerly given to measures of two times, composed of six equal notes, three for each time. The measures are now more generally called *compound common* time.

SEYDELMANN, FRANZ, chapel-master at Dresden, was born there in 1748. He learned the elements of his profession of C. J. Weber, and afterwards studied counterpoint under Chapel-master Naumann, whom, together with Schuster, he accompanied in their journey to Italy, in 1765. On his return to Dresden, he was nominated, in 1772, church and chamber composer to the court, and was directed to perform the duties of conductor of the opera and chapel-master alternately with Naumann and Schuster. He composed some harpsichord sonatas, several oratorios, and the following, amongst other operas: "The Wounded Hussar;" "*La Bella Arsene*," 1780; "*Il Capriccio corretto*;" "*La Figliuola di Misnia*," 1784; "*Il Mostro*," 1787; "*Il Turco in Italia*," 1788; "*Amor per Oro*," opera buffa, 1790; and "*La Serva scaltra*." He died at Dresden in 1806.

SEYFARTH, JOHANN GABRIEL, chamber musician, violinist, and ballet composer at Berlin, was born in 1711. After finishing his musical studies, under the organist Walther for the harpsichord, Hock for the violin, and Fasch for composition, he entered the service of Prince Henry of Prussia. He wrote much instrumental music, besides many works for the theatre. He died at Berlin in 1796.

SEYFRIED, IGNAZ XAVIER, chapel-master of the new theatre at Vienna, was born there in 1776. He was intended to be brought up for the law, but his passion for music soon became irresistible. He composed various operas for the Schikaneder theatre, at Vienna, between the years 1796 and 1810. He also composed much instrumental music.

SFORZATO, SFORZANDO, or SF., (I.,) implies that a particular note or passage is to be played with emphasis and force.

SHAKE. An embellishment consisting of the alternate reiteration of two notes comprehending an interval not greater than one whole tone, nor less than a semitone. The *shake* is expressed by this character, *tr*. The shake is sometimes double; that is, two shakes are simultaneously given on the same instrument, and by the same hands; generally in thirds, but sometimes in sixths.

SHALISHIM. A triangle, invented by the Syrians. Triangular rods were used, of metal, charged with rings.

SHARP. A character, the power of which is to raise the note before which it is placed half a tone higher than it would be without it. The sign of elevation is ♯. This artificial note or character, when prefixed to any note, shows that it is to be sung or played a semitone, or half a tone higher than the natural note would have been without. When the semitone takes the name of the natural note next above it, it is marked with a character called a *flat*. It is indifferent, in the main, which of the two be used, though there are sometimes particular reasons for the one rather than the other. The use of flats and sharps is by way of remedy to the deficiencies of the fixed scales of instruments. The character now used for the sharp was originally designed to represent, by its four cross lines, the four commas of the chromatic scale.

SHAW, OLIVER, an eminent composer and teacher of music at Providence, R. I., died in that city on the last day of December, 1848, aged seventy.

Mr. Shaw was a man of placid disposition, unobtrusive manners, and truly Christian character. He was warmly devoted to his divine art, and his numerous compositions bear the impress of genius. His "Mary's Tears," "Nothing true but Heaven," "Arrayed in Clouds," "Home of my Soul," and other sacred pieces, will ever hold a place among the best compositions of their kind.

SHAWM. A religious instrument of the ancient Hebrews, supposed to be similar to the horn.

SHELL. Some shells, when blown into, produce a musical sound. The ancients, it is supposed, supplied shells with distended strings, and thus converted them into tensile instruments.

SHEMINITH. (H.) A stringed instrument. It was also sometimes used to denote a species of music, and also a particular *part* of a composition.

SHEPHARD, JOHN, an English contrapuntist of the sixteenth century, studied music at Oxford. Several of his works are to be found in the publication entitled "Mornyng and Evenyng Prayer and Communion, set for the Voyce, in foure Partes, to be sung in Churches, both for

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Men and Children, wyth dyvers other godly Prayers and Anthems, of sundry Men's doynges," London, 1565.

SHERARD, JAMES, an English apothecary, composed, early in the last century, two sets of sonatas, which might easily be mistaken for the compositions of Corelli.

SHERIDAN, MRS. See LINLEY.

SHIELD, WILLIAM. Born in 1754. This very eminent English composer was first taught to modulate his voice and practise the violin, when he was only six years old, by his father; and subsequently received a few lessons of thorough bass, in his infancy, from the celebrated Avison, of Newcastle upon Tyne. At the death of his father, he was bound by indenture to Edward Davison, boat builder, in South Shields; and during his apprenticeship, for want of better violin performers, led the Newcastle subscription concerts, where he repeatedly played the solo parts of Geminiani's and Giardini's concertos. Having produced an admired specimen of sacred music, when the new church was to be consecrated at Sunderland, he was requested to compose the anthem, which was performed by the then excellent Durham choir, to an immense congregation. At Scarborough, in the fashionable Spa season, he was the occasional leader of the concerts, and the constant one in the orchestra of the theatre, for which he composed many songs, written by the ingenious pastoral poet Cunningham, who was an actor in Bates's company at that period. At one of the concerts, he was importuned by the eminent professors, Fischer and Borghi, to fill a vacant seat in the orchestra of the Italian Opera House, which gratifying offer was most readily accepted, and that great musical general, Giardini, placed him in the rank of the second violins; but the following season the excellent leader, Mr. Cramer, removed him to the principal viola; at which post he remained eighteen years, in the course of which time he produced upwards of twenty operas for Colman's and for Covent Garden Theatre: of the latter he became the musical director, and was also appointed one of the musicians in ordinary to his majesty. His engagements comprised Bach and Abel's concerts, the Professional concerts, the Ladies' Friday concert, the grand Sunday concerts, and the Wednesday concert of ancient music; from the latter of which he withdrew, as the necessary attendance at the Monday's rehearsal interfered with his theatrical duty; but Lord Sandwich, who was the influential friend of Mr. Harris and Joah Bates, commanded his return to a duty which he always performed with profitable pleasure, and at last relinquished with mortifying regret. Shield had the good fortune, about this time, to travel from London to Taplow with the greatest of instrumental composers, Haydn; and gained more important information by four days' communion with that founder of a style which has given fame to so many imitators, than ever he did by the best directed studies in any four years of any part of his life. In the summer of 1791, he accompanied his countryman Ritson to Paris; from which city he proceeded, with several agreeable foreigners, to Italy, who, like himself, were anxious to improve their taste by being auditors and spectators of operatic performances in Turin, Milan, Bologna, Piacenza, Parma, Lodi, Modena, Florence, Sienna, and Rome. There he remained stationary, until he became familiar with the object of his journey; after which he returned with the courier to Turin, and from thence, by the speediest conveyances, in 1792, to resume his reserved situations in London.

Soon after this period, he published his well-known "Introduction to Harmony," and ever since continued studious to augment his knowledge of the divine art and science of music. At the death of Sir William Parsons, his majesty George IV. appointed him master of his musicians in ordinary. He died in London in 1829.

Of the merits of Shield as a composer, we cannot more justly speak than in the words of the Quarterly Musical Review. "Late as he appeared, he struck out for himself a style of writing, pure, chaste, and original. His great prominent characteristic, however, is simplicity. No composer has ever woven so few notes into such sweet and impressive melodies, while the construction of the bass and harmony is alike natural, easy, and unaffected. We cannot open one of his operas without being instantly captivated with this quality of his music. In such delightful little entertainments as '*Marian*' and '*Rosina*,' his airs breathe all the beauty of rural life, though the more ornamented and difficult parts are carried far beyond the common style of bravura. Shield appears to have been singularly fortunate in the great compass and agility of the female singers for whom he wrote his airs of execution. In '*Marian*' there is a hautboy song of amazing extent and much complication. In most of his works where he introduces bravuras, we find passages combining the difficulties of execution, in a manner which, if not absolutely new, lay considerable claims to novelty, and full of the same ingenious cast of expression that is discernible throughout all the parts of his style. Perhaps no writer is so remarkable for songs containing so much that is strictly national. After Purcell, we consider Shield to be the finest and most perfect example of really English writers. Ballads, in all the different modes of sentiment and description, abound in his operas. Sea and hunting songs, the rural ditty, the convivial song and glee, the sweet, sentimental ballad, are so frequent, that indeed, with the occasional interposition of songs of execution, they may be said to make up the customary and continual alterations from air to air. It will strike the observer as singular, that the later composers for the stage should have made so little use of the minor key. Shield has applied it in a most beautiful manner. The taste of our own age bears us out in the belief, that as much of Mr. Shield's music will descend to posterity, carrying with it the intrinsic marks of English genius, as of any other writer since the days of Arne. As a whole, we have found nothing superior to 'Rosina.' His works are very numerous, though in many of his pieces he has availed himself, with facility, of popular airs, and of selections from Handel and foreign composers."

The titles of Shield's published works are as follows: "An Introduction to Harmony," "A Cento," "Six Canzonets," "Two Sets of Trios for a Violin, Tenor, and Violoncello." Dramatic pieces: "Flitch of Bacon," "Rosina," "Poor

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Soldier," "Marian," "Farmer," "Hartford Bridge," "Woodman," "Robin Hood," "Abroad and at Home," "Fontainebleau," "Noble Peasant," "Crusade," "The Travellers in Switzerland," "Omai," "Lord Mayor's Day," "Picture of Paris," the major part of "Oscar and Malvina," "Lock and Key," "Patrick in Prussia," "Choleric Fathers," "Netley Abbey," "Two Faces under a Hood," &c., &c. Single pieces which remain popular: "Shakspeare's Loadstars," "The Thorn," "The Bird of the Rose," "O, bring me wine," "The Wolf," "The Heaving of the Lead," "The Post Captain," "Old Towler," "The Streamlet," "The Ploughboy," "Let Fame sound her trumpet," "The pretty little heart," "How shall we mortals," "Village Maids," "Ah, welladay, my poor heart," "The Battle Song," "I've traversed Judah's barren land," "'Tis no harm to know it, ye know," "Heigh-ho!" "Tom Moody," "Poor Barbara," "The Literary Fund Glee," "Johnny and Mary," better known by its beginning "Down the bourne and through the mead," the words of which were furnished by Mr. Holcroft, (although this ballad has been frequently inserted in the collections of inaccurate editors, in the class of original Scottish songs,) "The Prince and old England forever," "Our Laws, Constitution, and King," "Oxfordshire Nancy bewitched," composed at the request of Mr. Garrick, after that monarch of the histrionic art had ceased to be the greatest ornament of the British stage.

SHIFT. That motion of the hand along the finger board of a violin, violoncello, &c., necessary to the execution of passages, the notes of which, in point of gravity or acuteness, lie at a considerable distance from each other.

SHOPHAR. (H.) A trumpet, or bent horn, so called because it gave a brilliant, clear, ringing sound.

SHORT OCTAVES. An appellation given to some of the lower octaves of an organ, because, from the omission of some of the intermediate notes, the extreme keys lie nearer to each other than those of the full octaves.

SHRILL. An epithet applied to those acute sounds which form the upper part of the scale of soprano voices and treble instruments.

SHUSHANEDUTH, or SHOSHANNIM. (H.) A musical instrument, somewhat resembling the lily. It is possible the *cymbal* is meant, as that instrument resembles the flower.

SHUTTLEWORTH, OBADIAH. Organist of the church of St. Michael, Cornhill, London. He played the first violin at the Swan Concert in Cornhill, from the first institution of that society till the time of his death, which took place about the year 1735. He was, besides, a very good composer, and wrote twelve concertos and various sonatas for violins, of which some of his friends were favored with manuscript copies.

SI. One of the seven syllables said to be originally used in France in *solfaing*. Guido, whose system was divided by hexachords, used only six syllables, though his *gamut*, as well as ours, was composed of seven notes. The necessity of a seventh syllable, however, soon became evident, and Le Maire, a French musician of the seventeenth century, has generally the credit of having introduced the syllable *si*, though some attribute its invention to Vander Pullen, and others to Jean de Muris.

SIBLEY, STEPHEN. This veteran musician died at his residence in Portsea, England, on Friday, 23d October, 1842, in the seventy-seventh year of his age. Mr. S. filled the office of organist at St. Thomas's Church, Portsmouth, and St. John's Chapel, Portsea, during the very long term of fifty-two years.

SICILIANO. (I.) An epithet applied to a movement of six or twelve quavers in a bar, of rather a slow time, and proceeding by alternate crotchets and quavers, each measure of the time beginning with a crotchet. The style of this species of movement is simple, and the effect at once tender, soothing, and pastoral.

SIDE DRUM. The common military *drum*. So called from its hanging at the side of the drummer during performance.

SIEBER, professor and editor of music at Paris, was born in Franconia. In 1765 he was received in the orchestra of the Royal Academy of Music as first horn. He was celebrated for his editions of the classical instrumental works of all Europe.

SIEBER, GEORGE JULIEN, son of the preceding, and born at Paris in 1775, was a pupil of Nicodami for the piano, and of the celebrated Berton for composition. He has composed some piano-forte and vocal music, and was also proprietor of a music warehouse.

SIEBERS, JOHANN FRIEDRICH LUDWIG. Organist of the cathedral at Magdeburg from the year 1776, previously to which time he had held the same situation at Brunswick. He published, amongst other works, "Songs from the Romance of Siegwart," Magdeburg, 1779; "A Symphony for the Harpsichord, with Accompaniments," Frankfort; and "Three Sonatas for the Harpsichord," Op. 1, Berlin. He died at Magdeburg in 1806.

SIEBIGK, CHRISTIAN ALBRECHT L., a professor at Breslau in 1804, resided, about the year 1797, in Leipsic, where he published some music for the piano-forte. He has since edited, at Breslau, a work entitled "*Museum berühmter Tonkunstler*," which contains biographical sketches and portraits of several of the most eminent modern musicians; amongst others, of Sebastian Bach, Haydn, Mozart, Clementi, Zumsteeg, &c.

SIEGUE. (I.) It follows. A word always used in reference to something that is to continue or to succeed. When applied to a particular passage, it signifies that though that passage does not continue to be made out in the same form of notes in which it commenced, yet the same execution is to be preserved. When it relates to any succeeding movement, it announces the immediate approach of that movement; as, *siegue il coro*, the chorus follows; *siegue l'aria*, the air follows.

SIGHTSMAN. The appellation given to him who reads or sings music readily at first sight: hence we say, "Such a one is a good *sightsman*."

SIGISMUNDO D'INDIA, knight of the order

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of St. Mark, and born at Palermo, in Sicily, flourished about the year 1610, not only as a skilful musical performer and composer, but also as a poet. In his works Dr. Burney found the earliest specimens of recitative. Amongst his published works were "*Madrigali à 5 voci*," Op. 1, Venice, 1611; "*Madrigali à 5 voci*," Op. 2, Venice, 1611; "*Le Musiche del Cavalier Sigismundo d'India, Lib. 5*," Venice, 1623; and "*Motetti*," Venice, 1627.

SIGNATURE. A name given to the number of flats or sharps indispensable to each key, and placed at the beginning of each staff. The signature is, or should be, always a guide to the key of a piece of music. Sometimes the printer makes a mistake, and prints the signature wrong, and sometimes an author understands harmony so imperfectly that he does not know himself what key his composition is in. Strictly speaking, there are very few tunes in which the key does not change one or more times in the course of the tune; but it is not necessary that the singer should notice the change, and indeed no one can tell where it is, unless familiar with the science of harmony. The signature should always tell the principal key in which a tune is written, and, as far as singing is concerned, the whole tune should be regarded as in the key indicated by the signature.

SIGNS. The general name for all the different characters used in music; as sharps, flats, repeats, pauses, dots, directs, &c.

SILBERMANN. The name of a celebrated German family of instrument makers. The chief was André Silberman, born in Saxony in 1678. He was the son of a carpenter, and devoted his youth to the study of organ building. He finally settled in Strasburg, where, in 1708, he married Anna Maria Schmid, by whom he had twelve children. He died in 1734, having in the space of twenty-seven years constructed thirty organs.

SILBERMANN, GOTTFRIED, younger brother of the preceding, was born in 1684; learned the art of organ building of his brother; and in 1714 gave a proof of his own ability by constructing the cathedral organ at Freyberg, which had forty-five stops. He was one of the first makers of piano-fortes, and the invention of that instrument has been commonly ascribed to him in Germany. He submitted two pianos to the examination of John Sebastian Bach, who praised the novelty of the mechanism, but found the upper octaves feeble. Silbermann devoted himself in silence to new researches, and offered no more instruments for sale until he had remedied the defect. The next time Bach declared the instrument faultless. The pianos of Silbermann were from that time famous. He was also the inventor of the *claveccin d'amour*.

SILBERMANN, JOHANN ANDRÉ, eldest son of André, was born at Strasburg in 1712, where also he died in 1783. He was the maker of fifty-four church organs, some of them very celebrated.

SILBERMANN, JOHANN DANIEL, second son of André, was born at Strasburg in 1717, and was also a famous organ builder. In 1761 he removed to Freyberg, where he devoted himself with success to the manufacture of harpsichords and pianos. He died at Leipsic in 1766, leaving some manuscript compositions of some merit.

SILBERMANN, JOHANN HEINRICH, youngest son of André, was born at Strasburg in 1727. He devoted himself especially to the manufacture of pianos, and his were the first instruments which made their way into France. He died in 1799.

SILVANI, GIUSEPPE ANTONIO, chapelmaster of St. Stephen's Church at Bologna, published there, in 1720, his eleventh opus, comprising four masses for four voices.

SIMICIUM. An ancient instrument consisting of thirty-five strings. This instrument, which is mentioned by Athenæus, is not supposed to have produced as many different notes as it contained strings, one half of which are conjectured to have been in unison, or octaves, with the other, like the strings of the arch-lute, double-harp, or harpsichord.

SIMILAR MOTION. When two or more parts ascend or descend simultaneously, they are said to be in *similar motion*.

SIMMS, JOHN, a native of Staffordshire, and the father of a celebrated musical family, was descended from respectable parents, who gave him a good commercial education, and intended him to fill the situation of clerk in a merchant's counting house. He, however, continued in his father's business (the iron trade) during the early part of his life, when, being passionately fond of music, he amused himself, in his leisure hours, in the cultivation of that art, and afterwards became a respectable amateur performer on several instruments, particularly the organ and violin. Possessing also a mechanical genius, he directed his attention to the construction of musical instruments, and, without the aid of instruction, produced several excellent specimens, one of which, namely, an upright harpsichord, was exhibited to an audience of the first distinction and respectability, among whom were the Dowager Countess of Stamford and family, the Viscount Dudley and Ward, &c., who expressed the greatest satisfaction at its mechanism. From knowledge thus acquired, he, during the last thirty years of his active life, was in great practice as a tuner and repairer of musical instruments, and was employed by a large circle of nobility and gentry in the counties of Stafford, Worcester, Salop, &c., by whom he was greatly esteemed, and his skill highly appreciated. He married early in life, and had the satisfaction of having a wife equally musical. This union was productive of a family consisting of eight sons and two daughters, all of whom played at an early age; which enabled them, on several occasions, to give concerts of vocal and instrumental music without other assistance. There were, in 1825, five of the sons in the profession of music, namely, Bishop Simms, organist of St. Philip's Church and St. Mary's Chapel, Birmingham; James Simms, organist of Bromsgrove and Chaddesly; Edward Simms, organist of Ashburn and Oakover; and Samuel and Henry Simms, organists, Stourbridge. From their originality of style, genuine taste, and neatness of execution, they had not only established a high reputation in their respective situations, but had called forth warm

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expressions of approbation from strangers. On some occasions, where opportunity had offered, their performance had been honored by high encomiums from some of the first judges in the kingdom; amongst whom was the late William Knyvett, organist to the king. In the sacred department of their profession, the rich variety and novel effects produced by their judicious management of the organ, together with their manner of conducting the singing in their respective churches, had not only been held in high estimation by the officiating ministers and congregations, but had, in many instances, attracted the notice and admiration of several dignitaries of the church, namely, Dr. Porteus, Bishop of London, Dr. Law, Bishop of Chester, &c. Their compositions, sacred and secular, are rather numerous.

SIMMS, EDWARD, Jun., eldest grandson of John Simms, was resident at Coventry as a professor of music, and much esteemed, both there and in London, as an organ and piano-forte player and teacher. He commenced the study of music at six years of age, under his uncles, the Messrs. Simms, of Stourbridge, under whom he practised, with great success, for about twelve years. He subsequently became a pupil of Kalkbrenner, in London, from whom he, at various times, received the most flattering encomiums on his compositions and performance. He has published various works for the piano-forte. He has likewise written many original pieces for the organ, as well as twenty psalm tunes in the old church style, in score, for four and five voices, with a considerable number of chants and secular glees, which are not published.

SIMONELLI, MATTEO, was a singer in the Pontifical Chapel in the year 1662, and was, in the language of the Italian writers, a grand contrapuntist; for which reason, and for his excellence in the church style, he has been called the Palestrina of his time. In teaching, he was extremely successful, and he had the honor of being the first master to Corelli.

It does not appear that any of his compositions were ever published; but his works were preserved with great care in the college of the pontifical singers at Rome.

SIMONIDES. There were in antiquity many poets of that name; but by the marbles it appears, that the elder and most illustrious of them was born in the fifty-fifth Olympiad, five hundred and thirty-eight years before Christ, and died in his nineteenth year; which nearly agrees with the chronology of Eusebius. He was a native of Ceos, one of the Cyclades, in the neighborhood of Attica, and the preceptor of Pindar. Both Plato and Cicero gave him the character not only of a good poet and musician, but speak of him as a person of great virtue and wisdom.

SIMPLE. A term applied to that counterpoint in which note is set against note, and which is called *simple*, in opposition to more elaborate composition, known by the name of figurative counterpoint. *Simple fugue*, or *simple imitation*, is that style of composition in which a single subject is adopted, or some partial echo preserved, amongst the several *parts*. This word, in the old music, is frequently used in contradistinction to *double*, applied to *variations*, as double 1, double 2, &c., and signifies the plain *motivo*, or subject, on which the variations are founded. *Simple cadence* is that in which the notes are equal through all the *parts*. *Simple concords* are those wherein we hear only two notes in consonance; and *simple intervals* are those in which no parts or divisions are supposed, and which the ancient Greeks called *diastems*.

SIMPLE SOUND. A pure, unmixed, single sound. Some theorists will not allow that there is, musically speaking, any such sound in nature; but, on the contrary, assert, that every sound which is produced is, at least, accompanied with its twelfth and seventeenth.

SIMPLICITY. In composition, a natural, unadorned melody, or incomplex combination of *parts*, in which the composer endeavors, rather by the force of his genius and feeling than the refinements of science, to awaken the softer passions, or rouse the mind to ardor. In performance, *simplicity* is that chaste, unaffected style, which, rejecting all vain and unmeaning flourish, only aims at conveying the ideas of the composer, without disturbing the purity of the text.

SIMPSON, CHRISTOPHER, one of the most eminent English musicians of his time, born about 1610, was the author of two treatises on music, and was likewise much celebrated for his skill in playing on the viol. Of his birth and education we meet with no records, except that, in his younger days, he was a soldier in the army raised by William Cavendish, Duke of Newcastle, for the service of King Charles I. against the parliament; that he was a member of the Romish communion, and was patronized by Sir Robert Bolles, whose son he taught to play on the viol.

In 1665 he published, in a thin folio volume, a work entitled "*Chelys Minuritionum*," printed in two columns, one English, the other Latin.

The design of the treatise is to render familiar a practice which the performers on the viol da gamba, about the time of its publication, were emulous to excel in, namely, the making of extemporary divisions on a ground bass; but, as this required some previous knowledge of the principles of harmony, the author here undertakes to unfold them.

It is divided into three parts: the first contains instructions at large for playing on the instrument; the second teaches the use of concords and discords, and is, in truth, a compendium of descant; and the third part contains the method of managing the division to a ground, which is illustrated by many examples.

In 1667 Simpson published "A Compendium of Practical Music," in five parts; containing, 1. the rudiments of song; 2. the principles of composition; 3. the use of discords; 4. the form of figurate descant; 5. the contrivance of canon.

The first part contains little more than what is to be found in every book that professes to teach the precepts of singing.

The second part treats of the principles of composition and of counterpoint, intervals, and concords, with their use and application; of the key or tone; and of closes or cadences belonging to the key. From the directions here given, it appears that it was the ancient practice to frame the bass part first.

He begins his rules for composition with

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directions how to frame a bass, and how to join a treble to a bass; after which he proceeds to composition of three, four, five, six, seven, and eight parts, and to compositions for two choirs or choruses each.

The third part of the book teaches the use of the discords, and shows the nature of syncopation, and of relation enharmonical. Here he takes notice of the three scales of music; the diatonic, the chromatic, and the enharmonic, of which he gives a concise but clear definition.

He inclines to the opinion that the modern scale, in which the octave is divided into twelve semitones, is, in fact, a commixture of the diatonic and chromatic.

The fourth part relates to the form of figurate descant, and treats, first, in a very concise and perspicuous manner, of the ancient modes or tones. In his directions for figurate descant, the author shows how they are made to pass through each other, and speaks of the consecution of fourths and fifths, thirds and sixths. He explains the nature of fugue in general, and then gives directions for constructing a fugue *per arsin et thesin*, and also a double fugue.

He next treats of vocal music, which, he says, is to be preferred to that of instruments, because, of all sounds, that of the human voice is most grateful. He mentions the different kinds of vocal music in use in his time, and afterwards speaks of music composed for instruments. Of the latter he observes, that it, no less than vocal music, abounds in points, fugues, and all other figures of descant.

The fifth part is on the subject of canon, a species of composition in which the author says the English have been particularly excellent. He explains the method of composing canon in two or three parts, as also canon in the unison; syncopated or driving canon; canon a note higher or lower; canon rising or falling a note each repetition; retrograde canon, or canon *recte et retro;* double descant, in which the parts are so contrived that the treble may be the bass, and the bass the treble; and canon on a given plain song, with examples of each.

Lastly, he gives direction for the composition of the catch or round, called, by some, canon in the unison.

SINCLAIR, JOHN, was born near Edinburgh, in the year 1790, and from a child received constant instructions in music. When a boy, he was very partial to the stage, and passed all his leisure hours in performing plays with his little companions, in a place they procured for the purpose in Edinburgh. At length, being desirous of trying his success in a regular theatre, he and one of his school-fellows earnestly entreated the prompter of the Edinburgh theatre to hear them recite, which he declined.

Sinclair's attachment to the stage having now come to the knowledge of his father, it was looked upon by him (a devout follower of the church of Scotland) with the utmost horror, and his future attendance at theatrical meetings was strictly prohibited; but still the son so particularly disliked the profession his father wished to bring him up to, that he resolved at last to run away from home. At this time, Gow, of Edinburgh, was applied to by the late Colonel Campbell, of Shawfield, to prevail on Sinclair (whose musical abilities were then much admired) to join his regiment as clarinet player. On Gow's application to this effect, Sinclair, considering himself under many obligations to Gow, who had been always very friendly to him, was easily persuaded, without the knowledge of his parents, to accept the offer, and accordingly joined Colonel Campbell's regiment. He continued in this situation some time, during which he went to Aberdeen, where he taught singing in most of the principal families, and saved sufficient money to pay one hundred pounds for his discharge, and to procure a substitute. This enabled him to visit London, where he remained some time, and then again returned to Aberdeen. His friends, however, being convinced that his musical abilities, if known, would procure him an engagement in a London theatre, induced him to revisit the metropolis, and try his success on the stage, which he consented to do; and at a benefit about to take place at the Haymarket Theatre, he was announced for the part of Cheerly, in "Lock and Key," as a young gentleman, being his first appearance. His flattering reception induced him to decline the acceptance of an ensign's commission, that was at this time presented to him; and on being introduced to T. Welsh, he was immediately taken by that gentleman as a pupil for three years, and on singing to Mr. Harris, was engaged by him at Covent Garden Theatre for five years, which engagement was afterwards lengthened to seven, T. Welsh sharing his salary, benefits, &c., during the time he remained under his tuition. His *début* at Covent Garden was in the character of Don Carlos, in the "Duenna." Sinclair married, in 1816, the daughter of Captain Norton, who fell in Egypt, under Sir Ralph Abercrombie, a young lady to whom he had been secretly attached: the marriage took place in Edinburgh, without the consent of her mother; but a reconciliation was brought about immediately after the ceremony, through the intervention of friends. His engagement with Mr. Harris having terminated in July, 1818, and his fortune being sufficient without the aid of the theatre, Sinclair now resolved to fulfil the desire he had always entertained of visiting Italy, for the purpose of hearing the best music, and of studying under the first Italian masters; he consequently declined any offer that was made to him of renewing his engagement at Covent Garden, and passed the remainder of the year, and part of the following, in fulfilling engagements he had contracted in the north, and in county towns in England.

At length he quitted England in April, 1819, for Paris, where he received instructions for some time from the celebrated Pellegrini, of the Italian opera there. He then went to Milan, where he put himself under Banderali, one of the masters of the Conservatory, which he likewise frequently attended, for the purpose of studying their method of teaching, &c. Not having originally intended singing on the continent, he refused an engagement which was offered him at Milan, and determined, before appearing in an Italian theatre, to hear and study the style of every principal singer in Italy; which he at length accomplished, by visiting every town where any celebrated opera was performing, or singer engaged. In May, 1821, he went to Naples, where he sang to Rossini, and, by his request, to the

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manager of San Carlo, who immediately proposed an engagement to him, on terms which were accepted; when a sudden stop was put to all negotiations between them, in consequence of the revolution, which so greatly involved the manager, (by removing his gaming tables, the great source of his profit,) that he declined continuing the management of the theatre, and quitted Naples. Sinclair now availed himself of offers he received from the north of Italy, and left Naples, though not until he had greatly profited by Rossini's advice and instructions. At the carnival of 1821 he was engaged at Pisa, where he previously sang with great *éclat* at the court of the Grand Duke of Tuscany, who liberally rewarded him. The following spring he sang at Bologna, where he was voted member of the Philharmonic Academy; a distinction considered as highly honorable, and but rarely granted. From thence he was engaged at Modena, and the following autumn at Florence. At Venice, in the carnival 1822–1823, he likewise profited by Rossini's assistance, and had the advantage of having an opera written for him by that celebrated master; he had there also the honor of singing at the grand concert given to the Emperors of Russia and Austria. In the spring of 1823 he was engaged at Genoa, on account of the King of Sardinia's visit to that town, who sent for him to sing at his palace, and greatly distinguished him. It was here that he terminated his theatrical career in Italy, declining, amongst many other offers, a most advantageous one to return to Naples, and likewise one from Vienna, by the then re-established manager of San Carlo. He at last, after repeated invitations, concluded, in December, 1824, an engagement with Mr. C. Kemble, for the season, for fifty nights. Sinclair came to America about the year 1830, and sang for some time in concerts.

SINFONIA, or SINF. (I.) Symphony. See that word.

SINFONIA DA CAMERA. (I.) An appellation given by the Italians to symphonies composed for chamber use, as quartets, trios, &c.

SINGHIOZZANDO. (I.) Sobbingly.

SINGING. The art of producing with the voice the sounds of any melody, together with the words to which that melody is set. To perform this with justness and felicity of effect, a fine voice, sensible ear, good natural taste, and considerable knowledge in the science of music, are indispensable requisites. From the voice itself, all must be drawn, in respect of sweetness, power, and modulation, of which by practice it is capable, while judgment, sense, and feeling dictate the graces, accent, and expression.

Singing is first mentioned in the history of Jacob; it is also mentioned in almost every book of the Old and New Testament, and sometimes in every chapter for a considerable space together. Singing has always been a part of divine worship by heathens, Jews, and Christians. The gospel not only authorizes it by example, but expressly enjoins it. Singing was by the early Christians usually performed in a standing posture. The Jewish hymns were accompanied with various musical instruments, to assist the voices of the Levites.

SINGING BOYS. An old, familiar appellation, sometimes applied to the young gentlemen of the choirs of the King's Chapel, Westminster Abbey, St. Paul's, and other cathedrals in England.

SINGING MEN. The appellation formerly given by the common people to the gentlemen of cathedral choirs in England.

SINGSTIMMEN. (G.) The voices, the vocal parts.

SINISTRÆ. (L.) The name by which the Romans distinguished their left-handed flutes. Those made for the right hand were called *dextræ*.

SINO, or SIN'. (I.) As far as; as, *con fuoco sin' al fine*, with spirit to the end.

SI PIACE. (I.) If you please. An expression signifying that the passage or movement, over which it is written, may be sung or played in the performer's own style, or even omitted, if his pleasure direct.

SI RIPLICA. (I.) An expression implying that the passage or strain over which it is written is to be repeated.

SIRMEN, LUDOVICO. Chapel-master at Bergamo. Six violin trios of his composition were published at Paris in 1769.

SIRMEN, MADDALENA LOMBARDINI, a celebrated female singer, violinist, and composer, received her first musical instruction at the Conservatory of the Mendicanti, at Venice. She then took lessons on the violin from Tartini, till, by her performance, she was able to rival Nardini In 1782 she was principal singer at the court of Dresden, and before that period had visited England and Paris, where her performances were highly applauded. She composed much violin music, a great part of which was published at Amsterdam.

SISTRA. (L. pl.) Instruments of brass, about eighteen inches long, to be held upright and shaken, the rings moving to and fro upon the bars. These were made in all shapes, and some to resemble snakes.

SISTRUM. This was a rod of iron, bent into an oval or oblong shape, or square at two corners and curved at the others, and furnished with a number of movable rings; so that, when shaken, or struck with another rod of iron, it emitted the sound desired. Some of these instruments were in the shape of a shoulder belt, with brass wires across, which played in holes, wherein they were stopped by their flat heads. They were played on by shaking in cadence, and thereby the brass wires made a shrill and loud noise. The Eastern instruments named the *diff*, and our tambourines, are instruments similar to the *sistra*. There was also an ancient stringed instrument of percussion, known by the names *sistrum*, *cistrum*, and *citron*. This instrument was of Egyptian invention, and was much used by the priests of Isis and Osiris in sacrifice. The *cistrum* is described by musical writers as of an oval form. Three sticks, obliquely traversing the instrument, were agitated by a motion given to the whole, and the strings struck by these produced a melodious sound. Oiselius and other

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authors observe, that the representation of the *cistrum* is found on ancient medals and on talismans. Osiris is sometimes pictured on them with a dog's head, and a cistrum in his hand.

SI TACE. (I.) Be silent.

SIXTEENTH. The replicate of the ninth; an interval consisting of two octaves and a second.

SIXTH. An interval of five diatonic degrees. There are four kinds of sixths, two consonant, and two dissonant. The consonant sixths are, first, the *minor sixth*, composed of three tones and two semitones major; secondly, the *major sixth*, composed of four tones and a major semitone. The dissonant sixths are, first, the *diminished sixth*, composed of two tones and three major semitones; secondly, the *superfluous sixth*, composed of four tones, a major semitone, and a minor semitone.

SKENE MANUSCRIPT. This manuscript existed during the reign of James VI., and is supposed to have been noted in great part between 1615 and 1620; and while no part of it is likely to be more recent than this latter date, there is every reason to believe that one portion of it was committed to writing before 1615, and probably about the commencement of the seventeenth century. It belonged to, if it was not actually noted by, John Skene, of Hallyards, a principal clerk of the Court of Sessions in Scotland, who died in 1644. It contained, in all, one hundred and five tunes, of which the greater part were certainly Scottish, and some of them familiar, such as "The Flowers of the Forest," a number of dancing airs, &c. The airs were noted for the mandour, a five-stringed instrument, of the lute class, then fashionable; and the peculiarity of the mode of notation, which is totally different from that of modern times, for a long while interposed a formidable difficulty to deciphering the musical contents of the manuscript. That difficulty was subsequently overcome, and the airs reduced to ordinary notation, by Mr. G. J. Graham. Although the airs in the Skene Manuscript cannot be of a later date than about the year 1620, it is impossible to say how much earlier many of them were composed; for it is natural to suppose that the collector, in forming an anthology of Scottish airs, would not confine himself to the airs then current, but would select the best from the whole range of existing tunes, including those which, even at that time, were entitled to the name of old airs. The oldest collection of Scotch airs we know in a printed form is Thompson's "*Orpheus Caledonius*," the first volume of which appeared in 1725, and the second in 1733. The Skene collection is about a hundred years older than any published. Several Scotch tunes were known in England — witness Iago's "Tak' yer auld cloak about ye," in Othello, and others which had found their way into printed collections before the publication of the "Orpheus;" and Gay introduced some of these Scotch airs into the "Beggar's Opera." The next ancient Scotch manuscript is "Ane Playing Booke for the Lute, wherein are contained many currents, and other musical things. *Musica mentis medicina maste.* At Aberdeen, noted and collected by Robert Gordon, in the year of our Lord 1627, in February." Two Scotch compositions, bearing the dates of 1503 and 1507, were discovered in 1839, recorded in the register of Burgh Sasines for the city of Aberdeen; and nearly fifty of the popular melodies of Scotland, noted in the same tablature as those of the Skene Manuscript, were discovered in the midst of a little volume of very closely written notes of sermons, preached by the covenanting minister, James Guthrie, who was executed in 1661, for declining the jurisdiction of the king and council.

SKIP. A term applied to any transition exceeding that of a whole tone.

SKIPPING NOTES. Notes which do not proceed by conjoint degrees, nor in any regular course, but which lie at awkward and unexpected distances from each other.

SLENTANDO. (I.) The abbreviation of *si lentando*, it slackens; or the time of the passage decreases.

SLIDE. The German slide consists of two appoggiaturas, moving by regular degrees to the principal note, thus: —

SLUR. A character consisting of a curvilinear line, drawn over or under the heads of those notes which are meant, in performance, to be blended by a kind of smooth, gliding progression. It shows what number of notes are to be sung to one syllable, thus: —

SLURRED. Notes or passages performed in a smooth and gliding manner are said to be *slurred*.

SLURRING. Performing in a smooth, gliding style.

SMANIOSO. (I.) With fury.

SMORFIOSO. (I.) In an affected manner.

SIVORI, CAMILLO, was born in Genoa, June 6, 1817. The same place also had the honor of giving birth to the great Paganini, whose mantle, many think, has fallen on the shoulders of Sivori. It is a somewhat remarkable circumstance, and one which may please the curious in such matters, that the birth of the young artist was somewhat hastened by the peculiar and wonderful strains of Paganini's violin; for on the night he was born his mother attended a concert given by the great maestro at the Teatro Santo Agostino, in Genoa. He had hardly reached the age of eighteen months before he gave evidence, almost miraculous, of that innate propensity for music which in after life raised him to such fame. At this early age he began to fiddle on two sticks, using one as the bow, and the other as the violin, at the same time humming over such "glimpses of music" as came into his mind. We are well assured that before

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two years had passed over the youthful Camillo's head, hearing some music from a cavalcade which was passing by, he rushed from the house, and followed them several miles to their place of destination. The nurse soon missed the little runaway, and ran all over the village in a state of distraction, seeking for him every where, and not finding him until he returned with the cavalcade in the evening. At two years of age he was taken from his nurse into his father's family, and even at that age cried for a violin. He teased his father so much, that a violin was purchased for him; and at three years old he began to apply himself to the instrument with all the eagerness and will to learn, of one of riper years. At the age of four years he could perform every thing he heard his sisters play or sing. The report of his previous skill spread over Genoa, and the youthful artist was invited every where. The highest nobility in the city had him at their *soirées*. Even the king and queen dowager, hearing of the wonders of the child, often invited him to the palace, and made him many presents. He would never go to church, or any other place of public resort, unless there was music on the occasion; and if there was, no power hardly could prevent him from visiting such places. When he was six years old a new era in his existence, and a new phase in his fortunes, took place. Paganini arrived in his native city, and hearing the marvellous accounts of young Sivori, wrote to his father, and requested him to bring his wonderful boy. Camillo was soon ushered into the presence of the great maestro, and requested to play. He did so, and Paganini immediately became interested in the youthful artist, and took him under his tuition. In less than two months he made such advances in his practice and studies under Paganini, that he played concertos in public written expressly for him by his great instructor, together with six short sonatas. All these pieces, written in Paganini's own hand, he has preserved, and continually carries them with him wherever he goes. Averse as Paganini was to give instruction to any one, however great the reward offered for such services might be, still he took a great interest in Camillo, and seemed to love to be with him. Six months after this, Paganini left his native city, and anxiously besought Sivori's father to let him take Camillo with him. But the father, knowing what a capricious and eccentric character Paganini was, refused to part with his child, and intrust him to the charge of such a man. Paganini then advised his father to place young Camillo under Costa, who had instructed the great artist in his first studies. He was thus placed, and during three years Costa kept him almost entirely to the music of Corelli, Tartini, Paganini, and Viotti. When Paganini returned to Genoa he was enchanted with the improvement young Camillo had made, and advised his father what course to pursue with him. He was then placed under other masters.

His father was now desirous that his son should make a tour in France and England. And in the year 1829, when he was but ten years of age, he started on his journey, accompanied by M. Dellepiane, his second master, an intimate friend of Paganini. At Paris he played twice at the Conservatoire, where he obtained such applause and success as never fell to the lot of any other youthful artist. From this time he continued to improve upon his favorite instrument, and to astonish the people wherever he went. The first time he played in London was on the occasion of Madame Pasta's benefit at Her Majesty's Theatre; and subsequently he gave free concerts on his own account. Every night during his stay in London, he was engaged at *soirées*, and his reception every where was most enthusiastic. From London he returned to Paris, where he continued his studies nearly a year, and thence proceeded to Havre, Rouen, Amiens, Lille, &c. After an absence of eighteen months he returned home to Genoa. He now applied himself closely to the study of counterpoint under Serra, an ingenious composer after the manner of Mozart, though but little known as yet beyond the native walls of Genoa. His instructions in harmony were rigorous and inflexible. The young artist studied under him for eight years. When Paganini returned from France and England, young Camillo frequently called upon him to hear him play, and ask his advice. And although the great violinist was at this time most grievously indisposed, yet he neither refused his assent unto nor withheld his playing from his young friend. We have not room to follow this young artist through all his brilliant career. Suffice it to say that he visited all the great cities of Europe, and was every where victorious, sweeping all before him, and creating a great *furore* in all the audiences that heard him play.

His ear became so refined and sensitive that he grew dissatisfied with his violin, although it was the best he could procure, and was manufactured by Andrew Guarnerius. He requested his father to write to Paganini for one of his violins, and offer him any price for it. His father did write, and the great master sent back word that he would not sell him one, but make him a present of one. In 1840 Sivori travelled to Nice on purpose to receive the violin from the hands of his former master. He found Paganini in a most deplorable situation, hardly able to utter a word distinctly; and yet in this fearful state he signified his wish to hear his pupil play. He did play, in a room adjacent to that in which the sick artist lay, and performed whatever he called for. Paganini complimented him highly, gave him his violin, and said, "You will be the only survivor of my manner. Go to Paris — study there — there all artists beget their reputations." In six days Sivori was obliged to leave his sick friend, and in a few weeks he received a letter informing him that Paganini was no more. The violin which Sivori now uses is the one he received from the hands of his dying friend and master. Sivori's concert tour in America, in 1846, (part of the time in company with Herz, the pianist,) is fresh in the memory of music lovers. Since that time he has been a distinguished ornament of all the principal classical concerts in London, besides having made several brilliant concert tours upon the continent.

In person Sivori is quite below the ordinary stature, measuring but little if any over five feet, slenderly formed, very expressive dark eyes, high but not broad forehead, the perceptive organs well developed. In manners he is very modest and unassuming, apparently not wishing to pass himself off upon the public for more than he is worth.

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SMART, SIR GEORGE. This eminent professor and orchestra conductor was the son of a proprietor of a music warehouse in London. At the oratorios for some years past, at several of the first London concerts, and at the great provincial meetings, his high talent as conductor has conciliated all opinions. As a teacher, also, of the piano-forte and singing, he was very deservedly placed in the front rank of the profession. He has risen into estimation, indeed, by a combination of qualities not often to be found in the same individual, namely, by extreme correctness and skill in his instrumental performance, by a general acquaintance with the details of musical business, by unassuming and gentlemanly manners, and by integrity and liberality of conduct. Probably from Sir G. Smart's numerous professional avocations, he has given but few of his compositions to the public. The few that are known are highly creditable to his talents as a contrapuntist.

SMART, HENRY, brother to the preceding, began his musical education, and studied the violin under the celebrated Cramer, and in the early part of his life played in the orchestras of the Italian Opera, the Haymarket Theatre, and the Concert of Ancient Music, where we believe he occupied the stand of the principal viola. About the year 1803 he retired from the musical profession, and, in conjunction with his father, became the proprietor of a brewery. The concern, however, did not answer his expectations, and he again resumed his original occupation. He was employed with his brother, Sir George Smart, in teaching, and assisted in several schools, where his ability and attention were highly esteemed. His character, however, as a violinist, induced Mr. Arnold to engage Smart at the opening of the English Opera House, as leader of the band, where he remained during many seasons. He was then retained at Drury Lane in a similar capacity. He continued to lead the Drury Lane band till 1821. He has also led the oratorios since the management was undertaken by his brother in 1813. It was his peculiar pride to have formed the Drury Lane band entirely of English professors; and so justly did they estimate his character and services that a cup was presented to him, to record his merits and their gratitude. He died of a typhus fever at Dublin, in November, 1823, aged forty-five. He was a member of the Philharmonic Concert, which he led in turn. Nor were his merits known only in the metropolis. He had assisted at many provincial meetings, where his talents and his urbanity were alike conspicuous, and gained the universal esteem. About 1821 he set up a manufactory of piano-fortes upon a peculiar structure, and he obtained a patent for an improvement of great importance in the touch of these instruments.

SMITH, JOHN CHRISTOPHER, an English musician and composer, was conductor of several grand concerts in London, between the years 1732 and 1768. His talents were principally formed under the direction of Handel, several of whose oratorios he produced; amongst others, he gave eight performances of Handel's "Samson," from the year 1760 to 1768. Amongst his own compositions may be named "Teraminta," an opera, 1732; "Rosalinda," an opera, 1739; "Lamentation of David on the Death of Saul and Jonathan," an oratorio, 1766; and "Six Sets of Harpsichord Lessons."

SMITH, ROBERT, professor at Trinity College, Cambridge, published, in 1749, "Harmonics, or the Philosophy of Sounds." A second edition of this work appeared in 1760.

SMITH, JOHN STAFFORD, was born at Gloucester about the year 1750, where his father, who initiated him in music, was organist of the cathedral. Young Smith went to London early in life, and was placed under Dr. Boyce, to finish his musical education. From the excellence of his boy's voice, he obtained the situation of chorister of the Chapel Royal; and was, after some years, chosen one of the organists of that chapel. Whilst yet a youth, he gave strong indications of genius in composition, and gained a prize medal given by the Noblemen's Catch Club, for the best glee. Amongst his most admired works are the following: "Whilst fools their time," glee, four voices; "Return, blest days," glee, four voices; "Blest pair of sirens," glee, five voices; and "When to the Muses." He also published "A Collection of Songs of various kinds, and for different Voices, with the Music," folio, 1785, and "Musica Antiqua, a Selection of Music from the Twelfth to the Eighteenth Century," two volumes, folio, 1812.

SMITH, CHARLES, was born in London in 1786: his father, Mr. Felton Smith, was brought up in the choir of Christchurch, Oxford, and displayed much musical talent, but on leaving college declined making it his profession. At the early age of four years Charles Smith evinced a great genius for music, both vocal and instrumental, playing, at that age, on the piano-forte, any tune he had heard, and singing several of Dibdin's favorite songs with the greatest truth and correctness, though he could not speak the words plainly. The premature genius he thus displayed induced his parents to give him a master, and before he was five years old he was put under the care of Costellow, with whom he made a most rapid progress: before he even attained the age of six he composed a little air, to which his mother wrote the words; this, with some of Dr. Arne's beautiful airs, he used to sing, accompanying himself on the piano-forte, to the astonishment of all who heard him. At the age of eight, his mother requested the advice of Dr. Arnold, concerning his future destination, when the doctor, with great promptitude and kindness, immediately called at the house of his parents to hear him. The child played a very difficult sonata of Clementi's, at which performance the doctor expressed himself highly gratified, and requested a specimen of his vocal talents; he then sang, accompanying himself, "Henry's Cottage Maid," and "In infancy." The doctor was delighted at this last trial; but when he saw little Smith put "The soldier tired" upon his desk, he laughed, and said, "My dear, you are a clever little fellow, but I hope you are not going to attempt that song." He replied, "Yes, sir, if you please, I'll try it; but I only bought it yesterday, so I fear I shall not sing it very well." He, however, executed the air, and accompanied himself in a style which the doctor said he could have had no conception of; not supposing

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it possible that a child of that age could have breath sufficient to go through the running passages. The doctor then told his parents that he was certainly a native genius; that it would be a sin to rob the profession of him; that he had every requisite to make a fine singer; but as the voice of a boy was very precarious, he advised them not to depend upon that, but recommended his being put into the Chapel Royal, where he would be well grounded in the theory of music, &c. The doctor's advice was taken, and soon after he was introduced to Dr. Ayrton, the master of the boys, who, being highly delighted with the child, introduced him as a chorister on the first vacancy, which did not happen till the year 1796. In the summer of that year the princess royal was married, and though young Smith had only been a few months in the school, he was selected to sing a principal part in the marriage anthem; in performing which he pleased Dr. Ayrton so much, that he gave him a silver coin. The doctor's great age and infirmities prevented his paying that attention which his parents thought so promising a child required, and the other branches of his education not being so well attended to as they wished, induced them, in the year 1798, to take him out of the school, and introduce him to J. Ashley, who, for Handel's music and ballads, was considered one of the first masters of his day. Mr. Ashley saw the youth's merits, and eagerly accepted him as an articled pupil. In 1799 he began to sing in private parties, and in the year 1800 he came forward at the oratorios and vocal concerts at Ranelagh, &c. After being heard at these places, he was eagerly engaged at all the private concerts, ladies' glee concerts, and all the country music meetings, city balls, dinners, suppers, &c. He was also a regular attendant of the Prince's Harmonic Club, held for several seasons at the Thatched House tavern, and often had the honor to join in glees and sing duets with the king, whose fine voice, taste, and skill in the science were well known. He was also a regular attendant at the Royal Kentish Bowmen's Lodge, in Kent, where concerts were given to the ladies who graced the lodge with their presence. Here Smith used to be greatly caressed by the Duchesses of Devonshire and Gordon, Mrs. Crew, and other ladies of high rank and fashion, whose parties in town he constantly attended, when there was no regular concert; for as, when only thirteen, he played concertos and accompanied himself finely, many parties preferred his single performance to a regular concert. At sixteen, Smith was liberated from the control of Mr. Ashley, and continued his vocal career without any interval of leisure, having sometimes three engagements of a night, till the year 1803; in the summer of which he went with a party to Edinburgh and Glasgow, to perform glee concerts, and at both places met with much encouragement. In the month of September he returned to town. He had then completed his seventeenth year, and Mr. Ashley, on hearing him, found his voice beginning to be unsteady, on which he advised him to sing soprano no more; in consequence of which he retired, and applied himself to study the theory of music, the practice of the organ, and to teaching, of which he had soon a great share. He had very early become a proficient on the organ, and now often officiated for Mr. Knyvett and Mr. Stafford Smith, at the Chapel Royal. When he was about eighteen, he became Mr. Bartleman's deputy at Croydon Church, and on that gentleman's resignation he was elected organist there. To his skill on this instrument Dr. Crotch and Charles Wesley have often borne testimony. During this time, Smith's talent for composition had not lain dormant: he composed several songs for bass and tenor voices, which were sung by T. Welsh and himself (for his voice was now sunk to a tenor) with great applause; also several ballads, which were sung by Miss Bolton, and other professional persons. When near twenty, Smith was solicited by a theatrical performer to accompany her and her husband to Ireland, where she was going to sing and give recitations. Much against the inclination of his parents, he acceded to her proposal, and joined the party; he returned at the stated period, but his mind, in consequence of some connections he had formed there, had become unsettled, and in a few weeks he returned back to Dublin, where he remained ten months, and then rejoined his family in London: he was soon reinstated in his business, and was appointed organist of Welbeck Chapel, on the resignation of Mr. Charles Wesley. He now, in conjunction with J. Pocock, began to write for the theatres; and in 1809 composed the music to a farce called "Yes or No," which had a great run. Some time after this he undertook the whole of the music to a melodrama called "The Tourist Friend;" this was succeeded by "Hit or Miss," which had an astonishing run, as had also "Any Thing New." He wrote, also, two songs in "How to die for Love." Soon after this, Mr. Pocock, on some difference with the managers, left Drury Lane, and wrote for Covent Garden, to which house Mr. Bishop was appointed composer. C. Smith, not wishing to write with any other writer, then gave up his theatrical pursuits entirely. His voice at this period was settled to a bass; and in 1813, he appeared at the oratorios, and was received with great applause. He continued singing in public during three seasons. In 1815 he married Miss Booth, of Norwich, a young lady justly celebrated for her musical talents, and whose exertions in her profession were of the most essential service to him. The following year, having the offer of a very lucrative situation in Liverpool, where he had sung the year before, and made some valuable connections, he accepted it, and the success, from his very first year, exceeded his most sanguine hopes. During his residence in Liverpool, Smith composed much music for the piano, and some sweet ballads, published by Power in the Strand. "The Baby Boy," and "Far o'er the sea," both sung by Mrs. Salmon with the most unbounded applause, established his fame as a ballad writer; but his best composition was "The Battle of Hohenlinden."

SMORZANDO, or SMORZATO, or SMORZ. (I.) An expression implying that the sounds of the passage over which it is placed are to be gradually diminished, in the *legato* manner.

SNEGASIUS, CYRIACUS, published, at Oxford, in 1590, a tract upon harmonics, or the use of the monochord, an instrument for measuring and ascertaining the proportions of sounds by a single string, of which he ascribes the inven-

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tion to the Arabians: this is the only new idea Dr. Burney could find in this book, of which the original title is, "*Nova et Exquisita Monochordi Dimensio.*" The same author published likewise, in 1590, an elementary tract, entitled "*Isagoges Musicæ,*" in two books, the chief merit of which seems brevity; consisting of little more than definitions of musical terms, with short examples in notation.

SOAVE. (I.) A word implying that the movement to which it is prefixed is to be performed in a soft, sweet, and engaging style. See DOLCE.

SODI, a Parisian harpist and dramatic composer, brought out several operettas at the Théâtre Italienne, between the years 1753 and 1760.

SOECK PIPE. The appellation given by the ancient northern poets to the bagpipe.

SOGGETTO. (I.) The theme, or subject. See those words.

SOERENSEN, JOHANN, doctor of medicine at Lobenstein, was born at Holstein in 1767. Early in life he studied music under Gambold and La Trobe; and afterwards at Copenhagen, under J. A. P. Schulz. He published much admired vocal music, in the north of Germany, since the year 1796.

SOL. The fifth of the six syllables invented by Guido, and applied to the notes of his gamut. The natural *sol* answers to the letter G.

SOLA, CHARLES MICHAEL ALEXIS, born at Turin in 1786, was placed at an early age under Pugnani, to learn the theory of music. At the death of that great master, Sola became desirous of devoting his attention to the study of some instruments, without, at the same time, giving up that of counterpoint. He decided on the flute, and accordingly engaged for his masters, first Pipino, and subsequently Vondano, two flutists much distinguished at that period. After making rapid progress on his instrument, he accepted an engagement as flutist, for the term of two years, at the Theatre Royal in Turin. Being then desirous of visiting foreign countries, he entered as a volunteer musician in the third demi-brigade, in which situation he remained nearly four years. He then obtained his discharge, and settled at Geneva, in the family of Madame de Staël, as singing master to her daughter, in which situation he remained nearly four years. At one of the concerts which were periodically given by Madame de Staël, Sola, who was the principal musician, finding that the conversation of the company was so loud that it was impossible for the music to be heard, spoke to his brother musicians, and they accordingly commenced and finished a quartet in four different keys, receiving afterwards the approbation of the company, who had not discovered the circumstance, though one gentleman observed that he could not *understand* the music they were playing. He likewise, during this period, received further instructions in counterpoint from Bideau, (the elder,) formerly violoncellist at the Comedie Italienne, in Paris, and a profound harmonist. In 1816 he wrote a French opera, called "*Le Tribunal,*" which was performed at Geneva with great success. In 1817, by the earnest solicitation of Lady Charlotte Campbell, he went to England, and, remaining in London, made himself known by many very beautiful compositions, both vocal and instrumental, as also several tasteful adaptations. His compositions are quite numerous.

SOLERE, or SOLLER, ETIENNE, a clarinetist at Paris, was born at Mont Louis in 1753. In 1784 he made his *début* at the *Concert Spirituel.* He then became a member of the Chapel Royal, and afterwards professor of his instrument at the Conservatory. He published much music for his instrument. He died in 1817.

SOLFAING. Singing the notes of the scale to the monosyllables applied to them by Guido. See SOLMIZATION.

SOLFEGGI. (I. pl.) Exercises for the voice, according to the rules of solmization.

SOLFEGGIARE. (I.) To *solfa.* See SOLMIZATION.

SOLFEGGIO. (I.) An exercise for the voice, through all the various intervals, as named in solmization.

SOLFEGGIAMENTI. (I. pl.) Compositions intended as exercises for singing at sight, and of which the syllables *do, re, mi, fa, sol, la, si,* form the subject.

SOLI. (I. pl.) Two or more instruments, playing their respective *parts* singly, are said to perform *soli.* This word, in the *score,* always indicates the composer's design, that the *parts* over which it is written should be performed by single instruments; that is, should not be *doubled.*

SOLIÉ, JEAN PIERRE, a favorite French dramatic composer, was also a singer at the Théâtre Feydeau about the year 1767. He died at Paris, in 1812, aged fifty-six. Amongst his dramatic works we can name the following: "*Jean et Geneviève,*" in one act, 1792; "*Le Jockey,*" in one act; "*La Soubrette,*" in one act; "*Azeline,*" in three acts, 1796; "*Le Chapitre Second,*" in one act, 1799; "*La Pluie et le beau Tems,*" in one act, 1800; "*Lisez Plutarque,*" in one act, 1801; "*L'Epoux Généreux,*" in one act; "*Henriette et Verseuil,*" in one act; "*L'Incertitude Maternelle,*" in one act, 1803; "*Les Deux Oncles,*" in one act, 1804; "*Chacun son Tour,*" in one act, 1805; "*L'Opéra au Village,*" 1807; "*Le Hussard Noir,*" in one act; "*Anna,*" in one act; "*Mademoiselle de Guise,*" in three acts, 1808; and "*Les Ménestrels,*" in three acts, 1811.

SOLLECITO. (I.) A word formerly used to signify sometimes a pathetic style of performance, at other times a careful and exact manner.

SOLMIZATION, or SOLFAING. The art of sounding the notes, together with the corresponding syllables, of the gamut. This preparatory exercise, so necessary to sight-singing, and which, by uniting in the mind of the practitioner the ideas of the different syllables with those of the intervals, facilitates the recollection of the several sounds, was of very ancient adoption. Aristides Quintilianus informs us that the Greeks had four syllables, or denominations of notes, which they applied to the sounds of their *tetrachord,* as we assign our *sol, fa,* to those of our

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octave. These four syllables were the following: *te, ta, the, tho.* The *te* answered to the first sound, or the *hypate*, of the first tetrachord; the *ta* to the *parypate;* the *the* to the *lychanos;* and the *tho* to the *nete;* and so on, in replicating the tetrachord.

Guido, having substituted his hexachord in place of the ancient tetrachord, adopted at the same time, for his *solmization*, six other syllables, — *ut, re, mi, fa, sol, la,* — taken from the hymn of St. John the Baptist.

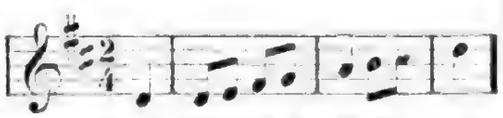
It appears, however, that the use of these syllables was not quickly adopted, except in Italy, where they were first introduced; and that the syllables, *pro, to, do, no, a,* were, long after, continued to be used in France, though at length those of Guido were received in that as well as in the other countries of Europe.

Of the seven notes in the French scale, only four, for a while, were used by the English, as *mi, fa, sol, la;* but now they, as well as the Italians, employ them all, with the exception of changing *ut* for *do*, as a softer and more vocal syllable. By applying these syllables to the several notes, the practitioner not only utters the sound with more fulness, ease, and freedom, but, by the association of ideas, attains a ready recollection of the places of the tones and semitones, and, by feeling the relation between the syllabic and the musical sounds, acquires the power of expressing them with truth and certainty.

In 1582 six syllables were used in solmization, and at that time *v* was used for *u;* as, *vt*, ut. The syllables were, —

In the application of syllables to the notes, the Americans once used *fa, sol, la, mi.* Guido introduced the following: *ut, re, mi, fa, sol, la.* Hearing the monks, in a church at Rome, sing a hymn in Sapphic verse in honor of St. John, he observed that the first syllable of the first word of each hemistich rose either a tone or semitone higher than the first syllable of the last preceding hemistich, so as to form a complete hexachord, beginning with the tonic and ascending to the ninth. The words of the hymn and the melody, as it was then sung, have been discovered in the library of the Cathedral Church of Sens.

The French retain the original six, with the addition of *si* for the seventh, viz.: *ut, re, mi, fa, sol, la, si.* The Italians, for the sake of a softer pronunciation, have changed the *ut* into do, viz.: *do, re, mi, fa, sol, la, si.* C. H. Graun, the celebrated Prussian chapel-master, employed *da, me, ni, po, tu la, be;* which accustomed the student to sing upon all the vowels, intermixed with the principal consonants. The following exhibits the manner in which the different syllables are applied to notes: —



Guido's system,	ut,	ut, re, mi, fa,	sol, la,	ut.
The French,	ut,	ut, re, mi, fa,	sol, la, si,	ut.
The Italian,	do,	do, re, mi, fa,	sol, la, si,	do.
C. H. Graun's application,	da,	da, me, ni, po,	tu, la, be,	da.
The English,	fa,	fa, sol, la, fa,	sol, la, mi,	fa.

In Guido's system the seventh is left blank, not knowing what syllable was used previous to the application of *si* by the French. In sharping notes we use the syllables *re* and *si*, which bring the syllables in the chromatic octave as follows: —

SOLMIZATION À LA GREC. A species of solmization formerly practised, in which the old Greek system of tetrachords was adhered to, so far as to use but four characters, which were repeated from tetrachord to tetrachord as we now repeat from octave to octave. The Greek *solmization* consisted of the four monosyllables, τα, τη, τω, τε; and the English, for a long while, used only four of the six syllables of their hexachords — *mi, fa, sol, la.*

SOLNITZ, A. G., an instrumental composer of talent at Leyden in 1758, died there, aged thirty-six. Some of his music was published at Amsterdam.

SOLO. (I.) A composition for a single voice or instrument.

SOMIS, LORENZO, chapel-master to the King of Sardinia, was recorded in Italy as an imitator of Corelli, but in a style somewhat modernized, after the model of Vivaldi. He printed at Rome, in 1722, his "*Opera Prima, di Sonate à Violino e Violoncello o Cembalo,*" the pieces contained in which are much in Corelli's manner; some of them with double-stopped fugues, like those of his model, and some without. Somis was one of the greatest masters of the violin of his time; but his chief professional honor is the having formed, amongst his scholars, such a performer as Giardini.

SOMMEILS. The name by which the French distinguished the airs in their old serious operas, because they were calculated to tranquillize the feelings, and lull, even to drowsiness.

SONATA. (I.) An instrumental composition, consisting of several movements calculated to display the powers and expression of the instruments for which it is written. The *sonata*, which is designed for a single instrument to each part, is, in instrumental composition, what the cantata is in vocal composition; and varies from the overture and concerto as the trio or quartet differs from the chorus. There are several kinds of sonatas. The Italians, however, reduced them principally to two: the *sonata da camera*, or chamber sonata; and the *sonata da chiesa*, or church sonata.

The *sonata*, in the modern sense, is a composition for piano, organ, or other instrument, usually of three or four distinct movements, each with a unity of its own, yet all related so as to form one varied but consistent whole. It commonly begins with an allegro, sometimes preceded by a slow introduction. Then come the andante, adagio, or largo; then the lively and playful minuet and trio, or scherzo; and lastly the finale, in quick time. The sonata form is common also to the symphony, and the trio, quartet, quintet, &c., for string instruments.

SONATINA. (I.) A short sonata. The diminutive of that term.

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SONG. A short lyric poem set to music. In poetry, a little composition, consisting of easy and natural verses, set to a tune in order to be sung. Song, in music, is applied in general to a single piece of music, whether contrived for the voice or an instrument. The use of *songs* seems to be a natural consequence from that of words, and, in effect, is scarcely less general. The ancients had the art of singing before they had that of writing; and their laws, as well as their histories, were sung long before they were inscribed. All lyric poetry, properly speaking, consists of songs: but we only treat of that which more commonly bears this name, and which, as far as concerns the ancient songs, will lead us to some curious particulars.

To begin with the songs of the table. In the most remote times of Greece, all the guests, according to Dicæarchus, Plutarch, and Artemon, sang together, and in the same strain, the praises of the Divinity. Hence these songs were real pæans, or sacred canticles. The guests afterwards sang successively, each in his turn holding a branch of myrtle, which passed from the hand of him who had sung to him who was to sing next.

At length, when music was improved and the lyre was used in feasts, only the ingenious and scientific were qualified to sing at table, at least to the accompaniment of the lyre. The others, obliged to sing unaccompanied and to confine themselves to the branch of myrtle, gave birth to a Greek proverb, by which they said of a man, when they would tax him with ignorance, that he sang with the myrtle.

The subjects of the *scolia*, or songs sung to the lyre, were not only drawn from love and wine, like the modern festive songs, but from history, war, and even morality.

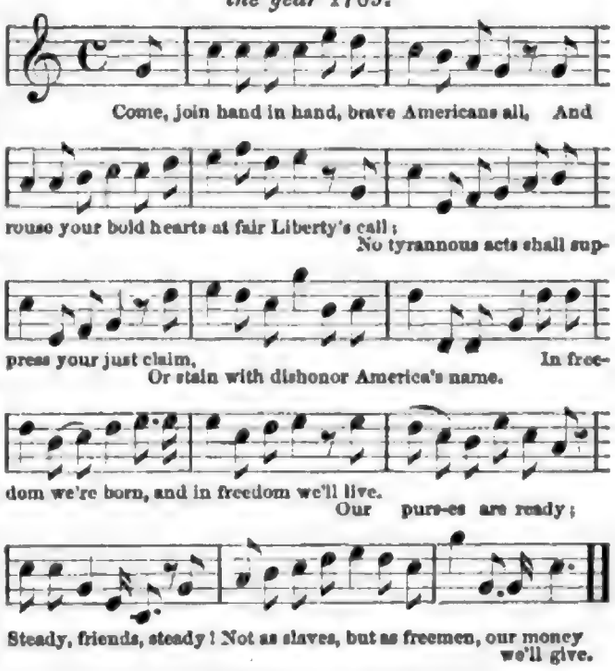
The Greeks had also songs proper to the different professions; such as the song of the shepherds, the song of the reapers, the song of the millers, the song of the weavers, the song of the wool carders, the song of the nurses, the song of the lovers, the song of the ladies, and the song of the young girls.

They had also a marriage song, called "*Hymenea;*" the song "*Datis,*" for merry occasions; for lamentation, "*Jaleme;*" and "*Linos*" for funerals. Lastly, there were also hymns or songs in honor of the gods and heroes. This genus passed from the Greeks to the Romans; and several of the odes of Horace are amatory, others bacchanalian. The ecclesiastics among our Saxon ancestors had a particular song, psalm, or hymn for each of the canonical hours; as daybreak song, matin song; third song, or song for the third hour of the day; midday song; song for the ninth hour; evening song, or vespers; and midnight song. The moderns have also their songs of different kinds, according to the taste and genius of each country; but the Italians, English, and French are most celebrated in this species of composition. The genuine Scotch and Irish songs have, however, the merit of an originality of character, and possess an exclusive sweetness, which has always delighted the ears of every nation.

Our own country has, as yet, little to boast of in the way of national melodies. Yet the American revolution lends a lasting interest to a few patriotic songs, which sprang into existence during that memorable struggle. We subjoin the words and tunes of a few of these, with some account of the origin of each.

THE LIBERTY SONG,

Copied from an Almanac published at Boston in the year 1769.



1. Come, join hand in hand, brave Americans all,
And rouse your bold hearts at fair Liberty's call;
No tyrannous acts shall suppress your just claim,
Or stain with dishonor America's name.

CHORUS.

In freedom we're born, and in freedom we'll live;
Our purses are ready;
Steady, friends, steady!
Not as slaves, but as freemen, our money we'll give.

2. Our worthy forefathers — let's give them a cheer —
To climates unknown did courageously steer;
Through oceans to deserts for freedom they came,
And, dying, bequeathed us their freedom and fame.
In freedom we're born, &c.

3. Their generous bosoms all dangers despised,
So highly, so wisely, their birthrights they prized;
We'll keep what they gave, we will piously keep,
Nor frustrate their toils on the land and the deep.
In freedom we're born, &c.

4. The tree their own hands had to Liberty reared
They lived to behold growing strong and revered;
With transport they cried, "Now our wishes we gain,
For our children shall gather the fruits of our pain."
In freedom we're born, &c.

5. Swarms of placemen and pensioners soon will appear,
Like locusts, deforming the charms of the year;
Suns vainly will rise, showers vainly descend,
If we are to drudge for what others shall spend.
In freedom we're born, &c.

6. Then join hand in hand, brave Americans all;
By uniting, we stand; by dividing, we fall;
In so righteous a cause let us hope to succeed,
For Heaven approves of each generous deed.
In freedom we're born, &c.

7. All ages shall speak with amaze and applause
Of the courage we'll show in support of our laws;
To die we can bear — but to serve we disdain;
For shame is to freemen more dreadful than pain.
In freedom we're born, &c.

8. This bumper I crown for our sovereign's health,
And this for Britannia's glory and wealth;
That wealth and that glory immortal may be,
If she is but just, and if we are but free.

In freedom we're born, and in freedom we'll live;
Our purses are ready;
Steady, friends, steady!
Not as slaves, but as freemen, our money we'll give.

The "Song of Liberty" was written by Mrs. Mercy Warren, wife of General James Warren, of Plymouth, Mass., and is the first native composition set to music and published that we have seen in this country. It was very popular

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throughout the colonies. Mrs. Warren also wrote several political pieces before the revolution, and afterwards a very interesting history of the principal events of the war. She died at Plymouth in 1814. In 1770 a *new version* of this song was published in Bickerstaff's Almanac. The old music was retained; but the words were new, and the title of the song changed to "The Massachusetts Song of Liberty." The new song commenced with this verse: —

Come, swallow your bumpers, ye tories, and roar,
That the sons of fair freedom are hampered once more;
But know that no cut-throats our spirits can tame,
Nor a host of oppressors shall smother the flame.

In freedom we're born, and, like sons of the brave,
Will never surrender,
But swear to defend her;
And scorn to survive, if unable to save.

In 1755 simultaneous attacks were made upon the French posts in America. That against Fort Du Quesne (the present site of Pittsburg) was conducted by General Braddock; and those against Niagara and Frontenac, by Governor Shirley, of Massachusetts, and General Johnson, of New York. The army of Shirley and Johnson, during the summer of 1755, lay on the eastern bank of the Hudson, a little south of the city of Albany. In the early part of June the troops of the eastern provinces began to pour in, company after company; and such a motley assembly of men never before thronged together on such an occasion, unless an example may be found in the ragged regiment of Sir John Falstaff. It would have relaxed the gravity of an anchorite to have seen the descendants of the Puritans marching through the streets of that ancient city, (Albany,) and taking their situations to the left of the British army, some with long coats, some with short coats, and others with no coats at all, with colors as varied as the rainbow; some with their hair cropped like the army of Cromwell, and others with wigs, the locks of which floated with grace around their shoulders. Their march, their accoutrements, and the whole arrangements of the troops furnished matter of amusement to the rest of the British army. The music played the airs of two centuries ago; and the *tout ensemble*, upon the whole, exhibited a sight to the wondering strangers to which they had been unaccustomed. Among the club of wits that belonged to the British army there was a Dr. Shackburg, attached to the staff, who combined with the science of a surgeon the skill and talents of a musician. To please the new comers he composed a tune, and with much gravity recommended it to the officers as one of the most celebrated airs of martial music. It was this:—

The joke took, to the no small amusement of the British. Brother Jonathan exclaimed it was '*nation fine*, and in a few days nothing was heard in the provincial camp but the air of Yankee Doodle. Little did the author, in his composition, then suppose that an air made for the purpose of levity and ridicule should be marked for such high destinies. In twenty years from that time the national march inspired the heroes of Bunker's Hill, and, in less than thirty, Lord Cornwallis and his army marched into the American lines to the tune of Yankee Doodle.

This tune, however, was not original with Dr. Shackburg. He made it from an old song which can be traced back to the reign of Charles I.; a song which has in its day been used for a great variety of words. One of these songs, written in ridicule of the Protector, began with this line — "The Roundheads and the Cavaliers." Another set of words to the same tune was entitled Nankee Doodle, and ran thus: —

"Nankee Doodle came to town
Upon a little pony,
With a feather in his hat,
Upon a macaroni."

The first American parody upon the original which we have seen was entitled Lydia Fisher. An aged and respectable lady, born in New England, says she remembers it well, and that it was a common song long before the revolution. It was also a favorite New England jig. Before the war it was customary to sing the tune with various impromptu verses, such as,—

"Lydia Locket lost her pocket,
Lydia Fisher found it;
Not a bit of money in it,
Only binding round it."

Perhaps there may be something in this, for within our recollection the "gals and boys" of Massachusetts had something like it in their sports. But our version is a little different from the old lady's, and runs thus:—

"Lucy Locket lost her pocket
In a rainy shower;
Philip Carteret he ran arter it,
And found it in an hour."

At a later period the tories had a song commencing, —

"Yankee Doodle came to town
For to buy a firelock;
We will tar and feather him,
And so we will John Hancock."

This version has a very strong resemblance to the original — the first line being the same, with the exception of the N, for which the Y is substituted. The occurrence of the word *feather* in the third line is no less remarkable. A long string of similar verses is known to exist, which were supposed to allude to the coming of Oliver Cromwell (on a small horse) into Oxford, with his single plume, which he wore fastened in a sort of knot, which the adherents of the royal party called "a macaroni" out of derision. What renders the history of this tune the more remarkable is, that to this very day the words of "Lydia Locket," alias "Lucy Locket," are sung to it by school children.

The tune is written in the same time, and has the same number of bars, as Yankee Doodle; and from its close resemblance, together with the identity of the words, we have little doubt but that the latter (Yankee Doodle,) was composed as a sort of parody to the more ancient one; and though perhaps first used or adapted as a military air in 1755, as stated above, some other individual than Dr. Shackburg was the author. The tune as originally written is in the key of C, $\frac{2}{4}$ time, and the notes are very similar in their situation to those in Yankee Doodle. The old tune is this: —

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In Poulson's Advertiser we find still another version of this tune, said to be the *original*. We are not prepared to believe the authority so good here, since the notes are represented by letters; and the tune has as much resemblance to Nancy Dawson as it has to Lydia Locket or Yankee Doodle. The letters given by Poulson are, —

PART I.

C D C *E* | *G* E C E | D E D E | D B G B
C D C E | *G* E C E | A C B D | C — C —

PART II.

G A *G* F | E D C E | D E D C | B A G *G*
G A *G* F | E D C B | A C B D | C — C —

which, when reduced to music paper, read, —

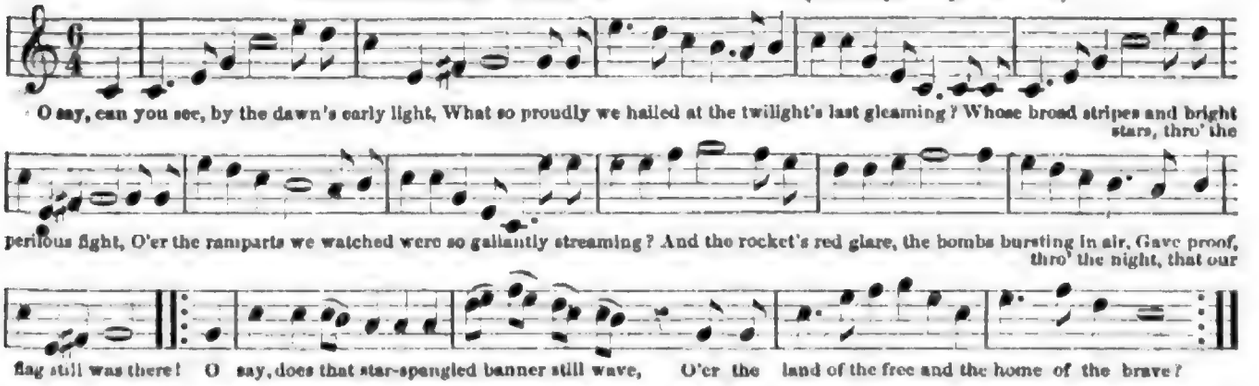
The British, preceding the revolutionary war, when disposed to ridicule the simplicity of Yankee manners and hilarity, were accustomed to sing airs or songs set to words invented for the passing occasion, having for their object to satirize and sneer at the New Englanders. It is remembered that the English officers then among us, acting under civil and military appointments, often felt lordly over us colonists, and, by countenancing such slurs, they sometimes expressed their superciliousness. When the battles of Concord and Lexington began the war, the English, when advancing in triumph, played along the road, "God save the King;" but when the Americans had made the retreat so disastrous to the invaders, these then struck up the scouted Yankee Doodle, as if to say, "See what we simple Jonathans can do!"

From that time the tune of intended derision was assumed throughout all the American colonies as the national air of the sons of liberty, even as the Methodists — once reproachfully so called — assumed it as their acceptable appellation. Even the name of "sons of liberty," which was so popular at the outset, was a name adopted from the appellation given us in Parliament, by Colonel Barre, in his speech.

"Adams and Liberty." This was one of the most popular songs of early revolutionary times. It was written by Robert Treat Paine, of Taunton, Massachusetts; and it was said that he received from its sale the sum of seven hundred and fifty dollars.

To the tune of Yankee Doodle Francis Hopkinson, of Philadelphia, adapted the words of the song known as the "Battle of the Kegs." Mr. H. was a native of Philadelphia, and a signer of the Declaration of Independence. The circumstances upon which he founded this famous battle were these: David Bushnell had invented some articles of submarine machinery, with which he intended to destroy the British vessels stationed in the Delaware. His plans, however, all failed. But in December, 1777, he charged a large number of kegs with powder, and prepared them so that they would explode on coming in contact with the British ships: these were launched at night, but they never reached the intended destination, having been dispersed by the floating ice. They, however, exploded in the vicinity of the enemy, and aroused all the British troops and sailors in the neighborhood, who kept up a continued discharge of cannon and small arms at every object in the river for hours; and this was the "Battle of the Kegs."

"STAR-SPANGLED BANNER." (*As originally written.*)



This beautiful and patriotic national song was composed by Francis S. Key, Esq., under the following circumstances: A gentleman had left Baltimore with a flag of truce, for the purpose of getting released from the British fleet a friend of his who had been captured at Marlborough. He went as far as the mouth of the Patuxent, and was not permitted to return, lest the intended attack on Baltimore should be disclosed. He was, therefore, brought up the bay to the mouth of the Patapsco, where the flag vessel was kept under the guns of a frigate; and he was compelled to witness the bombardment of Fort McHenry, which the admiral had boasted he would carry in a few hours, and that the city must fall. He watched the flag of the fort through the whole day, with an anxiety that can be better felt than described, until the night prevented him from seeing it. In the night he watched the bombshells, and at early dawn his eye was again greeted by the proudly waving flag of his country.

"And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave."

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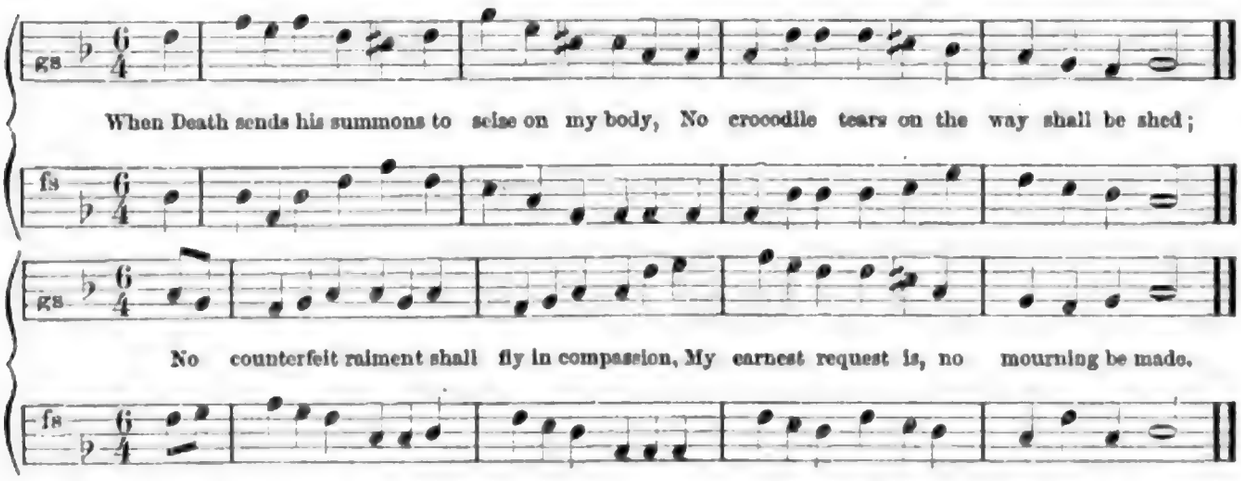
Hon. Francis S. Key died in 1846. He was a distinguished civilian, and not only wrote the best patriotic song ever penned, but many tasteful fugitive pieces, which have been published since his death. A fine moral vein pervades all his writings.

In 1789 Ethan Allen wrote the following song: —



Ethan Allen was born in Roxbury, Litchfield county, Connecticut. He went into Vermont at an early age, and in 1770 took a very active part in the disturbances that occurred between the New Hampshire grants and the State of New York; for which cause he was declared, by New York, an *outlaw*, and a large reward was offered for his apprehension. He was active in the revolution; and, though an honest man, was supposed to be an infidel. He died at Colchester, Vermont, February 13, 1789, and was buried at the Winooski Cemetery, near Burlington. Sometime before his death he wrote the notes and words above, and gave them the title of "Ethan Allen's Epitaph, written by himself." There can be but little doubt that the words were original; but we think the music is from an old Scotch melody, which might have been then new, and which afterwards became very popular as "Allen's Song." There were six verses of this "epitaph," the first of which accompanies the music above; and the remaining five give directions concerning the manner in which Mr. Allen wished to be carried to the grave — "early next morning, by four clever fellows," who, on the way, were directed "to sing and make the woods ring" with the above music. After the burial, the "clever fellows" and their companions were to have a feast, "with thirty-six gallons of brandy and wine," which was to continue until the "clock struck nine." This feast was to be closed with a "grand dance," when, if any dissensions arose, the strongest, with "handsome thorn cudgels," were to belabor the weakest, and "end all disputes with a full-flowing bowl."

SONG OF BIRDS. The song of birds has been defined, by the Hon. D. Barrington, to be a succession of three or more different notes, which are continued without interruption, during the same interval, with a musical bar of four crotchets, in an adagio movement, or whilst a pendulum swings four seconds. It is affirmed by this author that the notes of birds are no more innate than language in man, and that they depend upon imitation, as far as their organs will enable them to imitate the sounds which they have frequent opportunities of hearing; and their adhering so steadily, even in a wild state, to the same song, is owing to the nestlings attending only to the instructions of the parent bird, whilst they disregard the notes of all others that may, perhaps, be singing around them. Birds in a wild state do not commonly sing more than six or seven months out of the twelve; but birds that are caged and have plenty of food sing the greatest part of the year: and some suppose that the female of no species of birds ever sings. It has been remarked that there is no instance of any bird singing whose size exceeds that of the English blackbird; and this is supposed to arise from the difficulty it would have of concealing itself, did it call the attention of its enemies, not only by its bulk, but by the proportional loudness of its notes. It has also been noticed that certain passages of the *song*, in a few kinds of birds, correspond with the intervals of our scale, of which, indeed, the cuckoo affords a striking and well-known instance. But much the greater part of such *song* is not capable of musical notation; partly because the rapidity is often so great, and it is also so uncertain when they may stop, that we cannot reduce the passages to the form of any musical bar whatsoever; partly, also, because the pitch of most birds is considerably higher than that of the shrillest notes of our highest instruments; and principally because the intervals used by birds are commonly so minute, and consequently so different from the more gross intervals into which we divide our octave, that we cannot judge of them.

Most people who have not attended to the notes of birds suppose that all those of the same species sing exactly the same notes and passages; which is by no means true, though it must be admitted that there is a general resemblance. Thus the London bird catchers prefer the song of the Kentish goldfinches and Essex chaffinches; but some of the nightingale fanciers prefer a Surrey bird to one of Middlesex.

The nightingale has been almost universally esteemed the most capital of singing birds; and its superiority chiefly consists in the following particulars: its tone is much more mellow than that of any other bird; though, by the exertion of its powers, it can be extremely brilliant. Another point of superiority is its continuance of song without a pause, which is often extended to twenty seconds; and when respiration becomes

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necessary, it takes it with as much judgment as an opera singer.

The writer once met with that unrivalled songster, the mocking bird, in Trumbull county, Ohio. He was hunting for rare birds on the banks of a branch of the Mahoning, when from a small grove of soft maple a succession of songs was heard, as though there were assembled representatives from all the feathered tribes. Creeping cautiously up to the grove, the song of the veros was recognized, followed by that of various other birds, and occasionally interrupted by the harsh notes of the jay; but nothing was seen from which all these varied sounds could proceed. At length a single songster, the mocking bird, was observed near the tip of one of the highest trees, which continued for some moments to pour forth the most varied and enchanting song, but soon took alarm and disappeared, and all efforts to secure it were unsuccessful. As a songster, it stands at the head of all our birds; and as a mimic is inimitable, repeating, and frequently improving upon, the songs of all other birds, and in the cage imitating every sound that it hears. For these qualifications it is highly valued, and single birds have been sold for one hundred dollars. A pair of these birds visited Tallmage, in Summit county, Ohio, for several successive years, and raised their young there.

The singing of most birds seems entirely a spontaneous effusion, produced by no lassitude in muscle or relaxation of the parts of action. In certain seasons and weather the nightingale sings all day and all night; and we never observe that the powers of song are weaker, or that the notes become harsh and untunable, after all these hours of practice. The song-thrush, in a mild, moist April, will commence his tune early in the morning, and pipe unceasingly through the day; yet at the close of eve, when he retires to rest, there is no obvious decay in his musical powers, or any sensible effort required to continue his harmony to the last. Birds of one species sing in general very like each other, with different degrees of execution. Some countries may produce finer songsters, but without great variation in the notes. In the thrush, however, it is remarkable that there seem to be regular notes, each individual piping a voluntary of his own. Their voices may always be distinguished amid the choristers of the copse, yet some one performer will more particularly engage attention by a peculiar modulation of tune; and should stations of these birds be visited the same morning, few or none probably would be found to persevere in the same round of notes — whatever is uttered seeming the effusion of the moment. At times a strain will break out perfectly unlike any preceding utterance, and we may wait a long time without noticing any repetition of it. Harsh, strained, and tense as the notes of this bird are, yet they are pleasing from their variety. The voice of the blackbird is infinitely more mellow, but has much less variety, compass, or execution; and he, too, commences carols with the morning light, persevering from hour to hour without effort or any sensible faltering of voice. The cuckoo wearies us throughout some long May morning with the unceasing monotony of its song; and though there are others as vociferous, yet it is the only bird we know that seems to suffer from the use of the organs of voice. Little exertion as the few notes it makes use of seem to require, yet, by the middle or end of June, it loses its utterance, becomes hoarse, and ceases from any further essay.

The following table, formed by Mr. Barrington, agreeably to the idea of M. de Piles, in estimating the merits of painters, is designed to exhibit the comparative merit of the British singing birds; in which twenty is supposed to be the point of absolute perfection: —

Birds.	Mellowness of tone.	Sprightly notes.	Plaintive notes.	Compass.	Execution.
Nightingale,	19	14	19	19	19
Skylark,	4	19	4	18	18
Woodlark,	18	4	17	12	8
Titlark,	12	12	12	12	12
Linnet,	12	16	12	16	18
Goldfinch,	4	19	4	12	12
Chaffinch,	4	12	4	8	8
Greenfinch,	4	4	4	4	6
Hedge Sparrow,	6	0	6	4	4
Aberdivine, or Siskin,	2	4	0	4	4
Red Poll,	0	4	0	4	4
Thrush,	4	4	4	4	4
Blackbird,	4	4	0	2	2
Robin,	6	16	12	12	12
Wren,	0	12	0	4	4
Reed Sparrow,	0	4	0	2	2
Blackcap, or Norfolk Mock Nightingale,	14	12	12	14	14

SONI MOBILES. The name by which the ancients distinguished the intermediary sounds of their tetrachords, because, instead of being fixed like the *Soni Stabiles*, or extremes, they were changed with the mode, and therefore were continually moving or varying. See SONI STABILES.

SONI STABILES, or SONI STANTES. The name given by the ancient Greeks to the extremes of their tetrachords, because, though from the various modes of dividing the tetrachord, or fourth, the intermediate sounds were continually liable to be changed, yet the extreme sounds were fixed and unalterable. See SONI MOBILES.

SONNET. (From the Italian.) A lyrical composition properly comprised in fourteen verses; viz., two stanzas of four verses each, and two of three each; the first eight verses being in alternative rhymes. The sonnet is of Italian origin, and Petrarch has the honor of its invention. Du Bellai is said by Pasquier to have first introduced sonnets into France; but Du Bellai himself tells us that Melin de S. Gelais first translated the Italian sonnets into French. Who first gave them an English dress is not certainly known; but Milton has left us twenty-three examples of this species of song, amongst which that addressed to the musician Laws is one of the best, though it serves to prove how difficult of construction the sonnet is in the English language.

SONNETTI, J. J. A pamphlet entitled "*Le Brigandage de la Musique Italienne*," was published under this author's name in 1777. There are many curious anecdotes in it relating to musicians.

SONNETTO. (I.) A sonnet. See that word.

SONNLEITHNER, doctor of laws, &c., at Vienna, was a very able amateur church composer. He died in 1796.

SONNLEITHNER, JOSEPH FERDINAND, son of the preceding, was born at Vienna about the year 1765. He was the editor, from the year 1794, of a very useful publication entitled "The Vienna Theatrical Almanac." He has also written several practical works.

SONOROUS. Sounding. An epithet applicable to whatever is capable of yielding sounds; but more especially to those bodies, natural or artificial, which produce musical sounds.

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SONS. (F. pl.) The name formerly given by the Provençal minstrels to their airs and lyric poems.

SONTAG, HENRIETTA, was born at Coblentz, on the 13th of May, 1805, of one of those families of nomadic actors of which Goethe has given us the poetical history in his *Wilhelm Meister*. Born, like the halcyon, on the stormy waves, she early knew the vicissitudes and trials of an artist life. When only six years old she made her *début* at Darmstadt, in an opera very popular in Germany, the "Daughter of the Danube," where, in the part of Salome, she was admired for the infantile graces of her person and the correctness of her voice. Three years later, having lost her father, Henrietta, with her mother, went to Prague, where she played children's parts under the direction of Weber, then at the head of the theatre orchestra. Her precocious success obtained for her, by most especial favor, permission to follow the courses of the Conservatoire in that city, although she had not yet reached the age required by the rules. There, for four years, she studied vocal music, the piano, and the elements of vocalization. The indisposition of the prima donna of the theatre gave her an opportunity, for the first time, to undertake a rather important *rôle*, that of the Princess of Navarre in Boildieu's "John of Paris." She was then fifteen. The facility of her voice, her budding beauty, the trouble which made her heart full of mysterious presentiments, achieved her a success which augured well for the future of her talent.

From Prague Henrietta Sontag went to Vienna, where she met Mme. Mainvielle-Fodor, whose example and good counsels developed the happy tendencies she had received from nature. Singing alternately in German and Italian opera, she could try her powers in both of these so different languages, and give herself time to choose between the glittering caprices of the Italian music and the sober and profound accents of the new German school. Being offered an engagement at the German Opera in Leipsic, in 1824, she went to that focus of philosophical and literary discussions, and there acquired a great fame by the manner in which she interpreted the "*Freyschütz*" and "*Euryanthe*" of Weber.

The admirers of this great musician's genius were composed of the youth of the universities, and of all the ardent and generous souls who wished to redeem Germany from foreign dominion, as well in the realm of the imagination as in that of politics. They shouted with enthusiasm the name of Fraulein Sontag, which spread through all Germany as that of a *virtuoso* of the first order, called to renew the marvellous things of Mara. It was at Leipsic that Mara, that famous German singer of the end of the eighteenth century, had been educated under the care of old Professor Hiller. They felt obliged to Mlle. Sontag for consecrating a magnificent organ, and a vocalization far from common that side of the Rhine, to the rendering of the strong and deep music of Weber, of Beethoven, of Spohr, and of all the new German composers who had broken *all truce with foreign impiety*, and given full scope to the genius of their country. Surrounded with homage, celebrated by all the *beaux esprits*, sung by the students, and escorted by the huzzas of the German press, Mlle. Sontag was called to Berlin, where she made her *début* with immense success at the theatre of Königstadt. It was at Berlin, it will be remembered, that *Der Freyschütz* was represented for the first time, in 1821. It was at Berlin, that Protestant, rationalist city, the centre of an intellectual and political movement which sought to absorb the activity of Germany at the expense of Vienna, the Catholic city, where reigned the spirit of tradition, the sensuality, the breeze, and the facile melodies of Italy; it was at Berlin, we say, that the new school of dramatic music, founded by Weber, had found its fulcrum. Mlle. Sontag was enthusiastically received there, as an inspired interpreter of the national music. The Hegelian philosophers made her the subject of their learned commentaries, and in her limpid and sonorous voice they hailed the *blending of the subjective with the objective in an absolute unity!* The old King of Prussia received her at the court with a paternal kindness. There it was that diplomacy found occasion to approach Mlle. Sontag, and to lay siege to the heart of the Muse.

Availing herself of leave of absence, Mlle. Sontag went at length to Paris, and made her *début* at the Italian theatre on the 15th of June, 1826, in the *rôle* of Rosina, in the "Barber of Seville." Her success was brilliant, especially in Rode's variations, which she introduced in the second act during the singing lesson. This success was confirmed and even increased in the "*Donna del Lago*," and the "*Italiana in Algieri*," in which she had to transpose several passages written for a contralto. On her return to Berlin she was received with redoubled interest. In that city she remained till the end of the year 1826; then, abandoning Germany and the school which had brought her up in the depths of its sanctuary, she went to fix her abode in Paris. She began with the *rôle* of Desdemona, in "*Otello*," on the 2d of January, 1828. She made one of that constellation of admirable artists who at that time charmed Paris and London, and among whom Pasta, Pisaroni, Malibran, and Sontag shone as stars of the first magnitude.

Between these two last *cantatrici*, differing so greatly in their kinds of merit, one of those fruitful rivalries declared itself of which Hoffman has given us such a dramatic picture. This rivalry was pushed so far between the imperious Juno and the blonde Venus that they could not meet in the same saloon. On the stage, when they sang in the same opera, whether it were "*Don Juan*" or "*Semiramide*," their heroic jealousy revealed itself in killing cadenzas and vocal Congreve rockets, which set the audience on fire. Now the Trojans, and now the Greeks, carried it. The parterre rose and subsided like the waves of the sea under the Olympic deities. Finally, one day, Mme. Malibran and Mlle. Sontag having to sing a duet in a princely house, the blending of these two voices, so different in *timbre* and in character of expression, produced such an effect that the success of the two great singers brought about their reconciliation. From that time a calm reigned *sul mare infido*. But in the midst of these successes and these festivals of art a black speck rose on the horizon: diplomacy was secretly at work; its protocols grew threatening; and it was suddenly learned that Mlle. Sontag was about to quit the theatre for

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duties more austere. A year since she had formed a private union with Count Rossi, who was not disposed to share his happiness. She bade adieu to the Parisian public in a performance for the benefit of the poor, which took place at the opera, in January, 1830. Returning to Berlin, at the instance of her friends and numerous admirers she consented to give a few more representations, and then quitted the stage definitively, two months before the revolution of July. But before accepting the new *rôle* which she had chosen for life, before despoiling herself of the brilliant fame which she had so justly acquired, Mlle. Sontag made a tour to Russia, giving concerts, as brilliant as they were remunerative, at Warsaw, Moscow, St. Petersburg, and then at Hamburg and other important cities of Germany.

It was after this tour that, under the name of Madame the Countess of Rossi, following the fortunes of her husband, she passed several years in succession at Brussels, at the Haye, at Frankfort, and at Berlin, letting her voice be heard only in the reunions of that high European society which the revolution of February shook to its foundations.

Mlle. Sontag possessed a soprano voice of very great extent, of great equality of *timbre*, and of marvellous flexibility. In the upper octave, from the medium C to C above the staff, that voice rang deliciously like a silver bell; and you had never to fear a doubtful intonation, or a want of equilibrium in its prodigious exercises. This rare flexibility of organ was the result of the munificence of nature, fructified by incessant and well-directed labors. Until her arrival at Vienna, where she had occasion to hear the great virtuosos of Italy, she had been guided only by her happy instinct, and by the more or less enlightened taste of her public. It was to the counsels of Mme. Mainvielle-Fodor, and still more to the example which the exquisite talent of that admirable singer daily offered her, that Mlle. Sontag owed the expansion of those native qualities, which, until then, had remained, as it were, shut up in the bud. The competition with rivals like Mmes. Pisaroni and Malibran, those heroic combats which she had to sustain on the theatres of Vienna, Paris, and London, perfected her talent to that degree of savory maturity, which has made Mlle. Sontag one of the most brilliant singers of Europe.

In the magnificent casket of vocal gems which Mlle. Sontag displayed every night before her admirers, we especially remarked the limpidity of her chromatic gamuts and the brilliancy of her trills, which sparkled like rubies on a velvet ground. Each note of those long-descending spirals stood out as if it had been struck isolatedly and attached itself to the following note by an imperceptible and delicate solder; and all these marvels were accomplished with a perfect grace, never disfiguring her countenance by the slightest sign of effort. Her charming figure, her fine limpid and soft eyes, her elegant form, and her stature, springing and supple as the stem of a young poplar, finished the picture, and completed the enchantment.

Mlle. Sontag tried her power in every kind. Born in Germany at the commencement of this stormy century, she was nourished on the vigorous and powerful music of the new German school, and obtained her first successes in the masterpieces of Weber. At Paris she undertook successively the parts of Desdemona, of Semiramis, and of Donna Anna in Mozart's *chef-d'œuvre*. In spite of the enthusiasm which she seems to have excited in her countrymen by her manner of rendering the dramatic inspiration of Weber, (an enthusiasm of which we find the echo in the works of Louis Boerne,) — in spite of the brilliant qualities she has displayed in the part of Desdemona, and, above all, in that of Donna Anna, which was almost imposed upon her by the jealousy of Malibran, — it is in the light music and in the temperate style that Mlle. Sontag found her true superiority. Her Rosina in the "Barber," her Ninette in "*La Gazza Ladra*," her Amenaide in "*Tancredi*," and her Elena in the "*Donna del Lago*," have been her finest triumphs.

The voice of Mlle. Sontag is well preserved. If the lower chords have lost their fulness and grown dull a little under the hand of time, as it always happens with soprano voices, the upper notes are still full of roundness and of charm. Her talent is almost as exquisite as it was twenty years ago; her vocalization has lost nothing of the marvellous flexibility that characterized it then; and without much effort of imagination, one finds again to-day in Mlle. Sontag the finish, the charm, the tempered and serene expression which distinguished her among the eminent *cantatrici* who have been the marvel of Europe for the last half century. Welcomed with distinction by a select public, which assembled at the report of her glory and of her misfortune, Mme. Sontag has sung several pieces of her old *repertoire* with great success.

The above is from the French of M. Scudo, (1850.) After twenty years' retirement from public life as an artist, the Countess Rossi, moved by pecuniary reverses of her husband, again returned to the stage. After brilliant seasons in Paris, various German cities, and in London, she came to the United States in the autumn of 1852, where she has continued to the present time, (spring of 1854,) singing in opera and concerts with most brilliant success.

SONS PLEINS. (F.) Terms which often occur in flute music, and which indicate that the notes must be blown with a very full, round tone.

SOPRA. (I.) Above, or upper; as, *nella parte di sopra*, in the higher or upper part; *di sopra*, above; *contrapunto sopra il soggetto*, counterpoint above the subject.

SOPRANO. (I.) The treble or higher species of the female voice. See VOICE.

SOPRANI. (I. pl.) The treble or higher voice parts; as, *a due soprani*, for two trebles; *a tre soprani*, for three trebles.

SORDINO. (I.) A small utensil of copper or silver applied to the bridge of a violin, or violoncello, to render the sound fainter by intercepting the vibrations of the body of the instrument.

SORDINI. (I. pl.) The dampers; thus, *senza sordini*, in piano music, means without the dampers, or with the open pedal pressed down.

SORGE, GEORG ANDREAS, organist at Lobenstein, was born in 1703 He was a good

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performer, composer, and singer; also wrote many theoretical works, the best of which is his "Elements of Composition," published at Lobenstein in 1745, in three volumes quarto. His work entitled "*Compendium Harmonicum*" gave rise to a controversy with Marpurg, who published critical notes on it in 1760. His practical publications were principally for the harpsichord and organ, and many of them were printed at Nuremberg. Sorge died at Lobenstein in 1778.

SORIANO, FRANCESCO, chapel-master of St. Peter's Church at Rome, published, in 1610, one hundred and ten canons upon the chant to the hymn, "*Ave Maria Stella*," for three, four, five, six, seven, and eight voices; from which the musical reader will have a much higher opinion of his patience than his genius.

SOSPIRO. (I.) A word expressive of silence, formerly written over those characters called *rests*, and generally considered as equal in length to a crotchet.

SOSTENUTO, or SOS. (I.) A word implying that the notes of the movement, or passage against which it is placed, are to be sustained, or held on, to the extremity of their lengths.

SOTTO. (I.) Below, inferior; as, *sotto il soggetto*, below the subject.

SOTTO VOCE. (I.) An expression implying that the movement, or passage, over which it is written, is to be played or sung moderately loud. See MEZZA VOCE.

SOUHAITTY, JEAN JACQUES, a French ecclesiastic, published, in 1677, an essay entitled "*Nouveaux Elémens du Chant.*" In this book he proposes a new method of writing plain chant by figures instead of notes.

SOUND. Musical sound may be considered as certain aërial agitations, of such qualities and dispositions as to produce that agreeable and appreciable effect upon the ear which we denominate melodious, or harmonical. *Sound* being the object of the musical science, it may be expected that we should, in treating of this article, go into the philosophy of its causes and effects; but we must confine our observations chiefly to that affection of sound by which it becomes distinguished into acute and grave. This difference has hitherto appeared to have no other causes than the different velocities of the vibrations of the sounding bodies. In fact, the tone or pitch of a sound seems to have been discovered, by an abundance of experiments, to depend on the nature of those vibrations whose difference we can conceive no otherwise than as having different velocities; and since it is proved that all the vibrations of the same chord are all performed in equal time, and that the tone of a sound, which continues for some time after the stroke, is, in quality and pitch, the same from first to last, it follows that the tone is necessarily connected with a certain quantity of time consumed in each vibration; and it is from this principle, combined with that of tonic arrangement, that all the phenomena of tune are deduced.

If the vibrations be isochronous, the sound is called musical, and is said to be acuter, or higher, than any other sound whose vibrations are slower and graver, or lower than any other sound whose vibrations are quicker.

From the same principle arise what we call *concords*, &c., which are resolvable into the frequent unions and coincidences of those vibrations of two sonorous bodies, and consequently of the undulations of the air communicated by those vibrations. On the contrary, the result of less frequent coincidences of those vibrations is what we call *discord*.

Another considerable distinction of musical sounds is that by which they are denominated *long* and *short*; not with regard to the sonorous body's retaining a motion, once received, a longer or shorter time, but to the continuation of the impulse of the efficient cause on the sonorous body for a longer or shorter time; as in the notes of a violin, &c., which are made longer or shorter by strokes of different length or quickness.

This continuity is, properly, a succession of several sounds, or the effect of several distinct strokes or repeated impulses on the sonorous body, so quick that we may judge it one continued sound, especially if it be continued in the same degree of strength; and hence arises the doctrine of *measure* and *time*. Sounds, again, are distinguished by musicians into *simple* and *compound*. A simple sound is the single product of one voice or one instrument. A compound sound consists of the sounds of several distinct voices or instruments, all united in the same individual time or measure of duration; that is, all striking the ear together, whatever may be their other differences. But in this sense they are twofold compound — natural and artificial. A *natural compound* is that proceeding from the manifold reflections of the first sound from adjacent bodies, when the reflections are not so sudden as to occasion echoes, but are all given at the same moment, as well as in the same tone or pitch with the first note. The *artificial compound* is a mixture of several different sounds. (See that term.)

Every impression made on the ear sufficient to attract attention is sound. These impressions are made on what we technically call the tympanum of the ear, and are caused by the vibrations of bodies. The power of hearing is nothing more than to feel vibrations on the nerves of the ear. Every living creature, every body in motion, produces few or more vibrations, and, consequently, sounds. The human ear is not capable of distinguishing or feeling the impression of every sound. Some, it is true, have what is termed a sharp ear, or great power of hearing; such are susceptible to vibrations, whether slow or quick; while in others the same impression is entirely wanting. Of two persons in the same open field, one will be sensible of the slow vibrations from a distant church bell, the lowing of animals, or an earthquake; while the other will say, I do not hear them; and simply because the nerves of the ear, or this organ in the one, are more susceptible than in the other. Sounds may be produced by uniform and regular, or irregular, vibrations of bodies; that is, when the interval of time from one vibration to the other is always the same in length, in the one instance; and, in the other, where a certain number of vibrations are produced in the first second of time, and, more or less, in the second space. In the first case, the sound is pleasant and easily distinguished; in the second, it is not so distinguished, and is unpleasant. The pendulum of a clock,

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for example, is governed by the mainspring, which keeps it always in regular motion, and one and the same sound is constantly produced. But where the intervals of such vibrations are longer, or shorter, or irregular, the impressions or sounds are unpleasant and often disagreeable; such sounds are termed noise. Uniform vibrations always produce simple sounds. We use the term *sound* for all impressions of regular vibrations, and classify the sounds according to their height or pitch. All sounds in music are, in regard to their pitch, mathematically regulated, and the succession of these sounds is called the scale of music; and each sound has its absolute unchangeable pitch or degree of the scale.

Sound is a perception of the soul, communicated by means of the ear, or the effect of a collision of bodies, and a tremulous motion consequent thereon, communicated thence to the circumambient fluid, and propagated through it to the organs of hearing. Sound is any thing and every thing hearable. It is noise, report, the object of hearing, that which strikes the ear; a vibration of the air, caused by a collision of bodies or other means, sufficient to effect the auditory nerves when perfect. It is noise without signification; empty noise; noise, and nothing else. Sound is the noise produced by all vibrating bodies. Every motion communicated to the air is propagated onward like a wave; but a certain suddenness or force is necessary in order to affect the ear so as to produce an audible sound. The slow waving of a flag through the air is noiseless; but the sudden removal and return of a portion of air, caused by the lash of a whip or other means, produces an explosion; and as there is an endless variety in vibrating bodies, so, also, there is an endless variety of sounds. Musical sounds are certain aerial agitations of such qualities and dispositions as to produce that agreeable and appreciable effect upon the ear which we denominate melodious or harmonical. Sound in music denotes a quality in the several agitations of the air, considered as their dispositions, measure, &c.; and it may be so combined as to make music or harmony. The differences in the acuteness and gravity of sounds have hitherto appeared to have no other causes than the different velocities of the vibrations of the sounding bodies. The tone or pitch of a sound seems to have been discovered, by an abundance of experiments, to depend on the nature of those vibrations whose difference we can conceive no otherwise than as having different velocities; and since it is proved that all the vibrations of the same chord are performed in equal time, and that the tone of sound, which continues for some time after the stroke, is the same from the first to the last, it follows that the tone is necessarily connected with a certain quality of time in making each vibration; and it is from this principle that all the phenomena of tune are deduced.

Sounds are not and cannot all be musical; for instance, those produced by irregular vibrations. If the impulse is short and single, we hear a sound like the blow of a hammer on stone, the report of a pistol, or the crack of a whip; if of perceptible duration and irregular, we hear a crash like the falling of a tree or of a building; if of some length of time and interrupted, we hear a rumble like a peal of thunder or an earthquake; and such is the extreme sensibility of the ear that all sounds, whether musical or unmusical, are perfectly distinguishable from one another. The term *unmusical*, therefore, is not only applied to all jarring and discordant sounds, but to whatever is unharmonious, unmelodious, or disagreeable to a cultivated ear. All musical sounds are produced by regular vibrations. There are three principal points of distinction in musical sounds — the quality, the intensity, and the pitch. The quality of sounds depends on the nature and structure of the bodies vibrating, and may be of any length of time, from the shortest to the longest possible sound; as the notes of a violin, &c., which are made longer or shorter by strokes of different length or quickness. The intensity of sounds depends on the force of the impulse, and may be of any degree of strength, from the softest to the loudest sound. All sounds are supposed to be perfectly round; and the following diagram shows the gradual inflation or increase of strength of any given sound, from soft to loud.

The *pitch* of sounds depends on the frequency of the vibrations, and may be of any degree of elevation, from the lowest to the most acute sound. On this distinction the whole doctrine of harmony is founded; and sounds are either *high* or *low*, according to their relative position.

The greater clearness with which sounds, even distant sounds, are heard during the night, is an interesting phenomenon. It was noticed by the ancients, and ascribed to the repose of animated nature. The noise of cataracts is three times louder during the night than in the day. The air during the day is a mixed medium, in which the sounds are scattered and reflected in passing through streams of air of different densities, as in the experiment of mixing atmospheric air and hydrogen. At midnight, on the contrary, when the air is transparent and of uniform density, as may be seen by the brilliancy and number of the stars, the slightest sound reaches the ear without interruption.

SOUNDING BOARD. In a harpsichord or piano forte, a broad, thin board, horizontally placed, and over which the strings are distended, and the vibration of which greatly contributes to the tone. This board is also called the *belly* of an instrument.

SOUPIR. (F.) A crotchet rest.

SOURDELINE. (F.) A kind of musette, or bagpipe.

SOURDET. (F.) The little pipe of a trumpet.

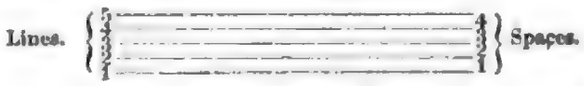
SOUSDOMINANTE. (F.) The subdominant, or fourth of the scale.

SOUSMEDIANTE. (F.) The submediant, or sixth of the scale.

SOZZI, FRANCESCO, a violin pupil of Nardini, was born at Florence, and belonged, in 1790,

to the chapel of the Grand Duke of Tuscany. He afterwards resided several years in Germany, and published some violin music at Augsburg in 1801.

SPACES. The voids or intervals between the lines of the staff. The staff consists of five lines and four spaces. The lines and spaces being equally used, a note on any space is two notes higher than a note on the space immediately below it, and two notes lower than a note on the space immediately above it.



SPANISH MUSIC. The species of music in which the Spanish most delight is the romance; they have several beautiful compositions of this kind. The guitar is the instrument most generally employed to accompany the voice: this instrument is quite as national as their beads and their chocolate, and is to be found in every house from that of the peer to the barber. The Spanish guitar is constructed with double strings, each pair being tuned in unison, with the exception of the lowest, which are tuned in octaves. All play the guitar, and all have a tact in playing it. The song of the Spaniards is full of feeling; their inflections of voice are highly impassioned; and their features, in playing, assume a variety of expression, analogous to the sentiments uttered. The Spanish style of music is pleasing but variable. The national fondness for dancing appears to exercise some influence over all their strains; notwithstanding which many of their airs have an extremely melancholy expression. As opera writers they have never excelled; but for love songs and martial choruses, their style is equal to that of any other people in the world. Their serenades are among the sweetest efforts of simple composition that exist, containing, notwithstanding the plainness of their style, considerable feeling, and an obvious expression of deep passion.

SPAZIANO, FRANCESCO, was the first person who collected and published at Florence, in 1529, the "*Canti Carnascialeschi.*" They consist of songs, ballads, madrigals, &c., on every sort of subject, and take their name from being sung late at night in the streets of Florence, during the carnival, by parties of men in masks, often to the number of three hundred, and all carrying lighted tapers. They were attended, also, by a band of musical instruments.

SPAZIER, JOHANN CARL GOTTLIEB, doctor of laws and inspector of education, &c., at Dessau, was born at Berlin in 1761. He published many musical essays of high interest, chiefly in periodical publications; also several sets of vocal music. His works bear date from the year 1781 to 1800. He died at Leipsic in 1805.

SPEAKING MACHINE. In 1842 Mr. Faber, at Hamburg, invented a speaking machine — the result of a beautiful adaptation of mechanics to the laws of acoustics. Hitherto attempts to imitate the human voice have not been very successful; in fact, our knowledge of the physiology of the larynx and its appendices has been so limited that we have not even an explanation of the mode in which the falsetto is produced. Mr. Faber's instrument solves the difficulty. The machine consists of a pair of bellows worked by a pedal similar to that of an organ, of a caoutchouc imitation of the larynx, tongue, nostrils, and of a set of keys by which the springs are brought into action. The weather naturally affects the tension of the India rubber; and although Mr. Faber can raise the voice or depress it, and can lay a stress upon a single syllable or word, still one cannot avoid feeling there is room for improvement. This is even more evident when the instrument is made to sing; but when we remember what difficulty many people have to regulate their own *chordæ vocales*, it is not surprising that Mr. Faber has not yet succeeded in giving us an instrument equal to the human voice. We will mention a discovery in mechanics announced in New York. This instrument is played on by keys like a piano-forte, and can be made to *say any thing* in any language that its inventor desires. The New York "American" newspaper says, "We heard it say 'Mr. Speaker' in a tone so distinct and startling that no speaker could have failed to be attracted by it; and then it went on, now in German, now in English, then in Latin, &c." It is appropriately named "*the speaking machine.*" "The tone is not that of a human voice; though it resembles that of some persons, in being mainly through the *nose*. But no one could fail to perceive at once that the sound was produced by some artificial wind instrument. Its outward appearance is very simple. A Turk's head, with turban and long beard, faces the spectator, and the words are uttered by movements of the lips, the tongue, the palate, and all the articulating organs, precisely as in the living person. These movements are produced by machinery concealed beneath a drapery behind the figure, and moved by keys at its right. These keys are sixteen in number, each representing a particular sound. It requires no little skill to use the keys, as a great number of them must be quickly and properly struck to utter even the simplest words. A bellows beneath supplies the *breath*, which the machinery thus manufactures into *words*. The Turk recited to us the alphabet, counted fifty, gave the Latin titles of several European monarchs, held an edifying conversation with us about the weather, sang a German song, and bade us good day in very distinct and courteous phrase. The utterance is, of course, very slow, and sometimes difficult and indistinct; but it is easy to see that the fault lies in an inability to work the keys with sufficient rapidity, and not in any want of vocal organs. It is certainly very curious, and shows that the inventor, who is an Austrian, is possessed of great skill and ingenuity. We understand that the instrument engaged his close attention for about *fourteen* years."

SPEAKING TRUMPET. A tube from six to fifteen feet long, made of tin, perfectly straight, and with a very large aperture at one end, and a mouthpiece just big enough to receive both lips. The mouth being applied to this instrument, it carries the voice to a very great distance; so that it may be distinctly heard through a circle of a mile, or farther. Hence its great use at sea. The invention of the speaking trumpet is supposed to be modern, and is generally ascribed to Sir Samuel Moreland. See STENTOROPHONIC TUBE.

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SPECH, JOHANN, a composer for the pianoforte, probably resident at Vienna, published some sonatas, &c., in that city, at the close of the last and commencement of the present centuries. Three violin quartets by him are also printed.

SPECIES. A subdivision of one of the genera of the ancient music.

SPERGER, JOHANN, a celebrated performer on the double bass, and instrumental composer, was chamber musician to the Duke of Mecklenburg from the year 1789. Amongst his works we can name the following: "3 *Quartetti à 2 V., A., et B.*," Op. 1, Berlin, 1792; "*Flötenduo*," Vienna, 1792; and "3 *Trios, à Fl., A., e Vc., Nos.* 1 *e* 2," Vienna, 1796.

SPERLING, JOHANN PETER GABRIEL, secretary to the magistracy, and music director at Bautzen, in Lusatia, published, amongst others, the following works: "*Concentus Vespertinus seu Psalmi minores per annum*, 4 *voc.*, 2 *V.*, 3 *Violinis, seu Trombonis et B. G.*," Bautzen, 1700; "*Principia Musicæ*," &c., Bautzen, 1705; and "*Porta Musicæ*," Bautzen, 1708.

SPICCATO. (I.) A word denoting that the notes over which it is placed are to be performed in a distinct and pointed manner. See STACCATO.

SPIESS, MEINRAD. Prior of a convent in Suabia, and member of the Musical Society of Mitzler from the year 1743. He was a pupil of Joseph Bernabei, and was living in 1774. He published in 1746, at Augsburg, a work in the German language, with the title "*Tractatus Musicopracticus*," &c. According to Hiller, it is a work containing many excellent remarks on the science of music, but so badly written that it were to be wished some one would translate it from bad German into good. Spiess also published many masses and other church music between the years 1713 and 1734.

SPINÆ. (L.) The original name of the quills of the *spinet*, and from which word that instrument received its appellation. See SPINET.

SPINDLER, FRANZ STANISLAUS, a self-taught musician, was born at Augsburg in 1759. In 1782 he became an actor at the theatre of Augsburg, and soon after produced several successful operettas. He afterwards attached himself to the theatre at Breslau, for which he composed several pieces in the same style up to about the year 1800.

SPINET. A stringed instrument formerly much in use, somewhat similar to the harpsichord, and, like that, consisting of a case, sounding board, keys, jacks, and a bridge. The principal difference of the spinet and harpsichord is, that the latter is larger, and contains two or three sets of jacks and strings, so disposed and tuned as to admit of a variety of *stops*; while the former has only one set of jacks and strings, and consequently only one *stop*. When the spinet was first brought into use, though its invention was certainly anterior to that of the harpsichord, is not exactly known. But that it was derived from the harp is evident from its character as well as construction, internal and external; and, indeed, it was originally called the *couched harp*, though since denominated *spinet*, from its quills, which resemble *thorns*, called in Latin *spinæ*.

SPIRITOSO. (I.) With spirit.

SPOFFORTH. A celebrated English glee composer. Amongst the most celebrated of his compositions are the following: "Where are those hours," glee, four voices; "Lightly o'er the village green," glee, three voices; "Hark, the goddess Diana," duet; and a set of "Canzonets."

SPOHR, LUDWIG, concert master, violinist, and composer to the Duke of Gotha, was born at Seesen, in the Duchy of Brunswick, in 1784. His father was a doctor of medicine in Brunswick, and a celebrated amateur performer on the flute. He received his early instructions on the violin from Maucourt, and made his *début* at Brunswick, as a public performer, at the age of twelve years, on which occasion he played a concerto of his own composition. The Duke of Brunswick, who was himself a performer on the violin, interested himself much from this time in the success of young Spohr, and received him, when thirteen years of age, as musician in the Chapel Royal. On his attaining his eighteenth year, the duke allowed him to accompany Franz Eck, younger brother and violin pupil of J. F. Eck, to Russia, paying the whole of his expenses. He thus enjoyed the lessons of this excellent master during a year and a half. On his return he applied himself still more studiously to his instrument, and then commenced travelling through different towns of Saxony and Prussia; in the course of which journey, in 1805, he was offered his first-named situation at Gotha, which he accepted, after obtaining the consent of his patron the Duke of Brunswick. In 1820 Spohr made his first appearance in England at the Philharmonic concerts, when his *début* was thus noticed by an eminent reviewer: "He first played a concerto in the dramatic style: the composition was very clever, and classed under its proper head. A quartet, in which he afterwards assisted, was so entirely calculated to display the single performer as to injure its effect as a concerted piece. His manner is totally without pretension; his tone fine, his intonation admirable, and his execution of the most finished order." On another occasion this critic observes, "We have the traces, in Spohr's execution, of a mind continually turning towards refinement, and deserting strength for polish. His tone is pure and delicate, rather than remarkable for volume or richness; his taste was cultivated to the highest excess; and his execution was so finished that it appeared to encroach, in a measure, upon the vigor of his performance. But he was very far from being deficient in the energy necessary to make a great player. The fact seems to be that this quality, which for its inherent preëminence is most distinguishable in other violinists, was, in Spohr, cast into secondary importance, and rendered less discernible by the predominating influence of his superior refinement. His delicacy was so beautiful, and so frequent an object of admiration, that his force was lowered in the comparison. But though it must be confessed that his bow arm had not the openness and command so peculiarly striking in Mori, yet he could sustain and protract his tones to an extraordinary duration. His method of taking the staccato passages was excellent; but the saltations he frequently made in his passages of execution

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could not be said to accord with the general composedness of his manner. And as it is frequently the consequence of a too subtile habit of refining to obliterate the stronger traces of sensibility, so his expression was more remarkable for polished elegance than for those powerful and striking modifications of tone that are the offspring of intense feeling. It is probably owing to this softening down of the bright and brilliant effects that he failed (if such a man could be ever said to fail) in eliciting those stronger bursts of the public approbation that attend those exhibitions of art that are directed against, and that reach, the affections of a mixed audience. Thus, though in the very first rank of his profession and of talent, Spohr perhaps excited a lower degree of interest than has frequently attended the performance of men whose excellences were far below his standard. But such is the common fate of every extreme cultivation and polish. It transcends the judgment of the million. The Roman critics remarked the preëminent beauty with which Spohr enriched his playing by a strict imitation of vocal effects. They said he was the finest singer upon the violin that ever appeared. This, perhaps, is the highest praise that can be bestowed; for, although instrumental music certainly raises emotions and passions, yet they are very faint and vague when compared with the full, deep, and definite affections awakened by the human voice. The nearer an instrument approaches the voice, the nearer is art to the attainment of its object: and the reverse of the proposition equally applies to singers; the more they wander through the mazes of execution towards instrumental effect, the farther they stray from the seat of their own proper dominion — the heart."

The most brilliant period in Spohr's career was from 1815 to 1825. Since that time he has occupied the place of chapel-master to the electoral court of Hesse-Cassel. Called to London in 1840, he brought out there a new symphony and oratorio of his own composition, and was received with the most marked consideration by persons of the first distinction. He was again invited to London in the summer of 1852, when he conducted the performance of his oratorio of "Calvary," or "*Die letzte Dinge*," and of his opera of "Faust," at the Royal Italian Theatre. Spohr has founded in Germany a violin school that is more large and vigorous than that of his predecessors. Its principles are exposed in his "*Violinschule*," ("Violin School,") in three parts, Vienna, 1831, a folio of two hundred and fifty pages.

The principal compositions of Spohr are the following: —

I. Religious Music. 1. "Mass for five solo Voices and two Choirs of five Voices each, without Accompaniment," Op. 54. 2. "Three Psalms of Mendelssohn, for two Choirs and Solos," Op. 85. 3. "'*Vater unser*,' of Muhlmann, for four Voices." 4. "Hymn, '*Gott, du bist gross*,' for four Choirs, with Solos and Orchestra," Op. 98. 5. "*Die letzten Dinge*," oratorio. 6. "*Des Heiland's letzte Stunden*," oratorio. 7. "*Das jungste Gericht*," ("The Last Judgment,") oratorio.

II. Dramatic Music. 1. "*Der Zweikampf der Geliebten*," opera. 2. "*Der Berggeist*," do. 3. "*Faust*," do. 4. "*Jessonda*," grand opera; considered one of Spohr's best works. 5. "*Zemire et Azor*." 6. "*Pietro d'Albano*." 7. "*Der Alchymist*." 8. "*Das befreite Deutschland*," scenic oratorio.

III. Vocal Music. 1. "Songs for four Men's Voices," Ops. 44, 90. 2. "Scena and Aria, with Orchestra," ("*Tu m'abbandoni*,") Op. 71. 3. "Songs for one Voice," Ops. 25, 37, 41, 72, 94, 101, 103.

IV. Instrumental Music. 1. "Symphonies for Grand Orchestra," Op. 20, in E flat; Op. 49, in D minor; Op. 78, in C minor; the symphony, "*Die Weihe der Töne*," ("Consecration of Tones;") also two or more symphonies since — one of them for double orchestra, and one called "The Seasons." 2. "Four Overtures," Ops. 12, 15, 21, (to "*Alruna*,") and one to "Macbeth." 3. "Nonetto, for Violin, Alto, Violoncello, Oboe, Clarinet, Flute, Horn, Bassoon, and Double Bass," Op. 31. 4. "Ottetto, for Violin, two Altos, Violoncello, Clarinet, two Horns, and Double Bass," Op. 32. 5. "Double Quatuors, for four Violins, two Altos, and two Violoncellos," Ops. 64, 77, 87. 6. "Quintets for Strings," Ops. 33, 69, 91. 7. "Quatuors for Strings," Ops. 4, 11, 15, 29, 30, 43, 45, (three,) 58, (three,) 61, 68, 74, (three,) 82, (three,) 84, (three,) 93. 8. "Duos for two Violins," Ops. 3, 9, 13, 39, 67. Also, violin concertos, concertos for clarinet, pot-pourris for violin, with orchestra or quartet, a quintet for piano, flute, clarinet, horn, and bassoon, (op. 52,) rondos, music for the harp, &c.

Dr. Spohr had a daughter, celebrated as an alto singer, who married and resided in New York. She has sung in public, there and in Boston, as Madam Spohr-Zahn.

SPONDAULA. (Gr.) The name given by the ancients to a performer on the flute, or some similar instrument, who, while the sacrifice was offering, played to the priest some suitable air, to prevent his listening to any thing which might interrupt him in his duty.

SPONDIASM. (Gr.) An alteration in the harmonic genus, by which a chord was elevated three dieses above its ordinary pitch, so that the *spondiasm* was precisely the opposite of the *eclysis*.

SPONTINI, GASPARD. This celebrated dramatic composer was born at Jesi, a small town of the Roman States, in 1778. After studying the first principles of music under the celebrated Padre Martini at Bologna, and under Boroni at Rome, he was entered, at the age of thirteen, as a pupil of the Conservatory of La Pietà at Naples, then under the direction of the celebrated masters Sala and Trajetta. At the expiration of a year he was nominated a master in this Conservatory. At seventeen years of age he composed an opera buffa entitled "*I Puntigli delle Donne*," the success of which was so complete that all the theatrical managers of Italy were anxious to obtain his operas. The year following he went to Rome, where he composed "*Gli Amanti in Cimento*;" and thence passed on to Venice, where he wrote "*L'Amor Secreto*." He next returned to Rome, and set to music the drama of Metastasio called "*L'Isola Disabitata*." This he sent to Parma, being disabled from going there himself by engagements at Naples and Palermo. It was at Naples that he became acquainted with Cimarosa, by whose instructions he profited during five years, when he proceeded to Palermo. In the mean time he was not inactive in composition, having written, whilst at Naples, "*L'Eroismo Ridicolo*," opera buffa, for that city; "*Il Tesco riconosciuto*," opera seria, for Florence; and "*La Finta Filosofa*," and "*La Fuga in Maschera*," also for Naples. About this period, the Neapolitan court being at Palermo,

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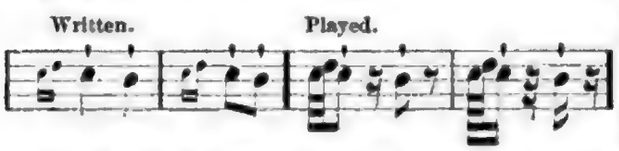
the manager of the Theatre Royal there engaged Spontini to write two opere buffe and one opera seria. The two former were called "*I Quadre Parlanti*" and "*Il Finto Pittore*," and the latter "*Gli Elisi delusi*." The climate of Sicily not agreeing with Spontini, he then returned to Rome, where he wrote "*Il Geloso e l'Audace*." Shortly afterwards he was invited to Venice, where he brought out the two operas, "*Le Metamorfosi di Pasquale*," and "*Chi più guarda, me no vede*." Having now produced, with success, eleven comic and three serious operas at the principal theatres of Italy, he resolved to visit Paris, where he arrived about the year 1804. He first made himself known in that city by his "*Finta Filosofa*," performed at the Théâtre de l'Opéra Buffa. He then gave, at the Théâtre Feydeau, "*La Petite Maison*," which failed on account of the words, and "*Milton*," which was highly successful. From this period he confined his composition to the Royal Academy of Music, where he brought out, in 1807, his celebrated opera of "*La Vestale*;" in 1809, "*Fernand-Cortez*;" and subsequently, "*Olimpie*." A modern French critic observes, "In allowing to Rossini the merit of novelty, — to Mayer harmony, science, and correctness, — to Spontini sensibility, vigor, and truth of expression, — we believe that we have awarded to each his just praise; and we leave to an enlightened public the task of judging which of these three celebrated dramatic composers approaches nearest to perfection in his art. We must, however, confess that the question appears to us to be resolved, in France, in favor of the author of '*La Vestale*,' of '*Fernand-Cortez*,' and of '*Olimpie*.'" He died February 24, 1851.

SPRING. An embellishment. The German spring consists of two small notes before a principal, similar to the Italian mordente, but very distinct; thus: —



All kinds of graces are liable to alteration by the use of incidentals.

STABAT MATER. (L.) A hymn on the crucifixion.

STABINGHER, MATTHIAS. A German musician. Resident in France about the year 1770, and in Italy in 1780. He produced in 1784, at Bologna, a ballet entitled "*La Morte d'Arrigo VI.*," and at Genoa, in 1785, a comic opera entitled "*L'Astuzie di Bettina*." Several of his instrumental works for the flute have also been published in Paris.

STACCATISSIMO. (I.) Very detached.

STACCATO, or STAC. (I.) A word signifying that the notes of the passage over which it is written are to be performed in a short, pointed, and distinct manner. It is the opposite of *legato*, which word see. It is represented either by the word itself, or by small dots or dashes placed over or under the notes, thus: —

STADELMAYER, JOHANN, native of Freysingen, in Bavaria, was chapel-master to an archduke of Austria about 1640. He published many sacred vocal works between the years 1603 and 1660.

STADEN, JOHANN, organist and church composer at Nuremberg, his native city, died there in 1634. He published, between the years 1616 and 1632, six grand opera of motets and psalms, amongst which are some for twelve voices. On his death, the magistracy of his town caused a medal to be struck, with his portrait, in honor of his memory.

STADEN, SIEGMUND THEOPHILUS, or GOTTLIEB, son and pupil of the preceding, was born at Nuremberg in 1607. He was considered a great master both in theory and practice, and held the situation of organist in one of the large churches of the above town till his death, which took place in 1655. He published, in 1646 and 1648, a work entitled "*Rudimentum Musicum*;" also, in 1651, a collection of songs for three voices and instruments.

STADLER, MAXIMILIAN, the abbé, was born in 1748 in a little town in Lower Austria. He distinguished himself in 1826 in the controversy about the genuineness of Mozart's "*Requiem*," against Gottfried Weber. He was distinguished equally as an organist and as a composer, having written masses, motets, fugues, &c., and an oratorio, "Jerusalem Delivered." He died near Vienna in 1833.

STAFF. (Pl. *Staves*.) The five horizontal and parallel lines on and between which the notes are placed. Guido, the great improver of the modern music, is said by some to have first used the staff; but others give an earlier date to its introduction. Kircher affirms that, in the Jesuit's library at Messina, he found a Greek manuscript of hymns more than seven hundred years old, in which some of the music was written on staves of eight lines, marked at the beginning with eight Greek letters: the notes, or rather points, were on the lines, but no use was made of the spaces. This however, at most, only deprives Guido of the original invention of the staff, and still leaves him the credit of its great improvement, by reducing it to five lines, and employing both lines and spaces.

STAFF OF FOUR LINES. There are now extant several specimens of the style of music in use among the monks of the earlier Christian ages. These examples are very curious, and, to the casual observer, extremely interesting. The airs are written on four lines, and are marked with treble and bass clefs; but they would appear to have been intended almost entirely for the use of singers. Instrumental music of that period is much more rare and uncommon. The compositions alluded to are very feeble, and evince an ignorance of the extent to which musical sounds might be made available. They are merely loose themes, without any attempt whatever at artistic effect. As time wore on, the writing on five lines instead of on four became universally adopted in Europe, and the style of composition gradually improved. See above.

STAGGINS, NICHOLAS, was educated under his father, a musician, but of no great emi-

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nence, who lived in London. He had interest enough to procure the place of composer to King Charles II., and afterwards to be made master of the band of William III. In the year 1644 he was admitted to the degree of doctor in music; but through the favor of Dr. James, the vice chancellor of Cambridge, the most difficult part of the exercise for his act was dispensed with. This partiality occasioned great murmurings; notwithstanding which the university also thought proper to appoint him their public professor of music. There was at Cambridge no endowment for a musical professorship, so that the appointment must have been merely honorary; by virtue of it, however, Dr. Tudway succeeded to the title on the death of Staggins. In a collection of "Choice Ayres, Songs, and Dialogues, to sing to the Theorb Lute or Bass Viol," published in 1675, there is a song composed by Dr. Staggins to the words "While Alexis;" and there is another, "How unhappy a lover am I," in Smith's "*Musica Antiqua.*" It does not appear that he ever composed anthems or services, or, indeed, any work that could render him justly eminent in his profession.

STAINER, or STEINER, JACOB, a celebrated violin maker at Absom, a small village of the Tyrol, lived towards the close of the seventeenth century. He was an apprentice of Amati. His instruments were not highly valued till after his death, since which time to the present period they have produced very considerable prices. The Stainer violins, compared with the Amatis, are high and narrow, and the box more confined; the sound holes are cut more perpendicular, and are shorter; there is also a kind of notch at the turn. The Straduarius violins are of a larger pattern, particularly those of Antonius the son, and have a wider box than the Amatis, and longer sound holes, which are cut at the ends very sharp and broad, with a little hollow at that end which other makers cut flat. The varnishes of the Amatis and Stainers are yellow, as well as those of Straduarius the father; the son's varnish is red. Of the audible characteristics, surely of the most importance, though too frequently a secondary consideration, generally speaking, the Amatis have a mild and sweet tone, the Stainers a sharp and piercing tone, and the Straduarius a rich and full tone. See AMATI, and STRADUARIUS.

STAMITZ, JOHANN CARL, concert master and chamber musician at Manheim in 1756, was born in 1719 at a small town in Bohemia, where his father was a schoolmaster. He was the founder of the famous violin school at Manheim, which for a long time preserved a high reputation. J. C. Stamitz was one of those professors whose works have deservedly attained celebrity. They consist principally of symphonies, or overtures, concertos, quartets, and trios. Though truly masterly, they still are of the old school, and are considered by some critics to savor too much of the church style.

STAMITZ, CARL, elder son of the preceding, was born at Manheim in 1746. He studied the violin under his father, and his father's pupil, Cannabich, and was engaged in the chapel of a German prince, till in 1770 he went to Paris, and for a long time sustained his reputation there as a great musician, both as a concerto player on the violoncello and tenor and as an instrumental composer. Many of his works were published at Paris, Berlin, and Amsterdam. He died at Jena, on his journey to Russia, in 1801. His writings had all the fire and spirit of those of his father; whilst he contrived to keep pace with modern improvements, without the servile imitation of any style.

STANLEY, JOHN, bachelor of music, was born in the year 1713. At two years old he totally lost his sight by falling on a marble hearth with a china basin in his hand. At the age of seven he first began to learn music, as an art that was likely to amuse him, but without his friends supposing it possible for him, circumstanced as he was, to make it his profession. His master was Reading, a scholar of Dr. Blow, and organist of Hackney. But his father, finding that he not only received great pleasure from music, but had made a rapid progress, placed him with Dr. Greene, under whom he studied with great diligence and a success that was astonishing. At eleven years of age he obtained the place of organist at All Hallows, Bread Street; and in 1726, at the age of thirteen, was elected organist of St. Andrew's in preference to a great number of candidates. In 1734 the benchers of the honorable society of the Inner Temple elected him one of their organists. These two places he retained till the time of his death. Few professors have spent a more active life in every branch of his art than this extraordinary musician; having been not only a most neat, pleasing, and accurate performer, but a natural and agreeable composer, and an intelligent instructor. He was the conductor and soul of the Swan and Castle concerts in the city as long as they subsisted. Upon the death of Handel, he and Smith undertook to superintend the performance of oratorios during Lent; and after Mr. Smith retired he carried them on, in conjunction with Linley, till within two years of his death in 1786. That Stanley was able to accompany a singer as he did, and, above all, to conduct the oratorios, is astonishing, and far beyond all possibility of explanation. It is said that Miss Arlond, his sister-in-law, played each oratorio once throughout to him, previously to the public performance, and that he needed no further help. He published several opera of instrumental music.

STANZEN, JOHANN L., organist at Hildesheim, published at Cassel, in 1782 and 1783, "A Collection of Songs, with Piano-forte Accompaniments, in two vols." He also published six opera of piano-forte music, at Offenbach and Brunswick, between the years 1793 and 1797.

STARK. (G.) *Forte*, loud; as, *mit starken Stimmen*, with loud stops, in organ playing.

STARZER, a very celebrated ballet composer and excellent violinist at Vienna, died there about the year 1793.

STATION. This word is sometimes used by ancient musical authors for any fixed pitch or degree of sound, whether produced by intension or remission.

STECHER, MARIAN, a good composer for the organ and piano-forte, resided at Munich in

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the latter part of the last century. Stecher's works bear date from the year 1793 to 1803.

STECKLER, MLLE., a celebrated female harpist at Paris, was a pupil of Krumpholz. She made her *début* at the *concert spirituel* in 1780.

STEFFAN, JOSEPH ANTON, professor of the harpsichord at Vienna, was born in 1726. He was a pupil of Wagenseil, whose style of playing, however, he soon neglected for one entirely his own. He was music master to Marie Antoinette, Queen of France, and to the Queen of Naples. He published several operas of music for his instrument, at Vienna, between the years 1756 and 1798; also a collection of German songs, in four volumes, in 1778 and 1781.

STEFFANI, AGOSTINO, was born in the year 1655 at Castello-Franco, a small frontier town in the territory of Venice. In his childhood he was a singer in some neighboring cathedral, church, or chapel; but he had not served more than two years in the choir when a German nobleman was so much pleased with his voice and figure that he procured his discharge and took him into Bavaria. At the expense of this nobleman, Steffani was instructed in all the branches of useful and ornamental literature. The direction of his musical studies was committed to Ercole Bernabei. In compliance with the request of his patron, who was desirous of rendering his learning of further advantage to him, he took holy orders, and was soon afterwards made an abbate. In the course of his studies he had composed several masses, motets, magnificats, and other kinds of church music, which, after his promotion, were performed in the chapel at Munich. The reigning Duke of Brunswick, the father of King George I., was so greatly delighted with them that he invited Steffani to the court of Hanover, and, it is said, conferred on him the employment of chapel-master. He also committed to his care the management of the opera, an entertainment which had then but lately found its way into Germany. After his settlement in Germany, Steffani applied himself wholly to the study of secular music, and composed many operas, among which were "Alexander the Great," "Orlando," and "Alcibiades." These were translated from the Italian into the German language, and were performed at Hamburg between the years 1694 and 1700. He composed also a few madrigals in five parts, some of which are very fine. But the most celebrated of all his works are his duets for two voices, with a bass accompaniment, so calculated as simply to sustain the harmony, without increasing in effect the number of parts. Of these compositions, it is, perhaps, their best praise that Handel professed to imitate them in twelve duets which he composed for Queen Caroline. Their characteristic is a fine and elegant melody, original and varied modulation, and a contexture of parts so close, that, in some instances, canon itself is scarcely more strict; and, which is very remarkable, this connection is maintained with such art as not to affect the air, or create any necessity of varying it in order to accommodate it to the harmony.

The musical talents of Steffani, though very splendid, were far from being the only distinguished part of his character. His great natural endowments enabled him to act in a sphere that few of his profession ever attained. He became a diplomatic character, and was frequently employed in negotiations to foreign courts. For his conduct in the scheme of erecting the duchy of Brunswick-Luneburg into an electorate, he received from the elector a pension of one thousand five hundred rix dollars per annum; and by the pope, Innocent XI., he was promoted to the bishopric of Spigna. Being now a statesman and a dignitary of the church, he forbore any longer to set his name to his compositions, but adopted that of his secretary, Gregorio Puia; and, perhaps influenced by the same motives, he, in 1708, resigned his employment of chapel-master in favor of Handel. About 1724 the Academy of Ancient Music in London elected him their president. He died at Frankfort, in the year 1730, after an indisposition of only a few days' continuance.

Besides the works above mentioned, there are extant in print, by Steffani, a series of letters entitled "*Quanta certezza abbia da suoi Principi, la Musica;*" "*Psalmodia Vespert., 8 voc.,*" published in 1674; a collection of motets, entitled "*Sacer Janus, Quadrifons, 3 voc., Monachir,*" in 1685; and a "Collection of Airs," said to be taken from his operas. The latter are not, however, to be regarded as his genuine productions.

Of the works of this excellent composer, Stevens's "Collection of Sacred Music" contains three duets; namely, "Come, ye Children," "I will give Thanks," "O, praise the Lord;" and four trios, "Rejoice in the Lord," "O, hear ye this," "O, be joyful," and "Thou art my Portion." In Dr. Crotch's publication there is a "*Qui diligit Mariam,*" by Steffani, which forms a fine specimen of his works.

STEGMANN, CARL DAVID, music director at the theatre of Grossmann, at Dresden, was born there in 1751. He was a pupil of Homilius, and was not only a good dramatic composer, but also an able violinist and performer on the harpsichord. His dramatic works, written for various towns in Germany, bear date from 1773 to 1800. He also composed much instrumental music, most of which has remained in manuscript.

STEIBELT, DANIEL, was born at Berlin in 1755. His father was well known as a manufacturer of piano-fortes. His musical talents were developed at an early age; and good fortune introduced him to William III., of Prussia, under whose patronage he was enabled to pursue his studies in playing and composition. He afterwards travelled abroad, and resided during fifteen years in London and Paris. It is to him that the Parisians are indebted for their first acquaintance with the "Creation" of Haydn. The French critics of this period were of opinion that the work abounded with many excellences, but, upon the whole, was heavy and tedious. During his residence in Paris, it is said that he gave considerable offence to his fellow-artists by assuming an air of *hauteur* incompatible with the modesty of a professor. He affected to despise his mother tongue, and preferred speaking bad French to good German. In 1799 Steibelt returned to Germany, and afterwards went to Russia, where he had the honor of being nominated, by the Emperor Alexander, to the office of chapel-master. He died at St. Petersburg in

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1823, after a painful and protracted illness. Due respect was shown to his memory by the united efforts of his brother artists, assisted by a great number of amateurs, who performed a solemn dirge to his honor.

Steibelt was not less esteemed as an admirable player than as a pleasing composer. His forte lay in music of the bravura kind, which he gave with great precision, power, and effect, united to singular beauty and delicacy of manner. His compositions for the piano-forte, particularly those of the middle part of his life, had numerous admirers as well in Germany as in England, but particularly in France. This may be easily accounted for from the character of his music, which is full of gayety, animation, and spirit, easy of conception, and generally not difficult in the performance. That portion of his works which to us appears less subjected to the fashion of the day, and more abounding in richness and originality of invention, than the greater part of his other compositions, is his "*Etudes*," in two volumes. But some of his sonatas, particularly that dedicated to Madame Bonaparte, will be admired so long as the piano-forte music of this age shall be esteemed. For other instruments and a full orchestra he wrote but little; and he showed his judgment in so doing; for in the little he attempted his success was very limited. He produced a few operas, which, however, appear never to have circulated beyond the limits of the cities for which they were composed. The last of his compositions of this kind was "The Judgment of Midas," which he left to his son in an unfinished state, and, unfortunately, was the only thing he had to leave him; for Steibelt had the misfortune, like many other men of genius, to pay but little regard to economy and the grosser things of this world. The embarrassment of his circumstances had no small effect upon the vigor and elasticity of his mind. In consideration of the merits of the father and the distressed situation of the son, Count Miloradowitsch, of St. Petersburg, humanely suggested the idea of a great concert for the benefit of the latter, which produced the desired result.

Steibelt occupied the latter days of his life in recomposing his opera of "Romeo and Juliet," the score of which he on his dying bed dedicated to the King of Prussia, out of a feeling of gratitude for the patronage and favors he had received from his royal father. His two other operas, "Cinderella" and "The Judgment of Midas," were written for the Imperial French Theatre at St. Petersburg, where they were performed with considerable applause. Of Steibelt it may be truly said, that if he neither opened any new paths in science, nor enlarged its boundaries, at least he has done much for the cultivation and improvement of that which was already known. He has contributed very considerably to advance the interests of music, by increasing the number of amateurs through the medium of his instructions, and by means of his compositions, which have been, and many of them still continue, deservedly amongst the most popular piano-forte works in his time sent forth to the world.

STEIN, JOHANN ANDREAS, an organist at Augsburg, born in 1728, was particularly celebrated as a manufacturer of organs. He was the inventor of a musical instrument called the melodica, which was fashionable at Paris for some time. He died at Augsburg in 1792.

STEIN, FRIEDRICH, youngest son of the preceding, was born at Augsburg in 1784. He was a pupil of Albrechtsberger, and was a celebrated pianist and admired dramatic composer. He died in his twenty-fifth year at Vienna, in 1809.

STEINER. See Stainer.

STEINFELD, A. J., organist at Bergedorf, near Hamburg, published several operas of vocal and instrumental music in that city between the years 1784 and 1802.

STEINGUDEN, CONSTANTIN, chapel-master at Constance in the seventeenth century, published there, in 1666, his Op. 4, entitled "*Flores Hyemales à 3, 4 voci*," with instrumental accompaniments.

STEINMULLER. There were three brothers of this name, hornists in the celebrated chapel of Prince Esterhazy when it was under the direction of Haydn. They wrote much music for their instrument.

STELLA, SCIPIONE, an Italian monk, was celebrated at Naples as an able contrapuntist, and especially canonist, at the beginning of the seventeenth century. Amongst his works is "*Il Libro 2do de Madrigali à 5 voci*," second edition, Venice, 1808.

STEM. That part of a note which branches upward or downward from the point or head. See Tail.

STENTATO. A word sometimes used by the Italians to signify that the voice should be thrown out freely in the passages over which it is written, for the expression of some extraordinary emotion.

STENTOROPHONIC TUBE. (From the Greek.) A speaking trumpet, so called from Stentor, the herald or crier mentioned by Homer, and who, as that author tells us, could call louder than fifty men. The stentorophonic horn of Alexander the Great is famous: with this, it is said, he could give orders to his army at the distance of one hundred stadia, which is above twenty English miles.

STEPHENS, MISS. This eminent artist was born in London, and received the first rudiments of instruction in the art of singing from Lanza, under whose tuition she passed a considerable period. Proceeding upon the genuine Italian method of forming the voice, Lanza initiated his pupil very slowly, but very surely, we apprehend, in the elements. Her power of sustaining and her intonation are therefore both fixed. Whilst under her first master, Miss Stephens was brought out at the Pantheon. At length, however, the slowness, though correctness, of Lanza's process of tuition induced the father of Miss Stephens to apply to Thomas Welsh, who at once saw the great vocal promise of the young lady, and exerted himself in every way to bring her sufficiently forward to appear before the public with *éclat*. She made her *début* at Covent Garden Theatre with brilliant approbation. The quality of her tone was full and rich. The peculiar bent of her talent was towards ballads and songs of

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simple declamation; in a word, towards that particular style which is generally esteemed to be purely English, though the formation of the voice may (indeed it must, for there are no other) have been conducted upon the principles of Italian teaching. It is impossible for any thing to be more pure, more chaste, than the simplicity with which Miss Stephens gave such songs as "Auld Robin Gray," "Angels ever bright and fair," and "Pious Orgies" of Handel. Her ornaments were correct and pleasing, but seldom far sought or surprising, while there was little of the coarseness of the stage to be discovered

STERKEL, ABBÉ J. F., was born at Wurtzburg about the year 1750. He was a composer, principally of sonatas and concertos for the harpsichord; and a great many sets of these, at different times, have been published. He travelled into Italy for improvement, and appears to have considerably benefited himself by attending to and studying the Italian style of composition. "His works," says Dr. Burney, "although they are not very learned or consonant to harmonical rules, are full of spirit, and abound in tasteful and pleasing passages. His violin concertos generally consist of passages of effect and such as give importance to the player. Indeed, his pieces, though not very original, are less tinctured with Bachism or Haydnism than those of most of his countrymen who have not visited Italy; and though less solid, and less his own property, than Kozeluch's, yet they are more easy to execute, and more intelligible to unlearned hearers."

STESICHORUS, a much respected bard, who, according to Athenæus, was born at Himera, in Sicily. His first name was Tisias; but he acquired the title of Stesichorus from the changes he made in the manner of performing the dithyrambic chorus, which was sung and danced round the altar or statue of Bacchus during the worship of that god. Our latest chronologers agree in fixing the time of his death to have been five hundred and fifty-six years before Christ. A character of his numerous poems may be seen in Quinctilian, who speaks of them as subsisting in his time. At present, only a few fragments of them remain. Among his musical improvements, Plutarch enumerates the changes which he made in the harmatian or chariot air, composed by Olympus.

STESSO. (I.) The same.

STEUERLEIN, JOHANN, a celebrated church composer, was born at Schmalkald in 1546. His compositions bear date from 1571 to 1604. He died in 1613.

STEUP, H. C. A pianist at Amsterdam, and also proprietor of a music warehouse there. Many of his instrumental compositions have been published since the year 1800.

STEVENS, R. J. S. This celebrated composer of part songs was organist of the Charter House and of the Temple; also Gresham professor of music. He published a very beautiful selection of sacred music in three volumes folio. Amongst his glees, the following are the most admired: "Sigh no more, ladies," five voices; "Ye spotted snakes," four voices; "It was a lover and his lass," five voices; "O mistress mine," five voices; and, "See what horrid tempests," four voices. His compositions appeared chiefly between the years 1795 and 1805.

STEVENS, WILLIAM S., was born in Westminster in 1778. At six or seven years of age he was sent to Wallingford, in Berkshire, where he received a classical education; at thirteen he was removed to Laytonstone, in Essex, where for two years he studied the mathematics and the French language, and improved himself in the classics. The first musical impulse he felt (being, as a child, inclined to mechanics) was a desire to make a fife, one of his schoolfellows having an instrument of that sort which he would not lend him. He began this mechanical undertaking by giving sixpence from his pocket money for a piece of bamboo cane, with which, and the assistance of an iron skewer, made hot, he burned the several holes for his fife, and formed a tolerably well-tuned and well-toned instrument, with which he emulated the strains of his rival schoolfellow. Having evinced thus early (for he was but eight years old at the time) a decided aptitude for music, his father bought him a flute, and he received some lessons from a teacher in the town; after which he made so great a progress as soon to excel his master, by his own confession. In the course of a few years he became acquainted with keyed instruments; at that period, however, very scarce. His father bought him a virginal, the fruitful mother of the piano-forte. For this instrument he felt a very strong attachment, as he soon found that he could play all his flute music on it; he felt, however, the want of rules and signs to assist and regulate his harmonies and to combine both his hands. The assistance of a master was therefore procured, whose name was Thomas Smart, a pupil of Drs. Pepusch, Nares, and Boyce. Under his tuition he soon evinced his improvement on a good Kirkman's harpsichord, and, in a little time, equally so on the organ, to which he had now constant access in the Churches of St. Bride, St. Clement, and the Temple. Under Smart he also studied thorough bass, which had the greatest charms for him; principally because, though now a good practical player from figured notes, he felt that he wanted the principles of harmony, fundamental, deep, and certain: these he wished for, to lead him to that perfect knowledge of the art which he aimed at and was resolved to attain. In this respect he more especially succeeded in his subsequent studies with R. J. S. Stevens, of the Charter House, and, lastly, with Dr. Cook, of Westminster Abbey: the former opened to him the harmonic code, and taught him counterpoint and composition; and with the latter he studied the nature of cathedral music, the accompaniment of its services, and obtained a true idea of scores and of the ready manner of reading them.

Stevens having considerable expectations, which were considered as certainties, both from his father's as well as other property, was brought up to no profession, although he studied for more than one. Fearing, however, (what in fact happened,) that his expectations might not be realized in full by the after circumstances of his life, he resolved to apply himself to the musical profession as a teacher; soon after which determination he was appointed pianist and master of the choristers at the Haymarket Theatre, which

situation he held until a new management expelled the piano-forte from the orchestra. At various times he published songs, glees, and a few sonatas, capriccios, &c.; he also employed his pen and talents on other subjects than music; having written and presented to government an "Essay on Projectiles," so far as ball shooting is concerned, which essay found its way to Woolwich Warren; and guns, it has been said, were cast on the plan he recommended. He next turned his mind to giving a plan for the orchestra at Drury Lane Theatre, when to be rebuilt after the fire: his idea was only in part acted on, provision being, however, made for the completion of the plan, should it be afterwards thought advisable. After this he sedulously exerted his inventive faculties to devise a plan for preventing the forgery of bank notes, and did not discontinue his efforts till it was resolved by the directors to call in the small notes and pay in specie. He was not idle after the above project ceased to occupy his mind, but wrote "An Essay descriptive of a new Method of Navigation, by newly-invented Charts and Instruments, by which the Longitude is found, kept, and always known." He also wrote on every part of musical science, harmony, modulation, fingering, expression, &c.; also, "A complete double counterpoint of the preparation and resolution of the seventh for all the modulations both in major and minor, making sequences through each octave; in four parts, forming twenty-three inversions, and showing every discord that can arise in music, with their natural resolutions."

Amongst his published practical works are the following: "*Le Lever de l'Amour*," a sonata for the piano-forte; "*Le Reveille de Diane*," a sonata for the piano-forte; "A set of capriccios or short preludes," &c. Songs: "Art thou not dear unto my heart?" "The Curfew," from Gray's Elegy; "The Indian Girl's Lamentation over her Lover killed by Lightning;" "The Castilian Lover." Glees: "The Voice of Spring;" "Mary of Buttemere," an extemporary effusion; "The Grand Musical Magazine," discontinued after about six or eight numbers; and "A Treatise on Piano-forte Expression." Theoretical: "A Card, simplifying the Reading of the Counter Tenor Clef."

STEVENSON, SIR JOHN. A native of Ireland. He was born about the year 1772, and received his earliest musical instructions under Dr. Murphy, in the Cathedral Church of St. Patrick, Dublin. In this situation he first acquired that taste, both for secular and sacred music, which he cultivated with so much success. Whilst he continued in Ireland, the musical afterpieces of the "Son-in-Law" and "Agreeable Surprise," being the property of the manager of the Haymarket Theatre, in London, and the original music not having been published, he was requested to reset them, for the purpose of their being played in Dublin; and in this city they were performed with his music. Besides these he composed for the Irish stage the operas of "The Contract" and "Love in a Blaze," the former written by Dr. Holton, and the latter by Mrs. Atkinson. It is stated that the degree of doctor of music was conferred upon him under circumstances which greatly redound to his credit; and that he received from the Hibernian Catch Club a massive and elegant silver cup in testimony of their estimation of his talents and in consideration of the many delightful compositions which he had contributed to the entertainment of the club and the honor of the country. Sir John Stevenson's compositions are principally vocal. Several of his glees and duets have obtained great celebrity. He has also published some church music. His most popular work, however, is his arrangement of the Irish Melodies to the poetry of Moore. The following are amongst the more admired publications of Sir John Stevenson: —

Glees: "And will he not come again?" "Allen a Dale," three voices; "Alice Brand," three voices; "Doubt thou the stars are fire;" "Come, let us play," madrigal, three voices; "Fairy Glee;" "Hail to the mighty power of song," charter glee; "Raise the song;" "He is gone on the mountain;" "See our oars with feathered spray," boat glee; "O, stay, sweet fair," &c. Duets: "Tell me where is Fancy bred;" "Those laughing eyes;" "Sweet stream, if e'er thy limpid flow;" "Valentine's Day," &c. Songs: "Cheerful as the bird of May;" "Cypress Wreath;" "Dearest girl, I soon must leave thee;" "Doubt not, sweet maid;" "Fairest, awake;" "Farewell, my harp;" "Harper's Son, in Rokeby;" "Remember your vows;" "To the brook and the willow;" "Come, take the harp;" "Dear Fanny;" "Does the harp of Rosa slumber?" "Go, sweet enchantress;" "I am wearing away;" "Maid of Marlivale;" "O, turn away those mournful eyes;" "Waters of Elle," &c. "Symphonies and Accompaniments to the Irish Melodies," eight parts, words by T. Moore, Esq.; "Symphonies and Accompaniments to popular National Airs," words by T. Moore, Esq.; some of the "Series of Sacred Songs, Ducts, and Trios," words by T. Moore, Esq.; and "Handel's Songs, arranged with a Piano-forte Accompaniment."

STICCADO. An instrument consisting of small lengths of wood, flat at bottom, rounded at the top, and resting on edges of a kind of open box. They are unequal, both in length and thickness, gradually increasing from the smallest to the largest, and are tuned to the diatonic scale. This instrument is called a *sticcado* because the parts from which the tones proceed are generally formed of wood: but they sometimes consist of metal, and sometimes even of glass.

STICH. See Punto.

STILO DI RECITATIVO. (I.) A tedious, monotonous style of composition, in the manner of recitative, formerly much adopted in Italy, and sometimes extending through a whole narrative, or drama, without the least change of measure or mixture of air, except now and then a formal close.

STILLINGFLEET, BENJAMIN, an English author and naturalist, published in London, in 1771, a commentary on Tartini's treatise on music, with the title, "Principles and Power of Harmony." He died in 1771.

STOBÆUS, JOANNES, was chapel-master at Konigsberg, in Prussia, towards the commencement of the seventeenth century. Amongst other works he published "*Cantiones Sacræ*, 4, 5, 10 *voc.*," Frankfort, 1624.

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STOELZEL, GOTTFRIED HEINRICH, chapel-master to the Duke of Saxe-Gotha, was born in 1690. He received the rudiments of his musical education from his father, who was an organist, and in 1707 was entered at the University of Leipsic, where he formed an acquaintance with the celebrated G. Hoffmann, then music director at the new church in that town. After a residence of three years at Leipsic, he proceeded to Breslau, in Silesia, where he continued two years, giving lessons in music. At the same time he composed there numerous overtures, concertos, and other works; the most remarkable of which were a serenade on the occasion of the coronation of the Emperor Charles VI., and a dramatic piece entitled "*Narcissus*," in honor of the Countess of Neidhardt; of this he wrote both the music and words. He now began to feel a strong inclination to visit Italy; and accordingly, after writing several more operas for the German theatres, he proceeded to Venice, and from thence to Florence and Rome, in all which places he was introduced to the principal musicians of that period; amongst others Gasparini, Vivaldi, Polaroli, Vinacessi, B. Marcello, Buononcini, A. Scarlatti, &c. From Italy he went to Prague, where he remained three years, and composed the words and music to various operas and oratorios. He also wrote some masses and instrumental music. In 1719 he entered the service of the Count of Gera. He died in 1749. Amongst his works was an interesting "Treatise on Recitative," which he drew up for a musical society about the year 1739.

STONARD, W., organist of Christ Church, Oxford, and made doctor of music in 1608, composed several anthems, the words of which are inserted in Clifford's collection. He was also the composer of some pieces communicated by Walter Porter to Dr. Wilson, the professor of music at Oxford, which were directed to be preserved forever among the archives of the music school.

STOP. A word applied by violin and violoncello performers to that pressure of the strings by which they are brought into contact with the finger board and by which the pitch of the note is determined. Hence a string, when so pressed, is said to be *stopped*. — *Stop of an Organ*. A collection of pipes similar in tone and quality, which run through the whole, or a great part, of the compass of the instrument. In a *great organ*, the *stops* are numerous and multifarious, commonly comprising the following: *Open Diapason Stop*. A metallic *stop* which commands the whole scale of the organ, and which is called *open* in contradistinction to the *stop diapason*, the pipes of which are closed at the top. — *Stopped Diapason Stop*. A *stop* the pipes of which are generally made of wood, and its bass, up to middle C, *always* of wood. They are only half as long as those of the open diapason, and are stopped at the upper end with wooden *stoppers*, or plugs, which render the tone more soft and mellow than that of the open diapason. — *Principal Stop*. A metallic *stop* originally distinguished by that name, because holding, in point of pitch, the middle station between the diapason and fifteenth, it forms the standard for tuning the other *stops*. — *Twelfth Stop*. A metallic *stop* so denominated from its being tuned twelve notes above the diapason. This *stop*, on account of its pitch, or tuning, can never properly be used alone. The *open diapason*, *stopped diapason*, *principal*, and *fifteenth* are the best qualified to accommodate it to the ear. — *Fifteenth Stop*. A *stop* which derives its name from its pitch, or scale, being fifteen notes higher than that of the *diapason*. This *stop* and the *twelfth*, mellowed and embodied by the two *diapasons* and *principal*, form a proper compound for accompanying choral parts in common choirs and parochial churches. — *Sesquialtera Stop*. A mixed *stop* running through the scale of the instrument, and consisting of three, four, and sometimes five ranks of pipes, tuned in thirds, fifths, and eighths. In small organs, this *stop* is generally divided at middle C, when the lower part is called the *sesquialtera*, and the upper part the *cornet*. The whole of this *stop* lies above the *fifteenth*; the first rank being a *seventeenth*, the second rank a *nineteenth*, and the third rank a *twenty-second* above the *diapason*. — *Mixture*, or *Furniture Stop*. A *stop* comprising two or more ranks of pipes, shriller than those of the *sesquialtera*, and only calculated to be used together with that and other stops. The *mixture* is nearly the same as the *sesquialtera*, and greatly enriches the instrument. — *Trumpet Stop*. A reed metallic *stop*, so called because its tone is imitative of the trumpet. In large organs, it generally extends through the whole compass. The mouths of its pipes are not formed like those of the pipes of other *stops*, but resemble that of the real trumpet. At the bottom of each of the pipes of this *stop*, in a cavity called the *socket*, is fixed a brass reed, stopped at the lower end and open in front: it is furnished with a tongue, or brass spring, which covers the opening, and which, when the wind is impelled into the pipe, is thereby put into vibratory motion, which produces the imitative tone peculiar to this *stop*. The *trumpet stop* is the most powerful in the instrument, and improves the tone as much as it increases the peal of the *chorus*. Unisonous with the *diapasons*, it strengthens the foundation, subdues the dissonances of the thirds and fifths of the *sesquialtera*, and imparts to the compound a richness and grandeur of effect adequate to the sublimest subjects. — *Clarion*, or *Octave Trumpet Stop*. A reed *stop* resembling the tone of the trumpet, as may be inferred from its name, but the scale of which is an octave higher than the *trumpet stop*. This *stop* forms a brilliant supplement to the *chorus*, and is judiciously employed on occasions which require every power of the instrument; but should not be commonly used, nor ever, indeed, without the other *stops*. — *Tierce Stop*. A *stop* which is tuned a major third higher than the *fifteenth*, and only employed in the full organ. — *Larigot Stop*, or *Octave Twelfth*. A *stop* the scale of which is an octave above the *twelfth*. Only used in the *full organ*. — *Cornet Stop*. A *stop* consisting of five pipes to each note, tuned somewhat in the manner of the *sesquialtera*, having, besides the unison of the *diapason*, its third, fifth, eighth, and seventeenth. The *cornet* being only a treble *stop*, it is employed in parish churches in conjunction with the *diapason* interludes and the *giving out* of the psalms. — *Dulciana Stop*. A *stop* in the choir organ of a peculiar sweetness of tone, which it chiefly derives from the bodies of its pipes being longer and smaller than those of the pipes of other *stops*. It is in unison with the diapasons, and equals them in compass upwards, but

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only descends to G, *gamut*. — *Flute Stop*. A *stop* imitative of the common flute, or flageolet. It is in unison with the *principal*, but of a much softer tone than that *stop*. — *Bassoon Stop*. A reed *stop* imitative of the instrument from which it derives its name. This *stop*, so far as it extends upwards in the scale, is in unison with the *diapasons*, in company with which it only ought to be used. — *Vox-humana Stop*. A reed *stop* the tone of which, as its name implies, resembles the human voice. The quality of this *stop* is seldom so good as to render it agreeable when heard alone; it is therefore advantageously blended with the *diapasons*, with which it is in unison. — *Hautboy Stop*. A reed *stop* voiced in imitation of the hautboy. It is in unison with the *diapasons*, with which it only should be used. — *Cremona Stop*. A reed *stop* in unison with the *diapasons*. The name of this stop has induced most organ builders to erroneously suppose that it was originally meant as an imitation of the Cremona violin; but the writers best informed upon the subject inform us that it was designed to imitate an ancient instrument called a *Krum horn*, which word has been corrupted into Cremona.

STOPPLES. Certain plugs with which the ancients stopped or opened the holes of a flute, before the performance began, in order to accommodate its scale, or range of sounds, to some particular mode or genus.

STORACE, STEFANO. This eminent composer of theatrical music was the son of Stephen Storace, a well-known Italian performer on the double bass, who resided in England. He was born in the year 1763. In the early part of his life he exhibited a strong propensity to music; and this his father took such pains to cultivate, that, before his son had attained the age of eleven, he was able to perform on the violin the most difficult solos of Tartini and Giardini with great correctness. Not long afterwards he was sent into Italy, where he studied the harpsichord, violin, and the art of composition. His proficiency in the science must have been very rapid, since he not only wrote what is considered by many as his best composition, the finale to the first act of the "Pirates," but most of the other pieces for which he was so greatly admired during his residence on the continent. On his return to England he went to reside in Bath; but, finding that there was no opening either at that place or in London for the exercise of his professional talents, he was induced, for a while, to give up his musical pursuits, and to turn his attention to drawing; an art for which, as well as music, he had always a great predilection. His introduction to Dury Lane Theatre was at length effected through the friendship and interference of Michael Kelly, who had formed an acquaintance with him in Italy; and he was appointed composer to that theatre, where he had full scope for the expansion of his great abilities; the public judgment of his productions continuing throughout his musical career to be so favorable that he is said to have received from the music dealers greater prices for some of his operas than ever had been given before. At the early age of thirty-three Storace was attacked by a violent fit of the gout, which flew into his head and deprived the world of this highly-promising young man in the year 1796. He left behind him several children by his wife, the daughter of Mr. Hall the engraver. Storace had just before been to Bath for the purpose of hearing Braham sing, and, with the consent of the managers, had engaged him for a limited number of nights at Drury Lane, where he was to appear in Storace's new opera of "Mahmoud," which was in preparation. Before his opera was ready, however, the regretted composer sank into the grave. Although his death paralyzed the work, it did not prevent its being afterwards produced, though in an incomplete state. With the consent of the managers, of Mr. Hoare, the author of the opera, and by the friendly assistance of Kelly, together with some additional music selected by Signora Storace, the composer's sister, it was performed for the benefit of his family.

The compositions of Storace are full of spirit and fire; and his melodies, at least, have not often been excelled by theatrical composers. In his quartettos and finales he was chiefly excellent. His productions for the theatre consist chiefly of the following operas: "Doctor and Apothecary," farce, 1788; "Haunted Tower," comic opera, 1789; "No Song, no Supper," musical farce, 1790; "Siege of Belgrade," comic opera, 1791; "Cave of Trophonius," musical entertainment, 1791; "Pirates," comic opera, 1792; "Dido," opera, 1792; "Prize," musical entertainment, 1794; "Cherokee," comic opera, 1794; "Glorious First of June," musical entertainment, 1794; "Lodoiska," (selected,) musical romance, 1794; "Three and the Deuce," comic drama, 1795; "My Grandmother," musical farce, 1796; "Mahmoud," opera, 1796; and "Iron Chest," play, 1796.

STORACE, ANNA CELINA. This excellent actress and theatrical singer was a pupil of Sacchini. Her eminence commenced about 1780, at the opera at Florence, whence she was invited to Vienna by the emperor in 1784, a salary being assigned to her of near five hundred pounds per annum. She quitted Vienna after the carnival of 1787, when she went to London, and in a short time ranked amongst the favorite comic performers and singers of the stage. She died near London about the year 1814.

STRADELLA, ALESSANDRO, of Naples, was born about the year 1645, and was not only an excellent composer, but also eminent as a performer on the violin. In addition to these qualifications, he possessed a fine voice and an exquisite taste in singing. His compositions, which are all vocal, are perhaps superior to any that were produced in the seventeenth century, with the single exception of the works of Carissimi; and perhaps, had he enjoyed equal longevity, he might have rivalled even that wonderful musician. Stradella, probably at a very early period of his life, having acquired great reputation by his talents, was employed by a noble Venetian to teach a young lady of a noble Roman family, named Hortensia, to sing. Hortensia, on whom nature had bestowed a beautiful person and exquisite voice, notwithstanding her illustrious birth, having been seduced from her friends, had submitted to live with this Venetian in a criminal manner. Her delight in music and admiration of the talents of her instructor soon gave birth to a passion of a different kind; and, like Heloisa, she found that, though at first

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"Guiltless she gazed and listened while he sung,
While science flowed seraphic from his tongue;
From lips like his the precepts too much move;
They music taught — but more, alas! to love!"

By frequent access, Hortensia and her master became mutually enamoured of each other. Before their attachment was discovered, they agreed to quit Venice together and fly to Naples. After travelling in the most secret manner, they arrived at Rome in their way to that city. The Venetian seducer, enraged at their escape, determined to satiate his revenge in having them assassinated in whatever part of the world they could be found; and for this purpose engaged two desperate ruffians, by a large sum of ready money, and a promise of a still greater reward when the work should be accomplished. The assassins proceeded directly to Naples, the place of Stradella's nativity, supposing that he would naturally return thither for an asylum in preference to any other part of Italy. After many fruitless researches in that city, they were at length informed that Stradella and the lady resided at Rome, where she was regarded as his wife. Of this they conveyed intelligence to their employer, assuring him of their determination to go through with the business they had undertaken, provided he would procure them letters of recommendation to the Venetian ambassador at Rome, to grant them an asylum as soon as the deed should be perpetrated. After waiting at Naples for the necessary letters and instructions, they proceeded to Rome, where, such was the celebrity of Stradella, they very shortly discovered his residence. But hearing that he was soon to conduct an oratorio of his own composition in the Church of St. John Lateran, in which he was not only to play, but to sing, the principal part, and as this performance was to begin at three o'clock in the evening, they determined to avail themselves of the darkness of the night, when he and his mistress should return home.

On their arrival at the church the oratorio was begun; and the excellence of the music and its performance, joined to the rapture that was expressed by the whole congregation, made an impression, and softened the rocky hearts even of these human savages to such a degree as to incline them to relent and to spare the life of a man whose genius and abilities were the delight of all Italy. Here we have an instance of the miraculous power of modern music, superior to any that could be well authenticated of the ancient, and which may fairly lead us to conclude that the fabulous stories of Orpheus, Amphion, &c., were but exaggerations of matters of fact well known in those days, but which have not descended to posterity. Both these assassins, being equally affected by the performance and alike inclined to mercy, accosted him in the street when he quitted the church. After complimenting him on his oratorio, they confessed the business on which they had been sent by the Venetian nobleman, whose mistress he had taken away; adding that, charmed by his music, they had abandoned their purpose, and determined to relinquish the rest of the reward that had been promised them, and to tell their employer that Stradella and his mistress had quitted Rome the night before their arrival in that city.

After this providential escape the lovers set out that very night for Turin, as a place most remote from their implacable enemy and his emissaries; and the assassins, returning to Venice, told the enraged Venetian that they had traced the fugitives to Turin, where the laws being not only more severe, but the difficulty of escaping so much greater, than in any other part of Italy, on account of the garrison, they should decline any further concern in the business. The intelligence did not, however, incline the exasperated nobleman to relinquish his purpose, but rather stimulated him to new attempts. He therefore engaged two other assassins in his service, procuring for them letters of recommendation from the Abbé d'Estrade, at that time the French ambassador at Venice, addressed to the Marquis de Villars, ambassador from France to Turin — the Abbé d'Estrade requesting, at the desire of the Venetian ambassador, protection for two merchants, who intended to reside some time in that city; which being delivered by these new assassins, they paid their court regularly to the ambassador, waiting for a favorable opportunity to accomplish their undertaking with safety. The Duchess of Savoy, at that time regent, having been informed of the sudden flight of Stradella and Hortensia from Rome and of their arrival at Turin, and knowing the danger they were in from the vindictive spirit of their enemy, placed the lady in a convent, and retained Stradella in her palace as her *maestro di capella*. In this situation, apparently so secure, Stradella's fear for his safety began to abate; till one day, at six o'clock in the evening, as he was walking for the air on the ramparts of the city, he was attacked by two ruffians, who each gave him a stab in the breast with a dagger, and immediately escaped to the house of the French ambassador as to a sanctuary. The assault, having been witnessed by numbers of people who were walking in the same place, occasioned such an uproar in the city that the news soon reached the duchess, who instantly ordered the gates to be shut and the assassins to be demanded of the French ambassador; but he, insisting on the privileges granted to men of his functions by the law of nations, refused to give them up. This transaction, however, made a great noise all over Italy; and M. de Villars wrote immediately to the Abbé d'Estrade to know the reason of the attack upon Stradella by the two men whom he had recommended; and was informed by the abbé that he had been surprised into a recommendation of these assassins by one of the most powerful of the Venetian nobility.

In the mean while Stradella's wounds, though extremely dangerous, proved not to be mortal; and the Marquis de Villars, having been informed by the surgeons that he would recover, in order to prevent any further dispute about the privileges of the *corps diplomatique*, suffered the assassins to escape. But so invincible was the implacability of the enraged Venetian that, never relinquishing his purpose, he continued to maintain spies at Turin to watch the motions of Stradella. A year having elapsed after the cure of his wounds, he fancied himself secure from any further attempts upon his life. The duchess regent, interesting herself in the happiness of the two persons who had suffered so much and who seemed born for each other, had the ceremony of their marriage performed in her own palace; after which Stradella, being invited to Genoa to compose an opera for that city, went thither with

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his wife, determining to return to Turin during the carnival. But the Venetian, being informed of this change of residence, sent assassins after them, who rushed into their chamber early one morning and stabbed them both to the heart. The murderers, having secured a bark which lay in the port, by instantly retreating to it, escaped from justice, and were never afterwards heard of. This occurred about the year 1679. Among various other works, Stradella composed the following: "*Oratorio di S. Giov. Battista, a 5 voci con Stromenti,*" and "*La Forza dell' Amor Paterno,*" opera seria, Genoa, 1678.

STRADIVARI, or STRADIVARIUS, ANTONIO. There were two celebrated violin makers (father and son) of this name at Cremona, in Italy, in the early part of the last century. The signature on their instruments was, "*Antonius Stradivarius Cremonensis faciebat, anno.*" See AMATI, and STAINER.

STRAIN. A word applied to those successive parts of a composition into which it is divided by double bars. The first strain lies between the first brace and the first double bar; the second strain between the first and second double bars; the third strain between the second and third double bars; and so on.

STRAKOSCH, MAURICE, the brilliant pianist, was born at Lemberg, in Poland, in 1825. His father was a wealthy man, and a colonel in the Polish army. He displayed great aptitude for music at a very early age; and he had every opportunity of studying music thoroughly, as his father emigrated to Germany in 1828. When he became proficient in his art he went to Denmark and gave many concerts there. From thence he went to St. Petersburg, where he received much honor from the emperor, and was engaged to instruct the Princess Olga, one of the most beautiful women in the world. Shortly after he visited Paris, where he was highly praised; and from thence he went to Lyons, Marseilles, and then made a three years' tour through Spain and Italy. Every where his efforts were crowned with marked success; and since 1848 he has been in this country. In New York, Boston, and all the principal cities he has given concerts, and been well received. Besides many compositions for the piano in the modern fantasia style, Strakosch has composed a German opera, "*Sardanapalus,*" and an Italian opera, "*Giovanna di Napoli,*" which was brought out in New York.

STRASCINO. (I.) A drag. This grace is chiefly confined to vocal music, and is only used in slow passages. It consists of an unequal and descending motion, and generally includes from eight to twelve notes. In music of a pathetic cast the *strascino* is of powerful effect, especially when performed by a soprano voice; but it requires to be introduced with the nicest judgment, and to be executed with taste and precision.

STRATHSPEY. A lively Scotch dance, the tune of which is generally written in common time.

STRAUSS, JOHN. This celebrated composer of waltzes, &c., was born at Vienna March 14, 1804. In accordance with the wishes of his parents, he was early apprenticed to learn the business of bookbinding; but he found the study of music more congenial with his taste and temperament. At the age of nineteen he became a member of Lanner's celebrated orchestra; and it was here that he found ample field for the free indulgence of his peculiar talent and predilection for accompanying movements for dances, waltzes, &c. His first attempts in this species of composition were eminently successful; and in a short time he himself appeared as the conductor of a band which he had organized, and shared in common with his former principal the laurels so freely bestowed by the public of Vienna. There probably existed, in his time, no composer whose works were more generally appreciated. The Strauss waltzes have found their way over the wide world. Many of his compositions were dedicated to the crowned heads of Europe and the nobility; and he was the recipient of the most magnificent and costly souvenirs from those he thus honored. Strauss died at Vienna, September 15, 1849. It is said that a son of the great Strauss has gained some laurels by getting up a band similar to the one led by his father, and by the performance of the same music.

STRAUSS, JOSEPH, chapel-master to the Grand Duke of Baden at Carlsruhe, was born at Brünn, in Moravia, in 1793. Less known than the waltz composer, he is an artist in a more important sense, having composed excellent works in all kinds. A symphony of his was crowned at Vienna in 1838. In 1840 he directed the German opera at London.

STREICHER, JOHANN ANDRÉ, a celebrated piano-forte maker in Stuttgard, was born there in 1761, and died in 1833. He first made the *Flügel*, or grand piano, popular in Germany.

STREPITOSO. (I.) A word signifying that the movement to which it is prefixed is to be performed in an impetuous, boisterous style.

STRETTO, or STRET. (I.) Shortened. A word formerly used to signify that the movement to which it is prefixed was to be performed in a quick, concise style.

STRIGGIO, ALESSANDRO. A lutanist and voluminous composer, whom Morley and others have frequently mentioned. His madrigals, in six parts, were published at Venice in 1560. A copy of them is preserved in the collection at Christ Church, Oxford, but they do not contain any thing remarkable either for genius or science.

STRING. Any wire, or preparation of sheep or catgut, used in musical instruments. The ancients originally strung their instruments with thongs of leather; but afterwards so far refined upon their construction as to adopt not only strings formed of the baser metals, but also of silver and gold — the latter of which was even in common use. Respecting the proportions and vibrations of strings, it is necessary to observe that, if two chords differ only in length, their tones, i. e., the number of the vibrations they make in the same time, are found to be in an inverted ratio of their lengths; if they vary only in thickness, their sounds are in an inverted ratio of their diameters. To estimate the tension of strings we must conceive them to be distended by weights, in which case (other things

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being equal) their sounds are in a direct ratio of the square roots of the weights; i. e., the note or sound of a string stretched by a weight four will be an octave above the note of a string stretched by a weight one.

STRINGED. An epithet applied to those instruments the sonorous parts of which consist of strings; as catgut, or wire of silver, brass, or steel.

STRINGENDO. (I.) Pressing, hurrying, contracting. Nearly the same as *accelerando*.

STRISCIANDO. (I.) Gliding, sliding.

STROFA. (I.) A strophe.

STROMENTI DI VENTO. (I.) Wind instruments; as hautboys, horns, clarinets, bassoons, flutes, trumpets, &c.

STROMENTO. (I.) An instrument.

STROPHE. (Gr.) A stanza, or certain number of verses including a perfect sense, succeeded by another, consisting of the same number and measure of verses and in the same disposition and rhythmus, called *antistrophe*. What the couplet is in songs and the stanza in epic poetry, the strophe is in odes.

STROZZI, or STROZZA, BARBARA, a noble Venetian lady, flourished about the middle of the seventeenth century, and was the author of some vocal compositions, containing an intermixture of air and recitative. These she published in 1653, with the title of "*Cantate, Ariette, e Duetti*," intimating, in the preface, that, having invented this mixed style, she had given a specimen of it to the public by way of trial. The style of the airs is too simple to be pleasing; yet the experiment succeeded. She is allowed to have been the inventor of that elegant species of vocal composition called the *cantata*.

STRUCK, PAUL, a musician at Vienna, and pupil of Haydn, published several operas of instrumental music, chiefly for the harpsichord, at Offenbach and Vienna, subsequently to the year 1797. He is considered a good composer.

STRUNGK, NICOLAUS ADAM, a celebrated violinist of the seventeenth century, was chapel-master to the Elector of Saxony. He was born in 1640 at Zell, where his father, Delphins Strungk, was then court organist. When twelve years of age he removed with his father to Brunswick, and was soon after himself made organist of the Church of St. Magnus in that town. Soon after this his partiality for the violin was evinced, and he went to Lubec to take lessons on that instrument of an excellent player there, named Schnittelbach. He improved so rapidly that at the age of twenty he was nominated first violin in the chapel of the Duke of Wolfenbuttel, where he remained but a short time, preferring another situation in the chapel of the Duke of Zell. After this he obtained the duke's consent to take a journey to Vienna, where he performed before the emperor, who rewarded him with his portrait in miniature attached to a gold chain. On the death of the Duke of Zell he was engaged in the chapel of the Duke of Hanover, whence he was invited to Hamburg as music director and composer to the theatre. He there wrote, up to the year 1685, eight operas, till at length Frederic William, Elector of Brandenburg, came to Hamburg, and, desirous of possessing so eminent an artist in his chapel, demanded him of the magistracy of Hamburg, and nominated him chapel-master. The Elector of Hanover, on hearing of this appointment, reclaimed Strungk as his vassal; at the same time, to indemnify him for any loss of salary, he nominated him first his chamber organist, and afterwards canon to the Church of Notre Dame at Einbeck. The Duke of Hanover then took Strungk with him in a journey to Italy, where he had the advantage of meeting Corelli. Strungk remained several years in Italy, and, on his return, again passed through Vienna, where he once more performed before the emperor, choosing this time the harpsichord for his instrument. A second chain of gold testified the satisfaction of the monarch. From Vienna he proceeded to Dresden, where the Elector John George VI. appointed him vice chapel-master, and after the death of Bernhard he was appointed full chapel-master, filling that situation from 1692 to 1696, when he appears to have settled at Leipsic, where he died in 1700. Amongst his published instrumental music we can mention "Ricercate on the Death of his Mother at Venice, December 20th, 1685," and "Musical Exercises for the Violin, or Viol da Gamba, containing several Sonatas, &c., and some Chaconnes for two Violins," Dresden, 1681. His church and dramatic music was, however, the most esteemed. That he was a man of humor and pleasantry may be inferred from the following story related by Walther: —

Strungk, being at Rome, upon his arrival made it his business to see Corelli. Upon their first interview Strungk gave him to understand that he was a musician. "What is your instrument?" asked Corelli. "I can play," answered Strungk, "upon the harpsichord, and a little on the violin, and should esteem myself extremely happy, might I hear your performance on this latter instrument, on which I am informed you excel." Corelli very politely condescended to this request of a stranger: he played a solo. Strungk accompanied him on the harpsichord, and afterwards played a toccata, with which Corelli was so much taken that he laid down his instrument to admire him. When Strungk had done at the harpsichord he took up the violin, and began to touch it in a very careless manner; upon which Corelli remarked that he had a good bow hand, and wanted nothing but practice to become a master of the instrument. At this instant Strungk put the violin out of tune, and, applying it to its place, played on with such dexterity, attempering the dissonances occasioned by the mistuning of the instrument with such amazing skill and dexterity, that Corelli cried out in broken German, "I am called Arcangelo, a name that, in the language of my country, signifies archangel; but let me tell you that you, sir, are an arch-devil."

STUDIO. (I.) A term applied by modern masters to piano-forte and other exercises.

STUMPF, JOHANN CHRISTIAN. An excellent performer on the bassoon and composer for wind instruments at Frankfort, where he died in 1801.

STYLE. That cast or manner of composition

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or performance on which the effect chiefly, if not wholly, depends. The command of a good *style* can only result from natural taste, aided by judgment and long experience. The happiest subject ill treated, i. e., in a bad *style*, will be barren of effect; and the finest composition, executed in a defective manner, will labor under equal disadvantages.

STYLES, or STILES, F. H. E., published in the transactions of the Royal Society of London for 1760 a dissertation entitled "An Explanation of the Modes or Tones in the ancient Grecian Music."

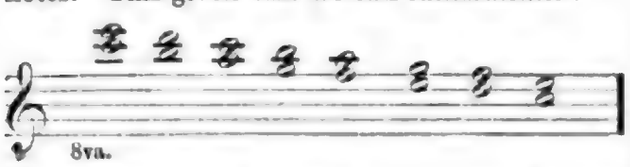
STYLO RAPPRESENTATIVO. (I.) An appellation given to recitative music, because it is almost exclusively adapted to the drama.

SUB. A Latin preposition, corresponding with the Greek word *hypo*, the Italian *sotto*, the French *dessous*, and the English *below*. This word is frequently used in musical treatises in conjunction with the Greek names of the intervals, as *sub-diapason*, *sub-diapente*, *sub-diatessaron*, &c.

SUBCHANTER. The deputy of the precentor in a cathedral.

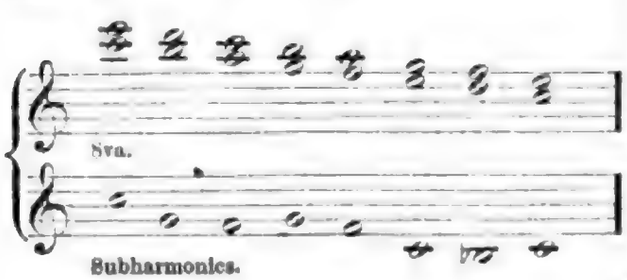
SUBDOMINANT. The name given by some theorists to the fourth note of any mode, or key; because the *dominant*, or fifth, is immediately above it; or rather because it has the same interval with the *tonic* in descending, which the *dominant* has with the *tonic* in ascending.

SUBHARMONICS. Organ builders, in tuning, have always heard a "hum;" and Tartini speaks of "a bass note" being heard when double notes are played on the violin. But it is of the actual law of these "hums" and "bass notes" that we now speak. The reader must place himself in very close connection with the pipes of an organ, and, having drawn the "principal" stop alone, must play the following notes, and to each chord he will hear a *given* bass, which is produced by the vibration of the two notes. This given bass we call *subharmonics*: —

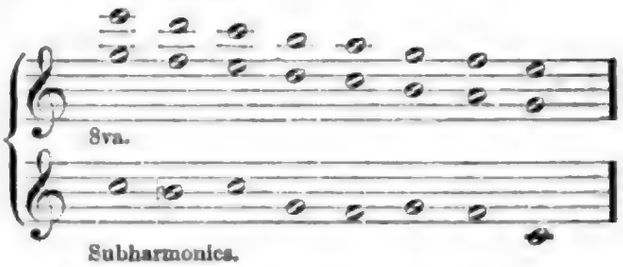


Upon examination, it will be found that in this given bass there is the most perfect law; that is, whenever a major third is held down, the subharmonic is a fifteenth below the low note; and in every instance where the minor third is held, the subharmonic will be a seventeenth below the low note.

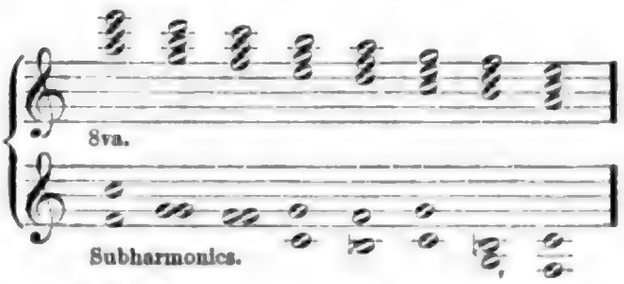
The following will show, at the same moment, the notes held down and the subharmonics produced: —



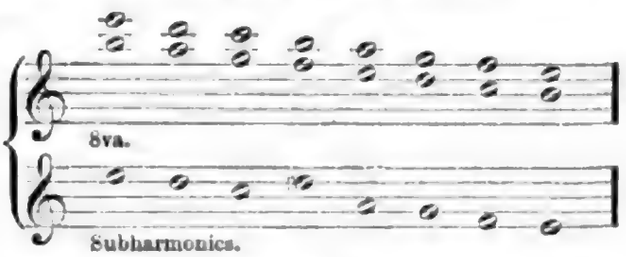
If these notes be inverted the subharmonics will be the same, as shown in the following explanation of sixths: —



There are also regular *double* subharmonics; for instance, if three notes be held down, nature gives two regular low notes, thus: —

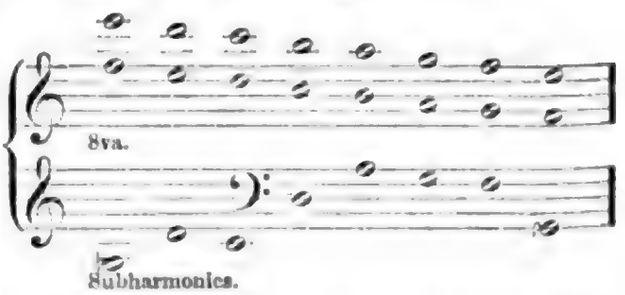


This last is easily explained; viz., whenever a major third is held down it produces the fifteenth below the low note, which accounts for the upper subharmonic in the first chord; the lower subharmonic is produced from the two low notes, which, being minor thirds from each other, give F. We will now explain fourths: —



The above shows that perfect fourths give a subharmonic of a fifteenth below the high note; but that the imperfect fourth does not, (see the Db.) This imperfect fourth is very difficult to determine upon an organ that is not tuned in equal temperament.

Fifths produce the same subharmonics as fourths, being, in point of fact, inverted fourths. The theory of sevenths is as follows: —



The above shows that every minor seventh gives for its subharmonic a sound of three octaves below the high note; and seconds, being inverted sevenths, give the same. The major seventh in each instance gives a much lower, but regular, sound, as just shown.

The following also shows that the closer the interval the deeper the subharmonic: —

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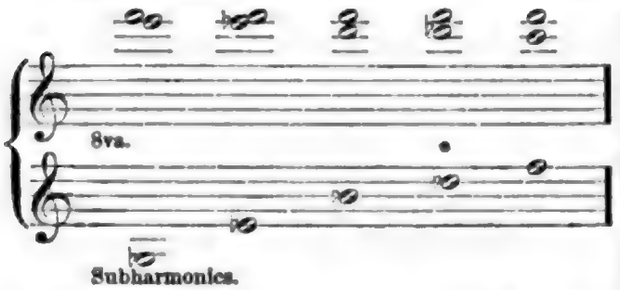
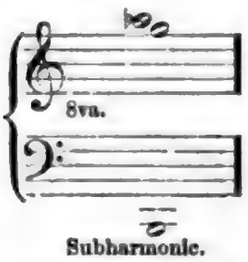


The D♭ marked with a * will sound E♭ on an organ tuned in unequal temperament. If we approach the quarter tone, we obtain subharmonics as deep as pedal pipes; for instance, G and A♭ in altissimo, being a small semitone from each other on most of our organs, produce BB for the subharmonic, thus: —



the subharmonic being nearly five octaves below.

If we could have a set of pipes tuned in quarter tones, the result would be that some of the highest notes would produce subharmonics as low as CCC. But directly the two pipes are tuned in unison, a muteness or absence of subharmonics must immediately be experienced. Two pipes sounding *nearly* the same note produce a subharmonic of seven or eight octaves below, and lower still beyond calculation.

A short study of these subharmonics will be useful to violin players in double-stopping the highest notes of the instrument; indeed, it will be an easy matter to play in tune to the sixteenth of a tone, or even closer: for instance, suppose the two notes to be E and C (thirds) in altissimo; should the subharmonic sound B♭, the third will be a quarter of a tone too small; and should the subharmonic sound B, the third will still be out of tune by the eighth of a tone; and should the subharmonic sound a note between B and C, the third will be a sixteenth of a tone too small. This last fact will also enable organists to test the temperament of their "king of instruments" with the utmost nicety.

SUBITO. (I.) Quick, expeditiously; as *volti subito*, turn over quick.

SUBJECT. The theme or text of any movement. That prevailing idea from which the subordinate passages are supposed to spring, and to which they ought at least to bear some sensible reference or affinity.

SUBMEDIANT. The appellation given to the *sixth* of the key, or middle note between the *octave* and the *subdominant*.

SUB-SEMITONE. The name by which theorists distinguish the *sharp seventh*, or *sensible*, of any key. See SENSIBLE.

SUB-TONIC. The semitone immediately below the *tonic*. See SUB-SEMITONE.

SUCCESSION. A word applied to the notes of melody, in contradistinction to those of harmony, which are given in *combination*. Of *succession* there are two kinds, conjunct and disjunct. *Conjunct succession* is when the sounds proceed regularly, upward or downward, through the several intervening degrees. *Disjunct succession* is when they immediately pass from one degree to another without touching the intermediate degrees.

SUDRE, FRANÇOIS. Born at Toulouse in 1791. He visited many of the large cities in Europe for the purpose of bringing before the public an ingenious system of conveying intelligence by means of seven primitive musical sounds. In his system these sounds are employed to represent the twenty-four letters of the alphabet, and are to be combined in words of all kinds.

SUITE. (F.) The name formerly given to a set, or course, of lessons, sonatas, concertos, &c. Also applied to a single piece when consisting of several movements.

SUITES DE PIECES. (F.) A collection of pieces.

SUMPUNJAH, or the *dulcimer* of the ancients, was a wind instrument made of reeds; by the Syrians called *samboujah*, and by the Italians *zampogna*.

SUO LOCO. (I.) In its own place. See Loco.

SUPERIUS. (L.) The name by which the contrapuntists of the fifteenth and sixteenth centuries distinguished the upper part of any composition.

SUPERSUS. The name formerly given to trebles when their station was very high in the scale.

SUPER-TONIC. The *second of the key*, or the note next above the key note; i. e., C, being the key note, D will be the *super-tonic*.

SUPPOSED BASS. A term applied to any bass note of a different literal denomination from that of the accompanying chord; as the bass note E, or G, taken with the chord of C. See FUNDAMENTAL BASS.

SUR-SHARP. The fifth tetrachord above, added by Guido, was called the tetrachord of the *sur-sharp*.

SUSPENSION. A theoretical expression applied to the retaining in any chord some note or notes of the preceding chord.

SUSSMAYER, FRANZ XAVER. Music director and composer to the National Theatre at Vienna since the year 1795. He was a pupil of Salieri. He published various operas and operettas for Vienna and other towns in Germany, which bear date from the year 1792 to 1801. He died at Vienna in 1803. Süssmayer was the friend of Mozart, and he it was who completed the "Requiem" which Mozart left unfinished.

SUSTAINED. Notes are said to be *sustained* when their sound is continued through their whole power or length. See SOSTENUTO.

SVEGLIATO. (I.) A word indicating a brisk, lively style of performance.

SWELINCK, JAN PETER, organist of the great church at Amsterdam, was born at Deventer about the year 1540. By a peculiar method of

fingering, he attained, in early youth, great perfection in playing on the harpsichord and organ. Being ignorant, however, of composition, he went, about the year 1557, to Venice, for the purpose of receiving instructions from the celebrated Zarlino. On his return to Holland he was regarded as the phœnix of organists, and crowds attended whenever he performed. Some amateurs of music amongst the merchants of Amsterdam wishing to provide for Swelinck in his old age, borrowed of him the small sum of two hundred florins, (about twenty pounds,) on the condition that they would make mercantile purchases with it, from which he should derive all the benefit, they taking upon themselves the risk of loss. After some years, this small capital had produced no less a sum than four thousand florins, which placed the old musician quite at his ease. He died in 1622. Amongst his works were the following: "*Pseaumes d' après Labwasser à 4–8 part., Liv.* 2," Amsterdam; "*Chansons à 4 et 5 part.*," Antwerp, 1592; "*Nieu Chyterboeck*," Amsterdam, 1602; "*Rimes Françoises et Italiennes mises en Musique à 2 et 3 part. avec une chanson à* 4," Leyden, 1612; "*Pseaumes mis. en Musique à 4 à 8 part. Liv.* 2," Leyden, 1613; "*Ditto, Liv.* 3," Leyden, 1614; "*Ditto, Liv.* 4," Amsterdam, 1622; and "*Cantiones Sacræ cum B. contin. 5 voc.*," Antwerp, 1623. It is also said that he translated into Dutch the "*Instituzioni*" of Zarlino.

SWELL. The name given to a part of an organ consisting of a certain quantity of pipes enclosed in a large wooden case called the *swell box*. In the front of this box are one or more oblong apertures, over which there is a movable shutter called a *slide*, and which, by means of a communicating pedal, can be raised and depressed at the pleasure of the performer, who, by pressing the pedal with his foot, uncovers the apertures of the box, gives free vent to the sound, and produces a *crescendo*, or *swell*.

SWIETEN, GOTTFRIED, FREYHERR VAN, president of the commission of public instruction at Vienna, and a distinguished amateur of music, died in 1803. He was the intimate friend of Haydn.

SYLVA, TRISTAO DA. Chapel-master to King Alphonso V., of Portugal, in the fifteenth century.

SYLVEIRA, FR. PLACIDO DA, a Portuguese church composer, died in 1736.

SYMBOLS. The musical name given by the Greeks to the twenty-four letters of their alphabet, all of which they employed as characters indicative of sounds.

SYMONDS, HENRY, one of the king's band of musicians in England, and organist of the Church of St. Martin, Ludgate, and also of the Church of St. John, was a celebrated master of the harpsichord in his time. He published six sets of lessons for his instrument. Symonds died about the year 1730.

SYMPHONIA. (Gr.) A pulsatile instrument of the ancients made of a hollow tree, closed at each end with leather, and struck with sticks. It produced notes of varied pitch, and consequently was not the same with our monotonous drum.

SYMPHONIAC. (From the Greek.) An epithet applied to music in parts, or *counterpoint*. See that word.

SYMPHONIAL. (From the Greek.) Said of tones agreeing in quality. The tones of the violin and violoncello, or of the hautboy and bassoon, are *symphonial*.

SYMPHONIALE. A word frequently prefixed to the old canons, or perpetual fugues, to indicate that they are in unison; i. e., that the second part is to follow the first in the same intervals, and the third to observe the same rule with regard to the second.

SYMPHONOI. (Gr. pl.) The name given by the ancients to concords and those sounds which so mix and unite that the tone of the lower is scarcely distinguishable from the upper. The unisons, or duplicates, of the same sound, were called *homophonoi*. See that word.

SYMPHONIOUS. An epithet applied by the poets to an harmonious combination of voices or instruments, or to any "concord of sweet sounds."

SYMPHONIST. A composer of symphonies, overtures, or instrumental music in general. In France, the term *symphonist* is also applied to a composer of church music.

SYMPHONY, or SYM. (From the Greek.) The word *symphony*, in the ancient music, signifies that union of sounds which forms a concert. When the whole concerted in *unison*, it was called a *symphony*; but when one half of the concertants were in the octave, or double octave, of the other half, it was called *antiphony*.

At present the word *symphony* is applied to overtures and other instrumental compositions, consisting of a variety of movements, and designed for a full band. The introductory, intermediary, and concluding instrumental passages in vocal compositions are also called *symphonies*.

SYMPOSIACH. (From the Greek.) An epithet generally applicable to cheerful and convivial compositions; as catches, glees, rounds, &c.

SYNAPHE. (Gr.) A term applied by the ancients to the conjunction of two tetrachords; or, more properly, it is the resonance of the homologous chords of two conjoint tetrachords. The Greeks reckoned three *synaphes*; one between the tetrachord of the hypates and that of the mesis; one between the tetrachord of the mesis and that of the conjunct; and one between the tetrachord of the disjunct and that of the hyperboles.

SYNAULIA. (From the Greek.) In the ancient music, a concert of flute players who answered each other alternately without any union of the voice.

SYNCOPATION. (From the Greek.) A term applied to that disposition of the melody or harmony of a composition, by which the last note of one bar is so connected with the first note of the succeeding bar as to form but one and the same sound. *Syncopation* is also frequently used during the course of a bar, or measure; as when the last note of one of the measures is united to the first note of the succeeding measure, which is also called *binding*, or *legato*.

Syncopation is likewise used for a *driving note*; i. e., when some shorter note at the beginning of a measure, or half measure, is followed by two, three, or more longer notes, before any other occurs equal to that which gave birth to the *driving note*, to make the number even.

SYNCOPE. The division of a note, introduced when two or more notes of one part an-

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swer to a single note of another, as when the semibreve of the one corresponds with two or three notes of the other. But to give a clear idea of the *syncope*, first it is necessary to observe, that every measure in common time has two parts, one commencing when the hand falls, the other when it rises. Secondly, that any note which contains two *times*, or a rise and fall of the hand, is divisible into two parts, for the first of which the hand descends, and for the latter of which it rises. Thirdly, that every note (though of less value than a semibreve) being divisible into two others, one of these will be during the first part of the measure, the other during the second part. The *syncope* is frequently introduced in melody for the purpose of expression; but its principal use respects the harmony, the concords and discords of which it serves to prepare and resolve. In harmony, there are three *syncopes*: the first is when all the parts *sycopate* at the same time, but without discords, which the Latin writers call *syncope æquivagans*. The second is when only one of the parts *syncopates*, but without discord. This is called by the Italians *contrapunto legato*. The third is when one part *syncopates*, and that in order to introduce some discord; and this is the *contrapunto syncopato* of the Italians. This term also implies a soft, smooth, and delicate manner of shortening, or cutting off, the notes of a passage in its performance; a style or mode of expression of which only the example of a great master can convey a just and clear idea.

SYNNEMENON. (Gr.) The united, or conjunct. The appellation given by the ancients to their third tetrachord, from its beginning with the last note of the second tetrachord. When this third tetrachord was, on the contrary, separated from the second, and conjoint with the fourth, it took the name of diezeugmenon. See that word.

SYNNEMENON DIATONOS. (From the Greek.) This was in the music of the ancients the third chord of the *tetrachord synnemenon* in *diatonic genus*.

SYNTONIC. (Gr.) The epithet by which Aristoxenus and other ancient musical writers distinguish a species of the diatonic genus, which was nearly the same with our natural diatonic. In the syntonic genus, the tetrachord was divided into a semitone and two equal tones; whereas in the flat diatonic, after the semitonic, the first interval was three quarters of a tone, and the other five quarters.

SYNTONO-LYDIAN. The name of one of the modes in the ancient music. Plato tells us that the mixo-lydian and syntono-lydian modes were peculiar to tears.

SYRINGA. (L.) Pipes of Pan. These pipes have also been known as the *syrinx*, or *Pandean pipes*. Every classical reader knows the history of Pan, who became a shepherd to win the affections of Dryope, in which he succeeded. He also courted the nymph Syrinx. This time, however, he did not succeed so well. Syrinx fled from her lover, till coming to a river, where her flight was stopped, she prayed to the water nymphs to change her into a bundle of reeds, just as Pan was laying hold of her; and he caught the reeds in his hands instead of her. The winds, moving the reeds backward and forward, occasioned mournful but musical sounds, which Pan perceiving, cut them down and made of them reeden pipes.

> "So he this pipe of reeds unequal framed
> With wax, and Syrinx from his mistress named."

Thus originated the syrinx. There are many wonderful tales told of the effect of the music Pan made with his pipe of uneven reeds, (syrinx,) and it is said he could even cheer the gods themselves. But the greatest wonder of all was, that as often as Pan blew his pipe the dugs of the sheep were filled with milk. Unfortunately for the umpire, Pan at length had the vanity or temerity to contend for the palm of music with Apollo. King Midas, of Phrygia, was umpire, and he, like many of our modern connoisseurs, foolishly determined the victory to Pan. But the unfortunate king paid dearly for his decision; for Apollo stretched his ears to the length of asses, which made it necessary for him to wear long hair, that he might hide the deformity.

SYRINGE. A kind of fistula, or pipe, used by the ancient Romans to regulate the voice in oratory and singing.

SYSIGIA. A Greek term, signifying any combination of sounds so proportioned to each other as to affect the ear with pleasure.

SYSTALTIC. (From the Greek.) An epithet applied by the ancients to that of the subdivisions of their melopœia which constituted the mournful and pathetic. See MELOPŒIA.

SYSTEM. An interval compounded, or supposed to be compounded, of several lesser intervals, as the fourth, the fifth, the sixth, the octave, &c., the components of which, considered as the elements of the *systems*, are called *diastems*. A *system* is also a method of calculation to determine the relations of sounds, or an order of sign established to express them; and, lastly, a *system* is the code of harmonic rules drawn from those common principles by which they are computed. There is an affinity of different intervals, and, consequently, an affinity also of possible *systems*. Any interval, between the terms of which one or more sounds intervened, was by the ancients called a *system*: E, G, for example, constituted the *system* of a minor third; E, A, of a fourth; E, B, of a fifth, &c. *Systems* were divided into general and particular. The *particular systems* were those which were composed of at least two intervals. The *general systems*, or diagrams, were formed of the sum of all the particular *systems*, and, consequently, contained all the sounds in music.

The whole *system* of the Greeks was originally composed only of four sounds at most, which formed the concord of their lyre, or cithara. These four sounds, according to some authors, were by conjoint degrees; according to others, they were not diatonic; but the two extremes were at the distance of an octave, and the two intermediate ones divided it into a fourth on each side, and a tone in the middle. This *system* did not, however, continue long confined to so few sounds. Chorebus, son of Athis, King of Lydia, as Boethius informs us, added a fifth chord, Hyagnis a sixth, Terpander a seventh, to equal the number of the planets, and Lychaon an eighth. But Pliny gives a different account of the progression of the ancient *system*: according to that writer, Terpander added three chords to the tetrachord, and was the first who used the cithara with seven chords; Simonides joined to it an eighth, and Timotheus a ninth. Whichever of these accounts may be the true one, it seems pretty certain that the *system* of the Greeks was gradually extended, both upward and downward, and that it attained, and even exceeded, the limits of the bis-diapason, or double octave, an extent which they called *systema perfectum*, *maximum immestatum*, the *great system*, the *perfect system*. This entire *system* was composed of four tetrachords, three conjoint and one disjoint, and the chord called *proslambanomenos*, which was added below these tetrachords to complete the double octave. This general

system of the Greeks remained nearly in this state till the eleventh century, when Guido made a considerable change by adding a new chord below, which he called *hypoproslambanomenos;* also a fifth tetrachord above, or tetrachord of the *sur-sharp*, and substituting hexachords in the place of the ancient tetrachords. Since the time of Guido the general system has again been greatly extended and divided into octaves, which have long been adopted throughout Europe, and which the ear certainly recognizes as the most natural of all possible partitions of the great scale of sounds.

SYSTEMA MASSIMO. One of the appellations given by the Italians to the Greek system as perfected by Pythagoras, by his addition of the proslambanomenos below the hypate hypaton.

SYSTEMA PARTICIPATUM. (L.) A division of the octave or diapason into twelve semitones.

SYSTEMA TEMPERATUM. (L.) The attempered system. See TEMPERAMENT.

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T.

T. This letter is sometimes used as the abbreviation of *tutti*, all; and is opposed to the letter S, or word *solo*, alone.

TA. One of the four syllables used by the ancient Greeks in *solfaing* their music. It answered to the *hypate*, or first sound of the tetrachord.

TABLATURE. This word was formerly applied to the totality or general assemblage of the signs used in music; so that to understand the notes, clefs, and other necessary marks, so far as to be able to sing at sight, was to be skilled in the *tablature*. The literal notation for the lute was also distinguished by this appellation. The German *tablature* was invented in the sixteenth century, and from its ingenuity and utility was formerly well known. A specimen of it may be seen in the tract entitled "*Monochordum Andreæ Reinhardi, Lipsiæ*, 1604."

TABOR. A small drum, usually forming an accompaniment to the pipe. They are both played by the same performer. While the tones of the pipe are regulated by the fingers of the left hand, which stop the holes, the tabor is beat by the right. The *tabor* and *pipe* were formerly favorite instruments with the common people of most of the countries of Europe, and were particularly calculated for dancing music.

TABORET. A small *tabor*.

TABRET. A kind of drum used by the ancient Hebrews. The first mention we have of instrumental music in the Scriptures is in the words of Laban, at the flight of Jacob, where he mentions both the *tabret* and the harp. Laban was a Syrian, and brother of Rebecca, Isaac's wife; and it is therefore probable that the *tabret*, as well as harp, were Egyptian instruments. The *tabret* was composed of a circular hoop, either of wood or brass, which was covered with a piece of skin tensely drawn and hung round with small bells. It was held in the left hand, and beaten to notes of music with the right: the ladies in the East, to this day, dance to the sound of this instrument.

TACET. (L.) A word by which the performer is to understand that the instrument with the name of which it is conjoined is to be silent; as, *violino tacet*, the violin is not to play. *Oboe tacet*, the oboe is silent.

TACCHINARDI, NICOLAS, the famous tenor singer, was born at Florence in 1776. At first intended for the church, he made some literary studies, which he abandoned for designing and painting. From his eleventh year he learned music; that is to say, singing and the violin. At the age of seventeen he became a violinist in the theatre orchestra of Florence, and continued in that position for five years; but his voice having developed itself into a fine tenor, he began to sing in churches and in concerts. Then he tried his powers in amateur theatres, making the tenor Babini his model. Finally, in 1804, he made his *début* in the theatres of Livorno and Pisa, and afterwards at Florence and Venice, where the purity of his taste and his excellent vocal method were admired. Called to Milan in the next year at the coronation of Napoleon, he shone at La Scala by the side of Mme. Festa, and in 1806 at the Theatre Carcano, with the Strinasacchi. In Rome he had unexampled success, exciting the enthusiasm of the public for five years. He was intimate with Canova, who modelled a bust of him; and he cultivated sculpture with some success. In 1811 Tacchinardi was called to Paris, and appeared for the first time at the Odeon Theatre in Zingarelli's "Destruction of Jerusalem." At his entrance many exclaimed, "He is a hump-back!" but the talent of the artist soon effaced that impression. They admired the purity of his style, and the ease with which he passed imperceptibly from the chest to the head voice; also at his lavish yet tasteful use of ornament and *fioriture*. In this last respect he differed totally from Crivelli, who at that time shared with him the part of first tenor at the Italian Opera, and who was distinguished for his simple, large, expressive manner. In "*Adolfo e Chiara*," a poor opera by Pucitta, the first success of Tacchinardi was compromised, because his awkward exterior and his nullity as an actor made him compare unfavorably with Elleviou, who was charming the public in a French opera on the same subject. But he had his revenge in "*La Molinara*" of Paisiello, and from that day became the idol of the *habitués* of the Odeon. After the events of 1815 he returned to Italy, and sang with success in the principal theatres of his country. The Grand Duke of Tuscany made him his first singer in 1822, but left him the liberty of continuing his dramatic career. In the following year he sang at Vienna, and then went to Spain, where he was admired at the theatre of Barcelona, although he was nearly fifty years old. In 1831 he renounced the stage and continued in the service of the Duke of Tuscany. He also devoted himself to teaching singing, and produced several distinguished pupils, especially his daughter (Mme. Persiani) and the Frezzolini. To accustom his pupils to dramatic action, he constructed a little theatre in a country house which he possessed near Florence. He composed many exercises for the voice, and published a little work entitled "*Dell' Opera in Musica sul Teatro Italiano, e de' suoi difetti.*"

TACTART. (G.) The species of time or measure.

TACTUS, or TACT. (L.) In the ancient music, the stroke of the hand by which the time was measured or beaten. When the time consisted of a breve in a bar, the *time stroke* was called *tactus major*; and when of a semibreve in a bar, *tactus minor*. But the semibreve, being, with modern musicians, the standard, or principal time note, has become the sign of the present

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tactus major; and the minim, or $\frac{2}{4}$, that of the *tactus minor.*

TADEI, ALESSANDRO. A celebrated composer of the seventeenth century. Several motets of his composition may be found in the *Parnassus Musicus Ferdinandeus.*

TADOLINI, GIOVANNI, opera composer and director, was born at Bologna in 1793. From 1811 to 1813 he was engaged at the Italian Opera in Paris, as accompanist at the piano, while Spontini was director. He returned to Italy after the invasion of Paris by the allied armies in 1814. There he composed various successful operas, and was recalled with his young wife, a singer of talent, to Paris, in 1830, where he resumed his old functions as accompanist and director at the Italian Theatre, which he still retained as late as 1844. Besides operas, he has published cantatas, romances, canzonets, and some instrumental music.

TAEUBER, TEIBER, TEUBER, or TEYBER, ANTON. Chapel-master at Vienna in 1798. Amongst his works are "*La Passione di Jesu Christo,*" oratorio, in manuscript, Vienna, 1790; "*3 Quat. p. 2 V., A., et B,*" Op. 1, Vienna, 1788; "*Die Einnahme von Belgrad,*" Dresden, 1792; "*6 Märsche und eine Retirade,*" Dresden, 1792; "*12 Menuetten und 12 Allemanden,*" Dresden, 1798; "*Gesänge beym Klavier,*" Dresden, 1798; "*Xermes und Mirabella,*" melodrama, in manuscript; and "*Gr. Sinfon, à plus. Instrum.,*" Offenbach, 1799.

TAG, CHRISTIAN GOTTHILF, music director at Hoenstein, in Saxony, about the year 1783, was considered in Germany as an excellent church composer. His works, consisting of masses, motets, &c., and several theatrical pieces, bear date from the year 1783 to 1803. He died in 1811.

TAGLIA, PIETRO. An Italian composer of the middle of the sixteenth century, of whose works have been published, "*Madrigali à 4 voci,*" Milan, 1555.

TAGLIETTI, GIULIO. A voluminous composer to the Collegio de Nobili di St. Antonio, at Brescia, towards the year 1700.

TAGLIETTI, LUIGI, an Italian instrumental composer, published in 1750, at Amsterdam, his Op. 6, consisting of concertos and symphonies for violins, &c.

TAIL. That part of any note which runs perpendicularly upward, or downward, from its head.

TAILLARD, CONSTANT, called L'AÎNÉ. First flute at the *Concert Spirituel* in Paris about the year 1760. He published some music for his instrument.

TAILLE. (I.) The name by which formerly the tenor *part* of a vocal score was designated.

TAILPIECE. The thin, broad piece of ebony horizontally suspended over the lower end of a violin, and to which one end of the strings is attached.

TAKT. (G.) The measure.

TAKTSTRICH. (G.) The lines or bars which mark the division of a piece into measures.

TALESIO, PEDRO, professor of music at Coimbra in the beginning of the seventeenth century, published "*Arte do Canto Chaõ com huma breve instruçaõ pura os Sacerdotes, Diaconos, è Subdiaconos, e Moços do Coro conforme o Uso Romano,*" Coimbra, 1617.

TALETELLERS. The name formerly given by the Irish to their bards, or harpers, because in a kind of cathedral chant they recited their poetical histories. The celebrated Cormac Dall, who flourished at the beginning of the eighteenth century, was the last bard who bore the appellation of *taleteller.*

TALLIS, THOMAS, the master of Bird, and one of the greatest musicians, not only of England, but of Europe, during the sixteenth century, in which so many able contrapuntists were produced, was born early in the reign of Henry VIII.; but though it has been frequently asserted that he was organist of the chapel royal during the reigns of that monarch, Edward VI., Queen Mary, and Queen Elizabeth, yet it would be difficult to prove that in the three first of these reigns laymen were ever appointed to any such office. In the reigns of Henry and his daughter Mary, when the Roman Catholic religion prevailed, the organ in convents was usually played by monks, and in cathedrals and collegiate churches and chapels by the canons and others of the priesthood. The first lay organists of the chapel royal upon record were Dr. Tye, Blithman, the master of Dr. Bull, Tallis, and Bird; all during the reign of Queen Elizabeth.

Though the melody of the cathedral service was first adjusted to English words by Marbeck, yet Tallis first enriched it with harmony. But the most curious and extraordinary of all his labors was his song of forty parts, which is still subsisting. This wonderful effort of harmonical abilities is not divided into choirs of four parts, soprano, alto, tenor, and bass, in each, like the compositions *a molti cori* of Benevoli and others; but consists of eight trebles placed under each other, eight mezzo soprano or mean parts, eight counter tenors, eight tenors, and eight basses, with one line allotted to the organ. All these several parts, as may be imagined, are not in simple counterpoint, or filled up in mere harmony without meaning or design, but have each a share in the short subjects of fugue and imitation which are introduced upon every change of words. The first subject is begun in G by the first mezzo soprano; the second medius, in like manner beginning in G, is answered in the octave below by the first tenor, and that by the first counter tenor in D, the fifth above; then the first bass has the subject in D, the eighth below the counter tenor; and thus all the forty real parts are severally introduced in the course of thirty-nine bars, when the whole phalanx is employed at once during six bars more; after which a new subject is led off by the lowest bass, and pursued by other parts, severally, for about twenty-four bars, when there is another general chorus of all the parts; and thus this stupendous, though perhaps Gothic, specimen of human labor and intellect is carried on in alternate flight, pursuit,

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attack, and choral union to the end, when the polyphonic phenomenon is terminated by twelve bars of universal chorus, in quadragintesimal harmony.

This venerable musician died in the year 1585, and was buried in the old parish church of Greenwich, in Kent. The following epitaph, which Dr. Boyce has printed in the first volume of his collection of cathedral music, Strype, in his continuation of Stowe's Survey, printed in 1720, says he found engraved in Gothic letters on a brass plate in the chancel:—

"Enterred here doth ly a worthy wyght,
Who for long time in musick bore the bell;
His name to shew was Thomas Tallis hyght;
In honest vertuous lyff he dyd excell.

He served long tyme in chappel with grete prayse,
Fower sovereygnes reignes, (a thing not often seene:)
I mean King Henry, and Prince Edward's dayes,
Quene Marie, and Elizabeth our quene.

He maryed was, though children he had none,
And lyv'd in love full three and thirty yeres
With loyal spowse, whose name yclept was Jone,
Who, here entombed, him company now beares.

As he dyd lyve, so also dyd he dy,
In myld and quyet sort, O happy man!
To God ful oft for mercy did he cry;
Wherefore he lyves, let Deth do what he can."

The stone to which this plate was affixed had been renewed by Dr. Aldrich; but the old church having been pulled down about the year 1720, in order to be rebuilt, no memorial remains of Tallis.

TALOU. The heel of a bow; that part near the nut.

TAMBOUR DE BASQUE, or TAMBOURINE. (Fr.) A drum in the shape of a sieve, furnished at the sides with small bells and loose bits of tin. A tinkling cymbal; or, to describe it, perhaps, in clearer terms, a kind of hand drum, formed of a circular frame and distended parchment. It is sometimes furnished with tin jingles, which are put into motion by shaking the instrument with one hand, while the parchment is struck with the other.

TAMBOURIN. A kind of dance formerly much in fashion on the French stage. Its air was very lively, and consisted of two crotchets in a bar.

TAMBURA. The Arabian name for all instruments of the guitar kind.

TAMBURINI, ANTONIO, the famous baritone singer, was born, in 1800, at Faenza. He lived in Italy until 1832, when he yielded to pressing invitations to Paris and London, and afterwards to St. Petersburg. His name is always associated with those of Rubini, Lablache, Persiani, Grisi, &c.

TAMBURO. (I.) A drum.

TAMBURONA. (I.) A great drum.

TANSUR, WILLIAM, an English musician, born about the year 1700. He published, in 1735, a work entitled "*A complete Melody, or the Harmony of Sion, in three Volumes: the first containing an Introduction to Vocal and Instrumental Music; the second comprising the Psalms, with new Melodies; and the third being composed of Part Songs.*" Some years afterwards he published two other works, the one entitled "Universal Harmony," and the other "A new Musical Grammar and Dictionary." On the titlepage of the latter he calls himself William Tansur, Sen., *musico-theorico;* the work being stated to be sold by the author, and by his son, chorister of Trinity College, Cambridge.

TANTO. (I.) Much, very, too much. Thus, *allegro non tanto*, fast, but not *too* fast.

TANTUM ERGO. (L.) A hymn sung at the benediction.

TAPPIA, GIOVANNI, a priest, resident at Naples about 1528, was born in Spain. He was the founder of the first musical conservatory at Naples; soon after which various others were formed, both in Naples and Venice. These institutions have, on the whole, much contributed towards the improvement of the art. Their first establishment was occasioned by the great want of singers in all large towns, which was owing to the government not having the means of maintaining musical schools, and the convents having their own interest too much at heart to offer any assistance. Tappia, full of enthusiasm for the art, resolved at last to do the utmost for its emancipation. He first gave in several plans to his government, which were not accepted. He then desired to accomplish these plans himself, and applied publicly for assistance; in vain, however, for nothing succeeded; till at last, after several years' exertions, he took the resolution to rely on nothing but the intrinsic merit of his plans and his own perseverance, and went from house to house, from place to place, to beg subscriptions. Though but too often denied, publicly scoffed and laughed at, he was here and there listened to, and obtained small donations, afterwards greater ones; and this work he carried on for full nine years, when he added his own, not inconsiderable, fortune to the total sum he had begged, and found himself in possession of a large capital. With this he now founded the first conservatory at Naples, which he dedicated to and named after the Madonna di Loretto.

TAPRAY, J. F., a Frenchman by birth, and a pupil of Domenico Scarlatti, was considered a good performer on the harpsichord. In 1768 he was organist at Besancon, after which he went to Paris, and was nominated organist of the military school. He had published, up to the year 1801, twenty-eight works of harpsichord music and romances.

TARADE, a good violinist in the orchestra of the Royal Academy of Music at Paris, brought out, in 1765, at the Comédie Italienne, a successful opera entitled "*La Réconciliation Villageoise.*"

TARANTELLA. (I.) A swift, delirious sort of Italian dance in whirling six-eight measure. The form has been adopted in many compositions of the modern school of piano-forte writers, as Thalberg, Liszt, Chopin, &c.

TARANTULA DANCE. A particular but ordinary tune, so called from its reputed power in curing the effects of the poisonous bite of the *tarantula*. It was in Apulia, in Italy, that the pretence was first propagated; and many learned physicians and naturalists of Italy, France, England, and other countries have yielded to the opinion; which, however, more scrupulous and curious inquirers assert to have been built upon fraud and fallacy.

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TARCHI, ANGIOLO, an Italian composer and professor of singing, resident at Paris, was born at Naples in 1760. He studied during thirteen years at the Conservatory of La Pieta, under Tarentino and Sala. Whilst still there, in 1781, he wrote his first dramatic work, being an opera buffa entitled "*L'Architetto.*" Its success was such, when performed within the walls of the Conservatory, that the king (Ferdinand IV.) desired it might be played at one of his private theatres. In 1783, being still a pupil of the Conservatory, he composed for the new theatre at Naples "*La Caccia d'Enrico IV.*," an opera buffa, which had much success. He then gave, at the Theatre del Fondo, an interlude, which he followed up by three operas. At this epoch, being at Rome, he wrote for the Theatre of Capranica "*I due Fratelli Pappamosca,*" an interlude. In 1784 he composed in the same city, for the Theatre de Valle, the interlude of "*Don Fallopio,*" and in 1785, at Milan, for the Theatre of La Canobia, the opera seria entitled "*Ademira.*" After this period his works succeeded rapidly in the following order: "*Arianna e Bacco,*" opera seria, Turin, 1785; "*Ifigenia in Tauride,*" opera seria, Venice, 1786; "*L'Ariarate,*" opera seria, Milan, 1786; "*Publio,*" opera seria, Florence, 1786; "*Arminia,*" opera seria, Mantua, 1786; "*Demofoonte,*" opera seria, Crema, 1786; "*Il Trionfo di Clelia,*" opera seria, Turin, 1787; "*Paolo e Virginia,*" Venice, 1787; "*Artaserse,*" Mantua, 1787; "*I due Rivali,*" opera buffa, Rome, 1788; "*Mitridate,*" Rome, 1788; "*Il Conte di Saldagna,*" Milan, 1788; "*Antioco,*" Padua, 1788; "*Il Disertore,*" London, 1789; "*Alessandro nell' Indie,*" London, 1789; "*Lo Spazzacammino,*" opera buffa, Monza, a country house near Milan, 1789; "*L'Apoteose d'Ercole,*" Venice, 1790; "*Ezio,*" Vicenza, 1790; "*L'Olimpiade,*" Rome, 1790; "*Giulio Sabino,*" opera seria, Turin, 1791; "*Don Chisciotte,*" Paris, 1791; "*Adrasto,*" Milan, 1791; "*Isaaco,*" oratorio, Mantua, 1792; "*Ester,*" oratorio, Florence, 1792; and "*La Morte di Nerone,*" Milan, 1792. Tarchi produced at the Théâtre de l'Opéra Comique, at Paris, subsequently to the year 1796, "*Le Cabriolet jaune,*" in one act; "*Le Trente et Quarante,*" in one act; "*St. Foix,*" in one act; "*D'Auberge en Auberge,*" in three acts, &c. Some masses and other sacred music by this musician have also been performed at Naples.

TARDANDO. (I.) Retarding.

TARDIEU, ABBÉ, of Tarascow, brother of a chapel-master of the same name, celebrated in Provence, lived early in the eighteenth century. He much promoted the substitution of the violoncello for the viol da gamba.

TARDITI, ORAZIO. Chapel-master at Faenza, in the Papal States, in the first half of the seventeenth century. Judging from the number of his published works, he appears to have been a prolific composer of sacred music, especially of motets.

TARDO. (I.) Slow. A word synonymous with *largo.*

TARONI, ANTONIO, canon of St. Barbara's Church, in Mantua, and composer, towards the middle of the sixteenth century, published "*Madrigali à 5 voci,*" Venice, 1612, and "*Misse da Capella à 5 voci,*" Venice, 1646.

TARTINI, GIUSEPPE, was born at Pirano, in the Province of Istria, in 1692. His father, having been a great benefactor to the Cathedral Church at Parenza, had been ennobled in reward for his piety. Giuseppe was originally intended for the law; but mixing music with his other studies during the course of his education, it soon tyrannized over the whole circle of the sister sciences. This is not so surprising as another strong propensity, which, during his youth, greatly occupied his attention: this was *fencing*, an art not likely to become necessary to the safety or honor of a man of so pious and pacific a disposition engaged in a civil employment; and yet he is said even in this art to have equalled the master of whom he received instructions. In 1710 he was sent to the University of Padua to pursue his studies as a civilian; but, before he was twenty, having married without the consent of his parents, they wholly abandoned him, and obliged him to wander about in search of an asylum; which, after many hardships, he found in a convent at Assisi, where he was received by a monk, his relation, who, commiserating his misfortunes, let him remain there till something better could be done for him. Here he practised the violin to keep off melancholy reflections, till he was discovered on a great festival in the orchestra of the convent, by the accident of a remarkably high wind, which, forcing open the doors of the church, blew aside the curtain of the orchestra, and exposed all the performers to the sight of the congregation: being thus recognized by a Paduan acquaintance, differences were accommodated, and he settled with his wife for some time in Venice. This lady was of the true Xantippe breed; but as, fortunately, poor Tartini was very Socratic in wisdom, virtue, and patience, her reign was unmolested by any domestic war or useless opposition to her supremacy.

During his residence at Venice, the celebrated Veracini arrived in that city, whose performance awakened an extraordinary emulation in Tartini; for, though he was acknowledged to have himself a powerful hand, he had never heard such a *great* player before, or conceived it possible for the bow to possess such varied powers of energy and expression as were commanded by Veracini.

In fact, Tartini quitted Venice the very next day, and proceeded to Ancona, in order to study the use of the bow in greater tranquillity and with more convenience than he could at Venice. This happened in 1714, the year in which he discovered the phenomenon of the *third* sound. This phenomenon of the third sound is the resonance of a third note when the two upper notes of a chord are sounded. Thus, if two parts are sung in thirds, every sensitive ear will feel the impression of a bass or lower part. This may be distinctly heard if you play a series of consecutive thirds on the violin, they being perfectly in tune. "If you do not hear the bass," said Tartini to his pupils, "the thirds or sixths which you are playing are not perfect in the intonation." Here, too, during the carnival of the same year, he heard and perceived the extraordinary effects of a piece of simple recitative, which he mentions in his "*Trattato di Musica.*" It was likewise during his residence at Ancona that by diligence and practice he acquired reputation sufficient to entitle him, in 1721, to an invitation to the distinguished place of first violin and mas-

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ter of the band to the celebrated Church of St. Anthony of Padua. By this time his fame was so much extended that he had repeated offers from Paris and London to visit those capitals; but by a singular species of devotion and attachment to his patron saint, to whom he consecrated himself and his instrument, he constantly declined entering into any other service. By the year 1748 he had made many excellent scholars, and had established such a system of practice for students on the violin that he was celebrated all over Europe; and in this respect his reputation increased till the period of his death, which took place in the year 1770, to the infinite regret of the inhabitants of Padua, where he had resided nearly fifty years, and was not only regarded as its most attractive ornament, but even as a philosopher and saint.

M. De Lalande states that he had from Tartini's own mouth the following singular anecdote respecting one of his compositions, which shows to what a degree his imagination was inflamed: —

"He dreamed one night, in 1713, that he had made a compact with the devil, who promised to be at his service on all occasions; and, during this vision, every thing succeeded according to his mind: his wishes were anticipated and his desires always surpassed by the assistance of his new servant. In short, he imagined that he presented the devil his violin, in order to discover what kind of a musician he was, when, to his great astonishment, he heard him play a solo so singularly beautiful, which he executed with such superior taste and precision, that it surpassed all the music he had ever heard or conceived in his life. So great was his surprise and so exquisite his delight upon this occasion that it deprived him of the power of breathing. He awoke with the violence of his sensations, and instantly seized his fiddle, in the hopes of expressing what he had just heard; but in vain. He, however, directly composed a piece, which is, perhaps, the best of all his works, and called it the "Devil's Sonata." He knew it, however, to be so inferior to what his sleep had produced, that he stated he would have broken his instrument and abandoned music forever if he could have subsisted by any other means."

The following are some of the principal works of Tartini: "*Trattato di Musica secondo la vera Scienza dell' Armonia,*" Padua, 1754; "*Riposta di Giuseppe Tartini alla critica del di lui Trattato di Musica di M. Serre di Ginevra,*" Venice, 1767; "*Dissertazione dei Principi dell' Armonia Musicale, contenuta del Diatonico Genere,*" Padua, 1767; "*Lettera alla Signora Maddalena Lombardini, inserviente ad una importante Lezione per i Suonatori di Violino.*" The Abbé Fanzago speaks also of a manuscript treatise by Tartini, entitled "*Lezioni sopra i vari generi di appoggiature, di trilli, tremoli e mordenti,*" &c. Amongst his practical works are many opera of violin sonatas, also numerous concertos. Dr. Burney states that the two books of sonatas, published in England as Tartini's, contain more than fifty different pieces. A manuscript of his, called "*Lezioni pratiche dell' Violino,*" was in the hands of many of his pupils. We can further name "*L'Arte dell' arco o siano 50 Variazioni per V. e sempre collo stesso B.,*" Naples, 1792; and "*Adagio varié de plusieurs façons différentes: très-utiles aux personnes qui veulent apprendre à faire des traits sous chaque note d'harmonie,*" &c., published in Paris about the year 1801.

TARTRE, LE. Organist and vocal composer at Paris about the year 1716. His motets met with much applause, and were often performed in the churches. Of his printed works can be named "*La Paix, Cantate,*" "*Miserere à grand Chœur,*" and "8 *Recueils d'Airs à chanter.*"

TASTATURA. (I.) The appellation formerly given to the whole range of keys of an organ or harpsichord. Hence the little preludes played by way of trying the instrument were called *tastature.*

TASTIERA. (I.) The finger board of any instrument.

TASTO. (I.) The touch of any instrument. Hence, also, a key or thing touched.

TASTO SOLO, or T. S. (I.) These words imply that the bass notes over or under which they are written are not to be accompanied with chords; but that, while the left hand performs them on the organ or piano-forte, the right is either to remain at rest or perform in octaves.

TATTOO, or TAPTO. The beat of drum at night by which the soldiers are called to their quarters.

TAUBE, CHRISTIAN FRIEDRICH, published at Dresden, in 1730, an octavo work, in two volumes, entitled "*Untersuchung Melodischer Lehrsätze,*" i. e., "Examination of the Principles of Melody."

TAUBER, or TAUBERT, J. F. Flutist and composer for his instrument in the electoral chapel at Bernburg. He was an able professor of his instrument. In 1792, at a concert given by him in Berlin, he evinced such extraordinary skill as to astonish his audience. Gerber, though he only heard him perform the first flute in an easy trio from the "Creation," heard enough, he says, to convince him of Tauber's deep feeling, beautiful expression, and almost unlimited power over his instrument. He was born at Naumberg, in Saxony, about the year 1750, and received his musical instructions at Dresden under Götze: he was then entered at the University of Göttingen, and after that procured an appointment in the service of the Elector of Bernburg. Unhappily this able artist had weak lungs, which soon incapacitated him for the use of his instrument. He died of asthma, in 1803, at Ballenstadt. After his decease several of his works were published.

TAUBERT, WILHELM, a distinguished pianist and composer of symphonies, piano-forte trios, sonatas, &c., and of a great variety of songs, was born at Berlin in 1811. He was a pupil of Berger and of B. Klein. For some years he has been chapel-master at the Royal Opera in Berlin, where, in 1832, he produced an operetta called "*Die Kirmesse,*" ("The Fair,") which was well received; also "Blue Beard," a romantic opera. He was the author of Jenny Lind's "Birdling" song.

TAUSCH, FRANZ, a clarinetist and instrumental composer, also a member of the chapel of the Queen Dowager of Prussia at Berlin, was

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born at Heidelberg in 1762. He had no other instructor in his art than his father, who, at the time of the birth of his son, was only an under musician at Heidelberg church. Soon after, however, on the occasion of a hunting festival, ordered by the court to take place at Heidelberg, Tausch, senior, so attracted the observation of the prince elector, by his talents on the clarinet, that this promoter of the arts engaged him immediately for his chapel at Manheim. Scarcely had young Franz reached his fourth year when he received instructions from his father on the violin; and at the age of eight played before the court on the clarinet. From this early age he was, indeed, considered as an efficient member of the chapel both for the clarinet and violin. In the year 1777, when the Prince Elector of Bavaria changed his residence from Manheim to Munich, young Tausch, then aged fifteen, was obliged to follow the court, though against the wishes of his father. At Munich he remained till 1780, when he accompanied Chapel-master Winter to Vienna, where several offers of engagements were made to him; but he remained faithful to his prince, and again returned to Munich in 1781. In 1784 he set out on a second journey, and within nine months visited, besides several other courts, those of Berlin and Dresden; after which he again retired to Munich. Five years posterior to this he received a professional invitation to Berlin, by order of the Queen of Prussia, which, with his wife, who was an excellent pianist, he accepted. In 1791, at the command of the King of Prussia, he performed at the service in the Chapel Royal until the arrival of Baer from Petersburg. In the following year he went to Paris, and performed at several concerts, to the brilliancy of which his remarkable talents did not a little contribute. In 1796 he visited Hamburg, and was there again greatly admired. In 1799 he gave at his own house, in Berlin, a very superior weekly concert, in which the first amateurs of that city played. His published works are not numerous, and consist chiefly of concertos. He was still living in 1826.

TAUSCHER, J. G., a German writer on the the organ, died about the year 1787.

TAUTOLOGY. A tiresome repetition of the same passage or passages.

TAVARES, MANOEL, a composer, born at Portalègre, in Portugal, flourished about the year 1625. He was at first singer in the chapel of King John III., after which he became chapel-master of the Cathedral Church at Murcia, and lastly at Cuença, where he died. In the Royal Musical Library at Lisbon are found many masses, motets, &c., of his composition.

TAVARES, NICOLAO, a Portuguese musician, born at Portalègre, flourished about the year 1625. He was only twenty-five years of age when he died, being then chapel-master at Cadiz and at Cuença. Of his compositions several pieces in manuscript are preserved in the Royal Musical Library at Lisbon.

TAVERNER, JOHN. Organist of Boston, in Lincolnshire, and likewise a member of Cardinal, (now Christ Church) College, Oxford. Being in religion a Lutheran, and connected with John Frith, the martyr, and some others, he was, together with them, accused of heresy. They were all seized and imprisoned in a deep cavern under the college, at that time used for the keeping of salt fish, the putrid stench arising from which actually suffocated one of them. Frith was convicted and burned at Smithfield in the year 1533; but Taverner had kept more within the bounds of moderation than the others, and was only accused of having concealed some heretical books under the boards of the school where he taught. On this account, and from his great eminence as a musician, he was fortunate enough to escape condemnation. It is necessary to remark that there were two Taverners living about the same time, who had the same Christian name. The one above mentioned is known as Taverner the musician; the other was one of the Gresham professors, and the publisher of Matthew's Bible in 1539. This person, indeed, took a degree in Oxford; but he is not known to have at all excelled in musical science.

TAYLOR, RICHARD, was born in the city of Chester in the year 1758. In his origin he traces a long line of ancient Britons, his family having for three centuries resided in the Isle of Mona, (Anglesea,) where his ancestors were all seafaring men excepting his father, who was sent to Chester to be instructed in another profession, owing to his father (Richard Taylor's grandfather) having been drowned in his own vessel previous to the birth of his son. Taylor, in the first sixteen years of his life, evinced an impassioned thirst for music, never being so happy as when he could get to the theatre or to any place where music was to be heard; on which occasions he used to take a pride in bearing off in his memory some of the best and most esteemed English airs; as, "Thou soft-flowing Avon," "Would you taste the noontide Air," "Water parted from the Sea," &c. He was never fond of light and trifling songs; they did not make up any part of his early mental furniture; on the contrary, he had a very strong bias in favor of sacred and classical music, which seemed more congenial to his feelings. In his eighteenth year Taylor became attached to the choir of a Calvinistic chapel, under the Rev. William Armitage. In early life he published several light vocal pieces; but the sublime oratorios in the score of Handel were his delight, and from those stores his knowledge in composition was derived. The only scientific work published by Taylor is "The Principles of Music at one View," which has gone through many editions. A new edition of it afterwards came out, a circular, on one sheet, and filled ingeniously with every thing belonging to the elements of the science. A patriotic song by Taylor, called the "Glorious Sixth of May," went through nine editions. It was published on the occasion of a contested election at Chester. It is worth remarking that this tune was played by the military bands at the entrance of the Duke of Wellington and the allied sovereigns into Paris after the battle of Waterloo. The following are among Taylor's principal compositions. Rural pieces: "Lo, Winter with her hoary Train;" "The gloomy Season's past;" "Summer now upholds her Scenes;" "Clad in her brown Vesture;" "Gently as the breathing Gale;" "See how yon Lark," music only; "From Bowers of Amaranthine."

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National pieces: "Hark! how the dismal Tempest roars;" "Now see the bloody Flag unfurled;" "Says Bony, I'll invade you," duet; "Our Arms were piled." Sacred music: "Beauties of Sacred Verse," vols. i. ii. and iii.; "Star of Bethlehem;" "In Heaven the rapturous Song began;" "Angels, roll the Rock away;" "O'er the gloomy Hills of Darkness;" "We worship thee, O Lord."

TAYLOR, THOMAS, son of the preceding, was born in the city of Chester in 1787, and was an organist and music master of considerable abilities. At a very early period of life he gave a specimen of his acquirements by presiding at the grand piano-forte during the subscription concert given by Yaniwicz, Mme. Catalani, &c., at the Royal Hotel in Chester: he there played the beautiful concerto of Viotti in G, &c., accompanied by Yaniwicz and Charles Nicholson.

His compositions and arrangements are not numerous, but they are select. Sacred music: "A Book of original Chants;" "Hallelujah," (Messiah,) arranged; "Lift up your heads," arranged; "As from the power," arranged; National Songs: "Old England, my country," poetry by Bloomfield; "John Bull is his name," poetry by R. Taylor. Many Welsh airs, the poetry to all which was written by his father.

TAYLOR, JAMES. A very able musician, resident at Norwich. His ability as a theorist is conspicuous in various papers published in the Quarterly Musical Review. Amongst these are "Remarks on the Minor Key," (Quart. Mus. Rev., vol. i. p. 141;) "On Modulation," (Quart. Mus. Rev., vol. i. p. 302;) and "On Consecutive Fifths and Octaves," (Quart. Mus. Rev., vol. ii. p. 271.) He was still living in 1824.

TE. One of the syllables used by the ancient Greeks in *solfaing* their music. It answered to the *parypate*, or the second sound of the tetrachord.

TE DEUM. A Latin hymn of the church, so called from the first two words. The same name is retained in the English title.

TEDESCA, or TEDESCO. (I.) German; as, *alla Tedesco*, in the German style.

TEDESCHI, ARRIGO. Chapel-master to the Church of St. John, at Florence, in 1480. Several part songs for three voices of his composition are known in Italy.

TEDESCO, FORTUNATA, is a German by birth, a native of Brunn, in Moravia. Her real name is Deutsch. In Italy she translated this into the Italian *Tedesco*, and under this name has gained a high fame, especially in America. She was born in 1824, and is said, both in her voice (a contralto) and in her person, to resemble Johanna Wagner. She is very happily married to a Creole, but still retains the name by which she has become famous. Cornet and Meyerbeer, who heard her in Paris, have this year (1853) engaged her for Vienna and Berlin.

The chief qualities of Madame Tedesco's voice are power, grandeur, and largeness. She sings with great ease, and manages her voice with admirable skill. Her voice is always in tune, whether she sings high or low, forte or piano. She has established a high reputation in Paris and in London.

TEIXEIRA, ANTONIO, singer at the Patriarchal Church in Lisbon, was born there in 1707, and was, by command of the king, sent to Rome in the ninth year of his age to study counterpoint. In the year 1728 he returned to Lisbon, and immediately obtained the above-mentioned employment. He published much church music.

TELEMANN, GEORG PHILIP, was born at Magdeburg in 1681. His father was a minister of the Lutheran church, who, dying in the infancy of his son, left him to the care of his mother. As the child grew up he discovered a strong propensity to music, which his mother endeavored to get the better of, intending him for the university. Finding, however, that her son, who had been taught the rudiments of music, as other children in the German schools usually are, was determined to pursue the study, she at length gave way to his inclination. As a proof of the early abilities of Telemann, it is said that he composed motets and other pieces of the church service in his infancy, and that, by the time he was twelve years of age, he had composed almost the whole of an opera. In the year 1701, being sent to Leipsic to study the law, he was appointed to the direction of the operas, and was also chosen first music director and organist of the new church. In the year 1704 he became chapel-master to the Count of Promniz, which situation, in 1709, he exchanged for that of secretary and chapel-master to the Duke of Eisenach. In 1712 he was chosen chapel-master to the Carmelite monastery at Frankfort on the Maine. Shortly after he obtained the music direction in St. Catharine's Church, and was appointed chapel-master at the court of Saxe-Gotha. In the year 1721 the city of Hamburg, desirous of having such an extraordinary man amongst them, prevailed on him to accept the place of director of their music and also the office of chanter in the Church of St. John. He had scarcely been a year at Hamburg when an offer was made him of the place of music director at Leipsic, which by the decease of Kuhnau had then lately become vacant; but being so well settled he declined accepting it, and it was therefore conferred on John Sebastian Bach.

Telemann was a very voluminous composer, and the greatest church musician in Germany. Handel, speaking of his uncommon skill and readiness, used to say that he could write a church piece, of eight parts, with the same expedition as another would write a letter. The time of his death is variously reported, but the better opinion is that it took place about the year 1767. The following list contains many of the principal published works of Telemann. His manuscripts were literally innumerable, even by himself.

"Six Sonatas for Violin and Harpsichord," Frankfort, 1715; "Light Chamber Music for Violin, Flute, Harpsichord, and Hautboy," Frankfort, 1716; "6 *Sonatine per Violino e Cembalo*," 1718; "Six Trios for different Instruments," 1718; "Harmonic Divine Service, or Cantatas for all the Epistles of Sundays and Holydays, for the Voice and Instruments," Hamburg, 1725; "Extracts from the Airs usually sung to the Gospels in the Churches of Hamburg, for one Voice, with Thorough Bass;" "The faithful Music Master," Hamburg, 1728; "*Sonate à due flauti*

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trav., o due violini senza basso," Amsterdam; "The general Lutheran Psalm Book, containing more than five hundred Melodies, arranged for Four Voices," Hamburg, 1730; "3 *Trietti Methodichi et* 3 *Scherzi*, for two V. or Fl. with B," 1731; "Cantatas, with gay Poetry, for a Soprano and Violins;" "Six new Sonatinas for the Harpsichord, &c.;" "*Scherzi Melodichi per divertimento di coloro che prendono l'acque minerali in Pirmonte, con ariette semplici e facili, a violino, viola e fondam.,*" 1734; "Seven times seven and one Minuets for the Harpsichord, &c.;" "Heroic Music, or twelve Marches for the Harpsichord, &c.;" "A second Set of seven times seven and one Minuets;" "An Overture, &c., for Violins;" "Six Quatuors for Violin, Fl., &c." "Gay Ariettes from the Opera Adelaide;" "Pionpine, or the ill-assorted Marriage, being an Interlude for two Voices and Instruments;" "Singing Exercises;" "Jubilee Music, consisting of two Cantatas for one and two Voices, with Instruments," 1733; "Easy Fugues for the Organ or Harpsichord;" "Methodical Sonatas for Violin or Flute, with B.;" "Continuation of the Methodical Sonatas;" "Twelve Fantasias for the Flute;" "Three dozen Fantasias for the Harpsichord;" "Table Music, being a Collection of Overtures, Concertos, &c., for a Chamber Band;" and "Quatuors or Trios for Flute, Violin, and Violoncello."

TELEMANN, GEORGE MICHAEL, chanter, conductor of the music, and master of the choristers at the cathedral of Riga, was born at Ploen in 1748. He published at Hamburg, in 1773, a work entitled "*Unterricht im General-Bass-Spielen;*" and at Leipsic, in 1785, a book called "*Beyträge zur Kirchenmusik,*" &c. He was a man of talent, and grandson of G. P. Telemann.

TELLER, MARK, an ecclesiastic and musician at Maestricht, published at Augsburg, in 1726, his Opus 1, entitled "*Musica Sacra, stylo planè Italico et cromatico pro compositionis amatoribus, complectens* 9 *motetta brevia de tempore et* 2 *missas solennes.*" The second volume of this work was not published till after Teller's decease.

TELLTALE. A movable piece of ivory, or lead, suspended in front of a chamber organ, on one side of the keys, by a string, one end of which, being attached to the bellows within, rises as they sink, and apprises the performer in what degree the wind is exhausted.

TEMA. (I.) A subject, or theme.

TEMPELHOF, GEORG FRIEDRICH, a Prussian major of artillery, and teacher of the mathematics to one of the princes of Prussia subsequently to the year 1786, published at Berlin, in 1775, a pamphlet entitled "Reflections on the Musical Temperament of Kirnberger, with easy Instructions for tuning Organs, Harpsichords," &c.

TEMPERAMENT. The accommodation or adjustment of the imperfect sounds, by transferring a part of their defects to the more perfect ones, in order to remedy, in some degree, the false intervals of those instruments, the sounds of which are fixed; as the organ, harpsichord, piano-forte, &c. *Temperament* is what the Italians call *participatione, participato,* or *systema temperata,* because it is founded on temperature; that is, on the diminution of some intervals, and augmentation of others, by which it partakes of the diatonic and chromatic systems.

TEMPESTOSO. (I.) In a tempestuous manner; violently agitated.

TEMPO, or TEMP. (I.) Time. (See that word.)

TEMPO COMMODO. (I.) In a convenient degree of movement.

TEMPO DI BALLO. (I.) Words used to signify that the time of the movement to which they are prefixed is that of a dancing minuet.

TEMPO DI CAPELLA. (I.) An expression implying a certain species of quick common time, formerly used in church music, and called *alla breve.* See ALLA BREVE.

TEMPO DI GAVOTTA. (I.) In the time of a gavot.

TEMPO DI MARCIA. (I.) In the time of a march.

TEMPO DI MINUETTO. (I.) In minuet time.

TEMPO GIUSTO. (I.) In exact time.

TEMPO PRIMO, or TEMP. PRIM. (I.) In the primary or original time.

TEMPOREGIATO. (I.) A word signifying that the accompanist is, in some particular passages, to pause, or prolong the measure, in order to afford the voice, or principal instrument, an opportunity of introducing some extemporary grace or embellishment. Also a holding note. See HOLDING NOTE.

TEMPO RUBATO. (I.) An expression applied to a time alternately accelerated and retarded for the purpose of enforcing the expression.

TENALIA, or TENAGLIA, ANTONIO FRANCESCO, a celebrated church composer, born at Florence, flourished about the year 1650 at Rome. Under his portrait, engraved by Clowet, stands *Tenalia Florentinus musicis in rebus excellens.* He also wrote for the theatre; since, in the year 1660, the opera "*Clearco,*" of his composition, was performed at Rome. It is one of the first pieces in which the *da capo* appears.

TENDREMENT. (F.) Tenderly, gently; in a moving and affecting manner.

TENDUCCI, GIUSTO FERNANDO, was born at Sienna. He went to England in 1758, and first appeared in a pasticchio called "*Attalo.*" It was, however, in the opera of "*Ciro riconosciuto,*" set by Cocchi, performed in the beginning of 1759, that this excellent singer was first particularly noticed. From London he proceeded to Scotland and Ireland in company with Dr. Arne, and in 1765 returned to London. He afterwards quitted England on account of his debts, and was afterwards well received in all the great theatres of Italy.

TENEBRÆ. (L.) A musical office in the Romish church, celebrated in the afternoon of Maunday Thursday, Good Friday, and other solemn days, to commemorate the darkness that overspread the face of the earth at the time of the crucifixion.

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TENELLA. A burden used by the ancient Greeks to songs of triumph, as *Io triumphe* was by the Romans.

TENERAMENTE, TENERO, or CON TENEREZZA. (I.) Tenderly, or with tenderness.

TENETE SINO ALLA FINE DEL SUONO. (I.) Keep the keys down as long as the sound lasts.

TENIERS, DAVID, a celebrated Flemish painter of the seventeenth century, was, at the same time, an excellent viol da gambist. He painted himself playing on this instrument by the side of his family, which picture has been engraved by Le Bas.

TENOR. The second of the four parts in harmonical composition, reckoning from the bass. The tenor is the part most accommodated to the common voice of man; from which circumstance it has sometimes, by way of preference, been called "the human voice." Its general compass extends from C above G gamut to G the treble clef note.

The tenor was formerly the plain song, or principal part in a composition, and derived the name of tenor from the Latin word *teneo*, I hold; because it held or sustained the air, point, substance, or meaning of the whole cantus; and every part superadded to it was considered but as its auxiliary. It appears that the contrary practice of giving the air to the soprano, or treble, had its rise in the theatre, and followed the introduction of evirati into musical performances; since which it has been universally adopted, both in vocal and instrumental music.

TENOR BASS VOICE. The second species of the male voices, reckoning from the bass, or deepest. See Voice.

TENOR CLEF. The name given to the C clef when placed on the fourth line of the staff. See Clef.

TENOR VIOLIN, or VIOLA. A stringed instrument resembling the violin, but lower in its scale; having its lowest note in C above G gamut. In concert, this instrument takes the part next above the bass.

TENOR VOICE. The third species of the male voices, reckoning from the bass. See Voice.

TENSILE. An epithet applied to stringed instruments, on account of the tension of their cords, or wires; as a guitar or violin.

TENTH. An interval comprehending nine conjoint degrees, or ten sounds, diatonically divided. The tenth is the octave of the first third, or the third of the second octave; and it is major, or minor, according to the simple interval of which it is the replicate.

TENUTO, or TEN. (I.) A word signifying that the notes are to be sustained or held on. See Sostenuto.

TEPPER VON FERGUSSON was, in 1801, Russian imperial chapel-master at St. Petersburg. He was the son of an ex-banker at Warsaw, and seems, by a residence of eight years at Vienna, to have accomplished himself as an able performer; for, in 1795, his extraordinary ability on the piano, as well as his taste and knowledge of the science, were highly praised at Hamburg also, in which city he made some stay in 1796, probably, before his departure for Petersburg. Soon after his arrival in Russia he had the good fortune to be appointed teacher of the piano to the imperial princesses, with a salary of two thousand rubles. He then wrote successively several operettas for the court theatre, and with so much success that the emperor nominated him chapel-master, with a considerable salary. Of his compositions little is known out of Russia.

TER. (I.) Thrice.

TERNARY, or PERFECT MEASURE. Triple time. See Time.

TERRADELLAS, or TERRADEGLAS, DOMENICO, was born at Barcelona in 1701. He was sent to study at Naples, in the Conservatory of San Onofrio, under Durante. He began his musical career about the year 1739, when he composed the opera of "*Astarto*" and part of "*Romolo*," in conjunction with Latilla, for the Teatro della Dame, at Rome.

In 1746 he went to England, where he composed two operas; but, unfortunately for him, none of the singers of that time stood high in the favor of the public. His compositions, however, when executed in Italy by the first class, acquired for him great reputation. Besides the favorite songs in his operas of "*Mithridates*" and "*Bellerophon*," which were printed by Walsh, he published, whilst in England, a collection of "Twelve Italian Airs and Duets," in which he is less masterly and original than in most of his other productions. In the songs which he wrote for Reginelli we find boldness and force as well as pathos; and some *arie di bravura* of his composition for the celebrated tenor singer Babbi, at Rome, abound with great fire and spirit. If his productions be compared with those of his contemporaries, his writings in general must be allowed to have great merit, though his passages now seem old and uncommon. Terradellas died at Rome, in 1751, in consequence, as was reported, of the bad success of one of his operas.

TERZA, or TERZI, GIUSEPPE, published at Naples, in 1805, an essay entitled "*Nuova Sistema del Suono*." It is nothing more than a prospectus, ably drawn up, of a larger work upon the art of a chapel-master. He examines in it the opinions of Aristotle, Descartes, Newton, and others upon the origin of sounds, and demonstrates much extensive and useful learning. He, however, has not carried the work into execution.

TERZETTO. (I.) A piece for three voices or instruments.

TERZI, GIOVANNI ANTONIO, a celebrated lutist and composer for his instrument, flourished in the beginning of the seventeenth century at Bergamo.

TERZIANI, PIETRO, an Italian composer, brought out, in 1788, at Venice, an opera seria entitled "*Il Creso*."

TESI-TRAMONTINI, VITTORIA, a celebrated Italian singer, was born at Florence about the year 1690. She was a pupil of Francesco Redi, and afterwards, at Bologna, of Campeggi and Bernacchi. In 1719 she sang at the opera

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at Dresden; afterwards returned to Italy; and, from 1748 to 1772, resided at Vienna, having long before the latter period quitted the stage. She died about the year 1775. Tesi's voice had great compass, and she sang with equal facility in both high and low compositions. Dr. Burney says that she generously refused, at Vienna, the hand of a count in marriage, from consideration for his family, and married afterwards a journeyman baker.

TESSARINI, CARLO, first violin and concert master at the metropolitan church of Urbino, was born at Rimini in 1690. From the year 1724 he enjoyed a high reputation in Italy as composer and violinist. In 1752 he went to Amsterdam. His later compositions were written so completely in the modern school of his time that they bore no resemblance even to those of his own works which he had composed forty years previously. They consisted chiefly of violin music; also of "A Method for the Violin," Amsterdam, 1762.

TESTAMANZI, FABRIZIO, published at Milan, in 1636, "*Breve Metodo di Canto Fermo.*"

TESTO. (I.) The text, subject, or theme of any composition. A word applied by the Italians to the poetry of a song. When the words are well written, the song is said to have a good *testo*.

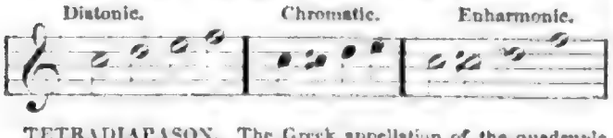
TESTORI, CARLO GIOVANNI, a musician at Vercelli, in Piedmont, published, towards the middle of the last century, a work entitled "*Musica ragionata.*"

TESTUDO. (L.) The name given by the Romans, in imitation of the ancient Greeks, to the lyre of Mercury, because the inventor made it of the back or hollow of a sea tortoise. See SHELL.

TETARTOS. (Gr.) Fourth. The epithet applied by the ancients to that of their four authentic modes called the Mixolydian.

TETRACHORD. (From the Greek.) A concord in the music of the ancients consisting of three degrees or intervals, and four terms or sounds; also called by the Greeks *diatessaron*, and by us a fourth. In this system the extremes were fixed; but the middle sounds were varied according to the *mode*. In the ancient music all the primitive or chief divisions were confined to four chords; so that the great scale consisted of replicates, and all the upper tetrachords were considered only as repetitions of the first or lowest. The tetrachord consists of two tones and one semitone; two tetrachords, having a tone between them, make an octave, thus: —

In the Greek and Roman music the tetrachord was divided into three scales — the diatonic, the chromatic, and the enharmonic; thus: —



TETRADIAPASON. The Greek appellation of the quadruple octave, which we also call the twenty-ninth. The system of the ancients not extending to this interval, they only knew it in imagination or by name.

TETRATONON. The Greek name of an interval of four tones, called, at present, the superfluous fifth.

TEVO, ZACCARIA, a native of Sacca, in Sicily, a Franciscan monk, bachelor in divinity and professor or master of music in Venice, published in the year 1706, in quarto, a work entitled "*Il Musico Testore,*" containing, in substance, the whole of what has been written on the subject by Boethius, Franchinus, Galilei, Mersennus, Kircher, and, in short, every other author on the subject of music before his time.

TEXTOR, ABEL, a composer at the beginning of the seventeenth century, wrote "*Dolcetta Musicale delle Canzonette Villanelle ed Arie Neapolitana, dei diversi excell. Musici, à 3 voci. Novamente poste in luce,*" Frankfort, 1620. How much earlier the first edition of this republication appeared cannot now be ascertained.

TEXTOR, GUGLIELMO, a composer of the sixteenth century, published "*Madrigali à 5 voci,*" Venice, 1566. This work was to be found in the library at Munich.

TEYBER. A German composer in the service of the Margrave of Baden in 1789.

TEYBER, ELIZABETH, an excellent singer at the German theatre of Vienna, was the daughter of a violinist at the Imperial Chapel, and studied singing and declamation under Chapelmaster Hasse and Vittoria Tesi. She had also some lessons from Haydn. About the year 1769 she went to Naples, where she sang at the theatre with much success. Thence she was invited to Petersburg, from which city she returned some time afterwards with her constitution so debilitated that she was at first interdicted from ever again singing. A second journey to Italy, however, partially restored her health; and a few years afterwards she again sang, occasionally, at Vienna.

TEYBER, FRANZ. A vocal composer at Vienna, known by the following works: "Alexander," an opera, the poetry by Schickaneder; and "*Gesänge von Salis,*" Vienna, 1803.

THALBERG, SIGISMUND, the celebrated pianist, was born at Geneva January 7, 1812. At an early age he was taken to Vienna, where his musical education commenced. He is said to have received lessons from Sechter and from Hummel; but M. Fetis states that Thalberg himself denied this, as well as the assertion that he acquired his talent by indefatigable labor. At the age of fifteen he began to excite attention in saloons and concerts. At sixteen he published his first works, now regarded by himself as trifles, but in which there are indications of the peculiar style which he has since developed. One who knows Thalberg as he has since become, both as pianist and as composer, says M. Fetis, will find it interesting to examine his "*Melange sur les thèmes d'Euryanthe,*" (op. 1,) his fantasia on a Scotch air, (op. 2,) and his impromptu on motives from the "*Siège de Corinthe,*" (op. 3,) which appeared at Vienna in 1828. Two years after this he made his first visit to England to give concerts. The journals of that day are full of him. He had written for this tour a concerto, (op. 5;) but it was not for this speciality that his talent suited him; the constraint of the classical form and of the orchestra was too much for him. His thoughts then turned to the development of the sonorous power of the piano; to the combinations of various effects; and, above

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all, to a novelty of which the invention properly belongs to him. The old school of pianists was divided into two principal categories; namely, the brilliant pianists, such as Clementi and his pupils; and the harmonists, such as Mozart and Beethoven. Each of these schools was subdivided into several shades. Thus Dussek, by his national instinct, tended to the harmonic school, although he wrote incorrectly and must be considered one of the brilliant pianists. Kalkbrenner afterwards followed the same direction. On the other hand, Hummel, and then Moscheles, pianists of the harmonic school, gave more of brilliancy to their compositions than did Mozart and Beethoven. But in both schools we remark that song and harmony on the one hand, and the brilliant traits on the other, are always separated, and that these two elements of pianoforte music only appear one by one in turn, and in an order nearly symmetrical. In the brilliant passages of these two schools it is the scales that predominate; the *arpeggi* appear only at long intervals, and almost always in the same forms. In the singing and harmonious passages, if the two hands are brought together they occupy but one side of the key board; if they are widely separated they leave a void between them; the harmony is not filled up. Such was the state of piano playing when Thalberg conceived the idea of uniting song and harmony and brilliant passages in one, instead of letting them alternate with one another by a sort of formula. He sought to make the whole key board speak at once throughout its entire compass, leaving no void in the middle. This thought, gradually matured and developed, led him to the discovery of a multitude of ingenious combinations of the fingers, whereby the song or melody could always be heard strongly accented in the midst of rapid arpeggio passages and very complicated forms of accompaniment. In this new system the scales ceased to be a principal part in the brilliant piano music; different forms of *arpeggi* took their place; the fingering was greatly modified; and the frequent passage of the thumb became its essential characteristic. It was by means of the thumb, taken alternately in the two hands, that the melody established itself in the centre of the instrument.

In 1830 Thalberg made an artistic tour through Germany. In 1834 he accompanied the Austrian Emperor Ferdinand, as pianist to the imperial chamber, to Töplitz, to the meeting of his sovereign with the Emperor of Russia and the King of Prussia. There his playing awakened a warm interest. But his true European fame dates from his success in Paris during his first visit there in the latter part of the year 1835. Since then he has made frequent tours in France, Belgium, England, Russia, and Germany; and every where the precision, delicacy, and finish of his playing, the beautiful sound which he draws from his instrument, the brilliant effects which he combines, and the individual charm which he has put into his musical forms, have excited a general enthusiasm. These forms, imitated by most of the new school pianists in their compositions, or rather their arrangements of themes from operas, have become the fashion of nearly all the piano music of our time. Thalberg and Liszt stand preëminently at the head of this new school of pianists. Among the productions by which Thalberg and his peculiar method have acquired the most celebrity, are his fantasias on themes from "*Robert le Diable*," from "*Les Huguenots*," from "*Moïse*," from "*Don Juan*," and from "*La Donna del Lago*." He has also published some charming *études*; and more recently in England (1853) a course of instructive exercises entitled "The Art of Singing applied to the Piano-Forte." This very useful work has been republished in this country by Oliver Ditson, Boston, Massachusetts.

THALES, or THALETAS, a poet-musician, sometimes confounded with the philosopher Thales, of Miletus, was born in the Isle of Crete. He was a contemporary of Lycurgus, and lived, therefore, about three hundred years after the Trojan war. To him is attributed the second establishment of music at Sparta. Most of his songs were about the necessity of obeying the laws. Strabo accords to him the invention of the Cretan lyre; Porphyry assures us that Pythagoras loved to sing the old pæans of Thaletas; and the scholiast of Pindar says that this musician was the first who composed airs called *hyporchemata* for warlike dances. The Greeks, fond of the marvellous, ascribed to the music of Thaletas the singular virtue of curing diseases; and said that, in obedience to the oracle of Delphi, he went to Sparta, and by his songs delivered that city from the plague.

THE. One of the four words used by the ancient Greeks in solfaing. It answered to the lychanos, or third sound of the tetrachord.

THEILE, JOHANN, was the son of a tailor at Naumburg, and born in the year 1646. He studied in the Universities of Halle and Leipsic. From thence he went to Weissenfels, in Saxony, and under Schütz, the chapel-master there, perfected himself in the art of composition. Thus qualified, he removed to Stettin, in Pomerania, and became a teacher of music. In 1673 he was made chapel-master at Gottorp; but, being driven from thence by the wars, he settled at Hamburg. He was subsequently elected to the office of chapel-master at Wolfenbüttel in the room of Rosenmüller. After holding this place for some years he entered the service of Christian, the second Duke of Merseburg, in which he continued until the death of that prince. During this time he composed many pieces for the church, and in some of them professes to imitate the style of Palestrina. He was the composer of a highly valuable work, the title to which begins thus: "*Novæ Sonatæ rarissimæ Artis et suavitatis Musicæ, partim 3 vocum, cum simplis, duplo et triplo inversis Fugis, partim 4 vocum*," &c. From the evidence of deep learning contained in his works, Theile was justly ranked among the first of the German musicians. He died at Naumburg in the year 1724.

THEILE. (G.) Parts, or capital divisions of the measure.

THEILE, ANDREAS, was a celebrated musician, contemporary with, and, as it has been generally supposed, brother of, the last-mentioned composer. He was the author of a collection of lessons, published in the year 1696, entitled "*Neue Clavier-Ubung*."

THEMA. (G. and L.) The subject. See that word.

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THEORBO. (I.) An old stringed instrument resembling the lute both in tone and form; the only difference being that the theorbo has eight bass strings twice as long as those of the lute, which renders their tone exceedingly soft and pleasing, and that it has two necks, the longest of which sustains the four last or deepest-toned strings. The theorbo is said to have been invented in France by the Sieur Hotteman, and thence introduced into Italy.

THEORIST. A scientific musician. A person who speculates upon, and is acquainted with, the essence, nature, and properties of sound as connected with the established laws of harmony, melody, and modulation.

THEORY. The doctrine of music as it regards speculation on the science and its object — sound — independent of practice. A person may be a good theoretical musician without performing or singing well.

THEP, (H.) is frequently joined with the flute, hautboy, or timbrel, meaning the *tabor* or *tabret:* but in place of the tabor or tabret translators have it often *the dance;* thus substituting, rather improperly, the effect for the cause; for, although in common life the tabret might have been employed to encourage dancing, it certainly was not introduced into the temple service with that design, unless we refer it to the solemn dancing at the nightly rejoicings during the feast of tabernacles. It resembled in form the flute or hautboy, only it had fewer holes, and consequently possessed a more limited range of musical notes.

THEURGIC HYMNS. Songs of incantation, such as those ascribed to Orpheus, performed in the mysteries upon the most solemn occasions. These hymns were the first of which we have any account in Greece. They are supposed to have originated in Egypt.

THIEME, FRIEDRICH. A German musician, resident, during many years, in France. Amongst other works of merit, he published "*Elémens de Musique Pratique et Solfèges nouveaux pour apprendre la Musique et le Goût du Chant,*" Paris, 1784; a second edition of this work was published under the title, "*Principes Elémentaires de Musique Pratique et Solfèges Italiens,*" Paris; "*Principes abrégés de Musique à l'Usage de ceux qui veulent apprendre à jouer du Violon,*" Op. 10; "*Principes abrégés de Musique Pratique pour le Forte-Piano, suivies de six petites Sonates formées d'Airs connus;*" "*Trois Sonates en Duos dialogués pour deux Violons d'une Exécution facile,*" Op. 12; and "*Nouvelle Théorie sur les différens Mouvemens des Airs, fondée sur la Pratique de la Musique Moderne, avec le Projet d'un nouveau Chronomètre, destiné à perpetuer à jamais, pour tous les Tems, comme pour tous les Lieux, le Mouvement et la Mesure des Airs de toutes les Compositions Musicales,*" Paris, 1800. Thieme died at Rouen in 1802.

THILLON, ANNA. This charming vocalist and fascinating actress is a native of London. Her maiden name was Hunt. A thousand romantic causes are assigned for her adopting the profession of which she is such an ornament; but the real one was the embarrassment of her father's circumstances, which reduced him suddenly from affluence and splendor, and forced him to retire to France and live in obscurity. Having married M. Thillon, the *chef-d'orchestre* of the Philharmonic Society of Havre, she determined upon appearing in public; and accordingly made her *début* in "*Der Freyschütz*" at the little theatre of Clermont, where she met with prodigious success. From thence she proceeded to the Grand Theatre at Nantes, where she continued for two years, increasing in fame and ability. The young vocalist was on the point of setting out for Italy, "*cette patrie des beaux arts,*" where the director of the Theatre of La Renaissance, M. Antenor Joly, who was seeking in the provinces for *artistes* for the new Theatre Ventadour, heard the *prima donna* of Nantes, and was so charmed with her that he prevailed upon her to relinquish the idea of visiting Italy, and engaged her for the French capital; where she shortly afterwards appeared in "Lady Mebril," and forced the Parisians to confess that she was not only a fine singer, but one of the most pleasing actresses that ever trod the stage. To a soprano of great compass and sweetness, but not great power, she unites exquisite finish and brilliant flexibility, added to a style and pathos peculiarly her own. The charm of her singing is, if possible, enhanced by the loveliness of her face, the elegant symmetry of her figure, and the piquant fascination of her acting. She shines chiefly in the light, sparkling comic operas of Auber, Balfe, &c., in which she has uniformly drawn large audiences in this country, where she has sung in the principal cities, and in California, since 1850.

THILO, CARL AUGUST. A German musician resident at Copenhagen in the middle of the last century. He published "Directions for Self-Instruction in the Science of Music and in playing the Harpsichord." The original edition was published in the Danish language, at Copenhagen, in 1746. Of his practical works we can name the following: "Odes with Melodies," Copenhagen; "The Italian Air '*D' un genio chi m' accende,*' &c., for Sopr., V., and B.;" "Twelve Minuets;" and "*Sinfonia per il Cembalo.*"

THIN. An epithet applied to music the harmony of which is meagre and scanty, and used to distinguish it from rich and elaborate composition. All those tones, both of voices and instruments, which are not rich and round, are called *thin.*

THIRD. An interval so called because it contains three diatonic sounds. The Greeks not admitting the third as a consonance, it obtained no general name amongst them, but took that of the lesser or greater interval from which it was formed. There are four species of thirds — two consonant and two dissonant. The consonant are, first, the major third, called by the ancients *ditone,* composed of two tones; secondly, the minor third, called *hemiditone,* consisting of a tone and a half. The dissonant thirds are, first, the diminished third, composed of two major semitones; secondly, the superfluous third, composed of two tones and a half. This last interval, not having place in the same mode or key, is never used either in harmony or in melody. The Italians sometimes introduce the diminished third in airs, but it is never used in harmony. The consonant thirds are the spirit of harmony, particularly the major third, which is sonorous

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and brilliant; the minor third is more tender, and even pathetic; a difference of character from which skilful composers derive some of the best and most poignant effects. The old French theorists had almost as severe laws respecting the thirds as we now observe in regard to the fifths and eighths. It was by them forbidden to have two in immediate succession, even of different kinds, particularly in the same direction.

THIRTEENTH. An interval forming the octave of the first sixth, or the sixth of the first octave. It contains twelve diatonic degrees, i. e., thirteen sounds.

THO, or TO. One of the four words used by the ancient Greeks in solfaing. It answered to the nete, or fourth sound of the tetrachord.

THOLLÉ, THOMAS, born at Liege about the year 1760, first studied music in that city under Moreau, who was one of the masters of Grétry; from thence he was entered as a chorister of the cathedral at Antwerp. At about the age of fourteen he was sent to Italy, and studied at the Conservatory of Loretto under Fenaroli and Sala. Having finished his musical education, he was engaged in several of the principal towns of Italy as a buffo tenor singer, and at length went to France, where he was elected chapel-master of one of the churches in Poictiers. At the time of the revolution he proceeded to Paris, where he afterwards resided, being chiefly employed as a singing master. Thollé published five collections of romances of his own composition and many other detached vocal pieces.

THOMAS, CHARLES LOUIS AMBROISE, a French dramatic composer, was born at Metz in 1811. He commenced the violin and piano at the age of seven. In 1828 he entered the Conservatory of Paris. In 1829 he obtained the first prize for the piano; in 1830 the first prize for harmony; and two years later the first prize of the Academy and Institute for composition. He spent three years in Italy, and then went to Vienna. Returning to Paris in 1836, he composed and brought out the following dramatic works: "*La double Échelle*," comic opera, 1837; "*Le Perruquier de la Régence*," ditto, 1838; "*La Gipsy*," ballet, 1839; "*Le Panier fleuri*," comic opera, 1839; "*Carline*," 1840; "*Le Compte de Carmagnola*," grand opera, 1841; "*Le Guerillero*," ditto, 1842; "*Angelique et Medor*," comic, 1843. He has also published a "*Requiem*," written at Rome, and much other religious music; also quintets, trios, &c., for string instruments and piano.

THOMAS, CHRISTIAN GOTTFRIED, a German church composer, resided, in 1789, at Hamburg, and stood for the place of music director, vacant by the death of Bach. He is known by various vocal compositions, chiefly sacred; also by a few instrumental pieces in manuscript.

THOMASI, GIOVANNI, an Italian composer of the sixteenth century, published "*Tricinia*," Venice, 1546.

THOMPSON, THOMAS, organist of St. Nicholas's Church, Newcastle upon Tyne, was born of musical parents at Sunderland, in the county of Durham, in the year 1777. His father, when a boy, was under James Hesletine, organist of the cathedral, Durham, a pupil of the celebrated Dr. Blow. At the time his son Thomas was born he was leader of the concerts at Sunderland, and in 1778 removed to Newcastle, where shortly afterwards subscription concerts were established, at which he continued to assist as principal second violin until they were abandoned in 1813. Thomas, at the early age of nine years, was initiated into the practice of the violin and French horn under the tuition of his father, and performed on the horn at the theatre and at concerts when only twelve years old. At this time he had lessons on the piano-forte from Hawdon, the organist of All Saints, and on the organ and piano-forte from Charles Avison, son to that accomplished musician, Avison, of Newcastle. In the beginning of the year 1793 his father was induced to place him under the tuition of the justly celebrated Muzio Clementi; and under so competent a master he pursued the study of his favorite instrument with such ardor that he practised upon an average ten hours a day. This persevering industry could not fail to secure the approbation of Clementi, whose kind though strict admonitions left a powerful impression upon the mind of his admiring pupil. He was introduced by Clementi to Frick, the author of a well-known treatise on modulation, and received instructions from him in thorough bass and composition. In 1801 and 1803 he had lessons of J. B. Cramer, and continued to visit London at intervals for the purpose of hearing and receiving lessons from the first performers; amongst others, Ries and Kalkbrenner.

In 1794 Thompson was called from London by the death of Hawdon, to whom he succeeded as organist of All Saints; and, upon the death of Avison in 1795, was appointed by the corporation of Newcastle organist of St. Nicholas. In the year 1796 there was an oratorio at Newcastle under the patronage of Prince William of Gloucester: the elder Cramer led the band, and young Thompson had the honor of presiding at the organ; and again in 1814 he presided at the organ on the occasion of a musical festival under the direction of General Ashley. In 1797 the subscription concerts recommenced, when he played a sonata on each concert night until about 1800; after which time he played alternately with Monro. Since these concerts were discontinued he performed little in public; but during their continuance the brilliancy of his finger in rapid passages, and the still more striking feeling, expression, and taste displayed in the cantabile parts of the performance, never failed to call forth great and merited applause. His behavior to his numerous pupils was kind and conciliatory; and to those who showed a disposition to profit by his instructions, his exertions for their improvement were unwearied. Thompson's compositions have been principally confined to songs and duets, many of them elegant and pleasing, and all marked by a simple and flowing melody.

THORNE, JOHN, an English musician, of York, flourished about the year 1520. Sir J. Hawkins has inserted in his history a motet for three voices, "*Stella Cœli*," by this composer.

THOROUGH BASS. Thorough bass was invented, about the year 1605, by Ludovico Viadana, some time *maestro di capella* of the Cathedral Church at Fano, a small city situated in the Gulf of Venice, in the duchy of Urbino, and

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afterwards of the cathedral of Mantua. See BASS, THOROUGH.

THRENODIA. (L.) A funeral song. See DIRGE.

THUMA, or TUMA, chapel-master to the Empress Dowager Elizabeth at Vienna, was born in Bohemia in 1704. He was a pupil of Fuchs, and succeeded his master, in 1722, as chapel-master to the Emperor Charles VI. He was appointed to his first-named place in 1741. After the death of the empress dowager he retired to a convent, where he died in 1774. He was considered an excellent church composer.

THÜRING, TREBENSIS JOHANN, lived in the beginning of the seventeenth century as a schoolmaster at Willerstadt, whence he published the following of his compositions: "*Cantiones*," Erfurt, 1617; "2 *Christliche Erndten-Gesänge*," Jena, 1620; "15 *Geistliche Motetten, nebst der Litanei und dem Te Deum laudamus, von 4 bis 8 Stimmen*." Erfurt, 1621; and "*Sertum Spirituale Musicale*," Erfurt, 1637.

TIBALDI, GIOVANNI BATTISTA, an instrumental composer at Modena, lived about 1720, and published "*Sonate à 3*," Ops. 1 et 2, Amsterdam.

TIBIA. (L.) The name of the ancient flute. See FLUTE.

TIBLÆ PARES. (L. plu.) Two flutes of the same pitch, which among the ancients were played together by the same performer.

TIBICIN, or TIBICINIST. (From the Latin.) An ancient flute player.

TIBICINA. (From the Latin.) An ancient female performer on the flute.

TIED NOTES. Notes the stems of which are joined together by cross lines, as in united quavers, semiquavers, &c.; or notes over the heads of which a curve is drawn, to signify that they are to be *slurred*.

TIERCE. The interval of a third. See THIRD.

TIERCE OF PICARDY. The name formerly given in France to the major third, introduced instead of the minor, in the concluding chord of a composition in the minor mode. The major mode being considered as more harmonious than the minor, it was a law to finish on the first; but a more polished taste has discarded that Gothic fashion; and we now conclude with the third proper to the mode in which the composition is written.

The major third, as formerly adopted, was called the tierce of Picardy, because the use of this final chord continued longest in church music, and consequently in Picardy, where they had music in a great number of cathedrals, and other churches.

TIES. Those thick lines which unite the tails, or stems, of notes, and distinguish quavers, semiquavers, &c., from crotchets. The thin curves drawn over the heads of notes meant to be *slurred* are also called *ties*.

TIETZ, or TITZ, A. FERDINAND, an excellent violinist, resided in 1789 at St. Petersburg. So much of his music is known in manuscript at Vienna that it is probable he lived in that city previously to removing to Russia. Amongst his published works are "*Six Quatuors à 2 V., A., et B.*," Vienna, 1789; and "*Sonate pour le Clav. av. V. obl.*," Op. 1, Gotha and Petersburg, 1796.

TIGRINI, ORAZIO, canon of Arezzo, published at Venice, in 1588, a musical work entitled "*Compendio della Musica*," which he dedicated to Zarlino, from whom he received a letter of thanks for the laurel crown with which he had bound his brows; which letter is prefixed to the work, with complimentary verses innumerable from other friends. This compendium is not only well digested by the author, but rendered more clear and pleasant in the perusal by the printer, who has made use of large Roman types instead of Italic, in which most of the books that were published in Italy before the present century were printed. This author is the first, according to Dr. Burney, who has censured the impropriety and absurdity of composing music for the church upon the subject of old and vulgar ballad tunes.

TILL, JOHANN HERMANN, organist at Spandau, about the year 1730, published a catechism of music.

TILLIÈRE. A good French violoncellist. He published, in 1764, a method for his instrument, which is still recommended by several French professors of the violoncello. He published also at Paris, in 1777, "*Six Duos pour 2 Vc.*"

TIMBALE. (F.) A kettledrum. See KETTLEDRUM.

TIMBREL. One of the names of the ancient Hebrew drum. This instrument is very much like our *tambourine*, consisting of a brass hoop, over which was stretched a parchment. It was held in the left hand, and struck with the right; and was played on while dancing, on occasions of great joy. "And Miriam, the prophetess, took a *timbrel* in her hand," &c.

TIME. The measure of sounds, in regard to their continuance or duration. The old musicians were acquainted with no more than two sorts of *time*: one of *three* measures in a bar, which they called perfect; and the other of *two*, considered as imperfect. When the time was perfect, the breve was equal to three semibreves, which was expressed by an entire circle, barred or not barred, and sometimes also by this compound character, $\frac{3}{1}$. When the *time* was imperfect, the breve was only equal to two semibreves, which was indicated by a semicircle, or C. Sometimes the C was reversed, as thus, ↄ, which signified a diminution, by one half, of the powers of the notes; a particularity sometimes denoted in the more modern music by a perpendicular bar drawn through the character; as thus, C. The *time* of the full C was generally called the *major time*, and that of the reversed ↄ the *minor time*. The moderns have added to the old music a combination of *times*: but still we may say that we have no more than two *times*, twofold and triple; since the *time* of nine crotchets, or nine quavers in a bar, is but a species of triple time; and that of six crotchets, or six quavers in a bar, though called a compound twofold time, being measured by two beats, one down and one up, is as absolutely twofold time as that of four or two crotchets in a bar. With respect to the velocities of the different species of *time*, they are as various as the measures and modifications of music; and are generally expressed by some Italian word or phrase at the beginning of each movement; as *larghetto*, rather slow; *presto*, quick, &c. But when once the *time* of the movement is determined, all the measures are to be perfectly equal; that is, every bar is to take up the same quantity

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of *time*, and the corresponding divisions of the bars are to be perfectly symmetrical with respect to each other. Our slowest *time* is forty quarter notes in a minute, and our fastest two hundred and eight quarter notes in a minute. The rhythmical signature teaches us how many beats in a measure; and these are good guides. We also have the metronome and the rhythmometer, by which we can perform music with a certain degree of slowness and fastness.

TIME TABLE. A representation of the several notes in music, and their relative lengths and durations.

TIMIST. A performer who preserves a just and steady time.

TIMOROSO. (I.) A word signifying a style of performance expressive of awe or dread.

TIMOTHEUS, one of the most celebrated poet-musicians of antiquity, was born at Miletus, an Ionian city of Caria, four hundred and forty-six years before Christ. He was contemporary with Philip of Macedon and Euripides, and not only excelled in lyric and dithyrambic poetry, but in his performance upon the cithara. According to Pausanias, he perfected that instrument, by the addition of four new strings to the seven which it had before.

TIMPANO. (I.) The *timpano*, or kettledrum, was introduced into the English orchestra about 1743. Among the spoils of war was a pair of brass drums, taken at the battle of Dettingen, which Handel employed in his grand *Te Deum*, composed and performed in honor of the victory.

TINCTOR, JOANNES, doctor of laws and canon at Nivelle, in Brabant, was born in that town about the year 1450. Early in life he was invited to Naples by king Ferdinand, of Arragon, and appointed royal chaplain and professor of music there. The various treatises which he wrote for the newly-established royal music school at Naples prove how much interest and pains he took in its improvement. He seems to have left Naples, and returned, in 1490, to his own country, where he died. Besides the treatises above alluded to, Tinctor is the author of a dictionary of music, entitled "*Terminorum Musicæ Definitorium*." This work, the first of its kind, is also the first book on music which was printed. Dr. Burney found a copy of this dictionary in the king's library, and Forkel also saw one in the library of the Duke of Gotha. There is neither printer's name nor date on the book. Burney, however, (on what authority is not known,) states, that the edition he saw was printed at Naples in 1474. Amongst his minor treatises, three were entitled "*De Arte Contrapuncti*," "*Proportionale Musices*," and "*De Origine Musicæ*." Tinctor was assisted in laying the foundation of the Naples music school (since so highly celebrated) by Garnerius and Franchinus Gaffurius, Milanese.

TINEO, J. SANCHEZ DI. A Spanish contrapuntist towards the close of the sixteenth century.

TINTI, SALVATORE, a Florentine violinist, flourished between the years 1770 and 1800, in which latter year he died at Venice. Amongst his compositions are the following: "*Three Quintetti à V., 2 A., e Vc.*," in manuscript, at Traeg's, in Vienna; and "*Six Quartetti à 2 V., A., e Vc.*," which were printed at Vienna.

TINTINNABULA. (L. pl.) Little bells used by the ancients. Great bells, such as we now hang in the towers of churches, were not known till about the sixth century.

TINTINNALOGIA. (L.) The art of ringing bells.

TIPPING. A certain distinct articulation given to the flute by the appulse of the performer's tongue against the roof of the mouth.

TIRANNA. (I.) A Spanish national air.

TIRATA. (I.) A term formerly applied to any number of notes of equal value or length, and moving in conjoint degrees.

TIRÉ. (F.) Drawn. This term is used in violin music to denote a down bow.

TIRRY, ANT., chamber musician and clarinetist to the Duke of Wurtemburg in the latter years of the last century, was born in Hungary about the year 1757.

TISCHER, GASPARD, a German organist and composer, flourished about the year 1714.

TISCHER, JOHANN NICHOLAS, concert-master to the Prince of Saxe-Coburg and organist at Smalkalden, was one of the most agreeable and esteemed composers of his time. He was born in 1707, and received his first lessons in music from Johann B. Rauch. He was then made clerk to a magistrate at Halberstadt, where he received further instructions in music from Graaf, organist of the cathedral in that town. Thence he went to Arnstadt, where he learned composition, the violin, and the viol d'amore of Schwertzelberg, chapel-master to Prince William of Schwartzburg, and commenced himself to teach. Not being able, on account of his religion, to procure the situation of organist at Arnstadt, to which he had been recommended by the Dowager Princess of Schwartzburg, he continued his travels, and visited Brunswick, Hamburg, Berlin, and Dresden, where he missed no opportunity of hearing the most eminent masters and profiting by their advice. At length he returned to his native country; but finding no means of subsistence there, and being desirous of marrying, he engaged himself, in 1728, as hautboyist in the regiment of the Duke of Brunswick. In 1730 he quitted that situation, being appointed organist at Smalkalden. Besides the organ, harpsichord, violin, and hautboy, Tischer performed well on the flute, horn, and violoncello. The following is a list of his works: "Fifty Pieces of Church Music, finished up to 1732;" "Six Concertos for Hautboy and Tenor;" "Six Symphonies for two Flutes, 2 V., T., and B.;" "Six Symphonies, with the Addition of two Horns;" "Six Violin Concertos;" "Overture for Violin;" "Two Sets of Solos for Violin;" "Twenty-four Harlequinades, in all Keys;" "Six Fugues;" "The Four Seasons, under the Title of Harmonic Amusement for the Harpsichord;" and "Six Harpsichord Concertos." The above works were all finished before the year 1732, but it is doubtful which of them were printed. The following compositions, written since the year 1748, have been all pub-

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lished: "Six Galanteries for Ladies' Amusement, Parts 1, 2, and 3," Nuremberg; "Musical Amusement, consisting of three Collections for the Harpsichord, Parts 1, 2, and 3," Nuremberg; "Six small Collections for the Harpsichord, for the Use of Beginners;" "Six Numbers, each consisting of two Harpsichord Concertos;" "A seventh Number of same Work, containing one Concerto;" "Kyrie and Alleluia, in two Concertos for the Harpsichord;" and "Six easy and pleasing Collections for Beginners on the Harpsichord," Munich, 1766.

TITON DU TILLET, ÉVRARD, born at Paris in 1677, was at first a captain of dragoons, afterwards master of the dauphin's household, and lastly commissary of war. He published, in 1732, a work entitled "*Le Parnasse Français.*" This is a valuable book, and contains, first, remarks on poetry and music, and on the excellence of these two arts together, with special observations on French poetry and music, and on the French drama. Secondly and thirdly, separate remarks on, and necrological sketches of, French musicians, &c. He died in 1762.

TOBI, FL. J., published at Paris, in 1780, three trios for clarinet, violin, and bass, Op. 1.

TOCCÁTA. (I.) An obsolete form of piece for the organ or harpsichord, something like our *capriccio.*

TOCCATINA. The diminutive of *toccata.*

TODERINI, GIAMBATTISTA, an Italian abbé, was private tutor to the son of the ambassador of Venice to Constantinople. He published at Venice, in 1787, a work in three volumes, entitled "*Litteratura Turchesca.*" The first volume treats of Turkish music. He states it to be false what Niebuhr advances of the Turks of distinction disdaining to learn music. They only avoid playing in public. The Turks, he says, have taken much of their music from the Persians. The sultan has a numerous band of musicians, who perform on all religious and other festivals. There is also a chamber band in the seraglio, who perform before the sultan several times in the week. Occasionally eminent musicians of the city, whether Greeks, Armenians, Jews, or Turks, are permitted to perform in this chamber band.

TODI, MARIA FRANCESCA, born in Portugal about the year 1748, was a pupil of David Perez, and one of the most celebrated singers of the last century. About 1772 she went to England, and sang contralto at the King's Theatre. From thence she proceeded to Paris about the year 1780, and made her *début* at the *Concert Spirituel* with prodigious success. The following year she was engaged at Berlin, and thence went to St. Petersburg, where she was nominated singer to the court, and, after her representation of the *Armida* of Sarti, was presented by the empress, Catharine III., with a diamond necklace. In 1787, on the invitation of Frederic William II., she returned to Berlin, a salary being assured to her of nearly one thousand pounds a year. In 1789 she quitted Prussia, with the intention of returning to Paris, and, in passing through Mentz, sang before the court of the elector. The horrors of the French revolution, which then began to rage, prevented her continuing her journey, and in 1790 she was singing at Hanover. She subsequently returned to Portugal, where she died in 1793.

TOESCHI, C. JOSEPH, first violinist in the Royal Chapel at Manheim in 1756, was ten years afterwards concert master there, and finally, in 1786, was appointed private music director to the Elector of Bavaria. Toeschi published much instrumental music at Paris and Amsterdam. He was a pupil of J. Stamitz. He died at Munich in 1788, aged sixty-four.

TOLLET, THOMAS. This English musician composed the "Ground," well known by his name, and published directions to play on the French flageolet. In conjunction with John Lenton, he also composed and published, about the year 1694, a work entitled "A Concert of Music in three Parts."

TOLLING. The act of ringing a deep-toned church bell to announce a recent death. The custom of tolling is supposed to have originated in the intention of apprising the searchers of the parish that their official inspection is required.

TOMASCHEK, JOHANN WENZEL, composer to the Count George von Bourguoi, in Prague, was born in Bohemia in 1774. His early disposition for music induced his father to have him instructed in the art, and the master of the choristers in the town of Chruden was fixed upon as his teacher. Under his direction the boy made great progress in two years, both on the violin and in singing; at the end of that time he could sing even the most difficult passages at first sight. He then returned to his friends, but with a greatly increased desire to perfect himself in music. The organ was now the object of his wishes; he therefore requested his father to allow him to receive instructions on that instrument. The latter, however, refused; notwithstanding which, Tomaschek took the resolution of learning the organ without the assistance of a master. A small piano-forte, given him by his brother, was, in this respect, of essential service to him. He now spent all his leisure hours in practising on this instrument, which he had concealed in a distant room of the house. At first he played only chords, but afterwards exercised his genius by preluding. He soon found, however, that, without previous instruction and studying the rudiments on a systematic plan, he could never be able to proceed. At length another lad of his own age, who was then receiving instructions from the chapel-master of the place, drew him out of this dilemma. Their meetings, however, could only be by stealth, his parents having, from anxiety for his morals, prohibited him all intercourse with the other boys of the town. From this child he learned all the various keys, as also the meaning of different musical terms, &c. He also borrowed some sonatas from him. But these happy hours were soon interrupted by a fresh prohibition from his parents, who had discovered the meetings of the two young musicians. Still, not at all discouraged, Tomaschek redoubled his zeal and application, and industriously studied the pieces for the organ and piano-forte lent by his little friend, and which he had copied. At length, in 1787, he was admitted as a chorister into the convent of the Minorites at Iglau, where he went at the same time to the Latin school during three years. There he still

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continued to practise on the piano-forte. After remaining three years at Iglau he quitted the convent, under a false pretence of having lost his voice, and was sent to Prague to continue his studies. There the purest taste for music was then reigning, it being the flourishing epoch of Mozart. Tomaschek's natural love of music, it may be well conceived, was increased and his talents developed by the opportunities now afforded him of hearing the works of the first masters. He soon discovered his want of systematic fingering; upon which he studied the great piano-forte method of Türk, attending at the same time to the theories of music, harmony, and counterpoint. Being occupied the whole of the day in his literary academic lessons, he was obliged to spend his night in his favorite occupation. At the end of nine years, without having received any verbal instruction whatsoever in music, he succeeded to such a degree as to find himself possessed of all the theoretical information requisite to form an able musician. He found, also, that he had made such progress in practice that he decided on giving up his literary pursuits, exchanging them for the business of teacher of music. Still he continued to apply himself zealously to composition. In 1799 his brother, however, wished him much to devote himself to the law; and in compliance with his wishes he was about to do so, when a happy accident prevented it. His music to Burger's poem of "Leonora" appeared just at this time, and so much charmed one of his pupils, Count George Bourguoi, that he took Tomaschek into his family as composer, and enabled him, by a sufficient salary and leisure, to pursue his art without interruption. In this situation he was living in 1811, continually producing offerings to the Muses, and fully justifying the count's patronage; as he not only became one of the most able pianists of Germany, especially in fantasias and fugues, but has also produced many excellent and original compositions for the piano-forte, the voice, and full orchestra. Nägeli, who was considered an able judge in the science, ranked him amongst the inventive musical geniuses, in his lecture before the Swiss Musical Society at Zurich in 1812.

TOMASELLI, GIUSEPPE, an Italian singing master, began his musical career in Milan, went afterwards to Saltzburg, and then to Vienna, where, in 1812, he was appointed court singer in the Imperial Chapel. He had a fine *baritono*, and sang with much expression. He dedicated himself almost entirely to giving instructions in singing, and has brought out many able pupils, of which Vienna in particular can muster a great number. Several celebrated female singers, such as Milder, Sessi, &c., took lessons of him.

TOMASI, BLASIO, or BLASIUS DE TOMASIIS. Organist and composer in the beginning of the seventeenth century at Comacchio, a town under the jurisdiction of Ferrara. He published "*Madrigali à 5 voci*," Op. 1, Venice, 1611; "*Motetti à 2, 3, e 4 voci, con Litanie à 4 voci*," Venice, 1615; and "11 *Concerti, à 1, 2–8 voci*," 1615.

TOMASINI, LUIGI. An Italian violinist and composer, who resided at Vienna. Much of his violin music was known there subsequently to the year 1780.

TOMEONI, FLORIDO, a native of Lucca, was resident at Paris for many years as professor of music. He published there, in 1799, a work entitled "*Théorie de la Musique Vocale, avec des Remarques sur la Prononciation des Langues Française et Italienne.*" This work contains some judicious reflections on the Italian and French schools of music.

TOMI, D. FLAMINIO. An abbé, and excellent singer at Venice about 1770. His sister, Francesca Tomi, was at the same time one of the most distinguished pupils of the Conservatorio Dei Mendicanti.

TOMKINS, THOMAS, the son of one of the chanters in the choir of the Cathedral Church of Gloucestershire, received his musical education under Bird. His abilities were such as very early in life to obtain for him the place of gentleman of the Chapel Royal, and afterwards that of organist. Some years subsequent to the latter promotion he became organist of the Cathedral of Worcester, and in that city composed songs of three, four, five, and six parts, which appear to have been published about the year 1623. He was also the author of a work in ten books, or parts, consisting of anthems, hymns, and other pieces adapted to the church service, entitled "*Musica Deo Sacra et Ecclesiæ Anglicanæ*," or music dedicated to the honor and service of God, and to the use of cathedrals and other churches of England, especially the Chapel Royal of King Charles I. The words of some others of his compositions are to be seen in Clifford's collection. There is in the library of Magdalen College, Oxford, a manuscript of Tomkins, consisting of vocal church music in four and five parts. Some of the madrigals, also, in the "Triumphs of Oriana," are of his composition. Dr. Burney has given us the following character of his works: "By the compositions I have scored, or examined in score, of Tomkins, he seems to me to have had more force and facility than Morley. In his songs there is much melody and accent, as well as pure harmony and ingenious contrivance." The times of his birth and death are both unknown; and the principal data from which can be ascertained the period when he flourished are, that he was a pupil of Bird; that he was admitted to the degree of bachelor of music in the University of Oxford in 1607; and that, according to the assertion of Wood, he was living after the breaking out of the rebellion. Tomkins had several brothers, all of whom were educated to the profession of music. Giles was organist of the Cathedral Church of Salisbury; John was organist of St. Paul's and a gentleman of the chapel; and Nicholas, one of the gentlemen of the privy chamber to King Charles I., was a person well acquainted with the practice of music.

TON. (F.) The key; as, *le ton d'ut*, the key of C.

TONART. (G.) Mode.

TONADILLAS. National Spanish airs, sung to a guitar accompaniment.

TONAUSWEICHUNG. (G.) Modulation.

TONE. This word is received in various senses.

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First, *tone* is used incorrectly to signify a certain degree of distance or interval between two sounds, as in the *Major tone* and the *Minor tone*, the ratio of the first of which is eight to nine, and which results from the difference of the fourth to the fifth; while the ratio of the latter is nine to ten, and results from the difference of the minor third to the fourth.

Secondly, the word *tone* implies a property of sound by which it comes under the relation of grave and acute; or the degrees of elevation in any sound as produced by the particular velocity of the vibrations of the sonorous body.

Thirdly, we understand by *tone* the particular quality of the sound of any voice or instrument, independent of the acuteness or gravity of the note it produces; as when we speak of a thin tone, a full tone, a rich tone, a mellow tone, a liquid tone, a round tone, &c.

A tone is a given, fixed sound, of certain pitch; and the word cannot, strictly speaking, be properly used to express the difference between *one* and *two* of the scale. Again: since tone means sound, we may not, strictly speaking, use the word *semitone*, for that would be *half of a sound*. These terms are, however, generally used, and it will be a long time before other and more correct words will take their place. In time the word *step*, or some equivalent, will be generally used to designate the difference between any one tone and the next regular succeeding tone of the scale. When speaking of harmony, or of intervals in relation to harmony, the terms *seconds*, *thirds*, *fourths*, &c., or major seconds, minor seconds, &c., are, and have ever been, in general use.

TONIÆUM. In the ancient music, one of the divisions of the chromatic genus. In the toniæum division, the tetrachord rose by a hemitone and trihemitone.

TONIC, or TONIQUE. (F.) The name given to the key note of any composition. Also applied by Aristoxenus to that of the three kinds of chromatic genus, which proceeded by two consecutive semitones and a minor third, and was the ordinary chromatic of the Greeks. *Tonic* is also sometimes used adjectively, as when we speak of the tonic chord, the tonic note, &c.

TONINI, an Italian instrumental composer, born at Verona about 1668, published "*Sonate à 2 V. e Contin.*," Op. 2, Amsterdam; "*Balletti da Camera, à V. e Vc. o B. C.*," Op. 3, Amsterdam; and "*Sonate à 2 V., Vc., e Contin.*," Op. 4, Amsterdam.

TONLEITER. (G.) The scale.

TONOLINI, GIOVANNI BATTISTA, organist at Salo, in the Brescian territory, was born there, and flourished as a church composer at the beginning of the seventeenth century.

TONORIUM. (L.) A kind of pitchpipe, something like the fistula, or syringe, used by the ancient Romans to regulate the voices of orators, actors, and singers.

TONSCHLUSS. (G.) A cadence.

TONSETZER. (G.) A composer.

TONSTÜCK. (G.) A musical composition.

TONSTUFE. (G.) A degree on the staff.

TOPH. (H.) An instrument like the tambourine, which was known to the Jews before they quitted Syria.

TORELLI, GASPARO, an Italian composer, flourished about the year 1570. He was celebrated for his madrigals and other vocal compositions.

TORELLI, GIUSEPPE, a native of Verona, member of the Philharmonic Academy at Bologna, and a famous performer on the violin, was concert master at Anspach about the year 1703. After that he removed to Bologna, and became chapel-master in the Church of San Petronio in that city. He composed and published various collections of airs and sonatas for violins; but the most considerable of his works is his eighth opera, published at Bologna by his brother Felice Torelli, after the death of the author in 1709, entitled "*Concerti Grossi*," &c.

TORLEZ, music master to the academies of Grenoble and of Moulins in 1767, published at Paris, about that time, "*Cinq Motets à Voix seule avec Symphonie.*"

TORRI, ANNA MARIA. A celebrated singer at the court of Mantua in 1690.

TORRI, PIETRO, an Italian by birth, was, in the younger part of his life, chamber musician to the Margrave of Bayreuth; after that he became chapel-master of the great church at Brussels. It is said that he was a disciple of Steffani; which is probable, seeing that his compositions are chiefly duets and close imitations of the style of that master. One of the most celebrated of his works of this kind is a duet entitled "*Heraclitus and Democritus*," in which the affections of laughing and weeping are contrasted and expressed with singular art and ingenuity. He died about the year 1722.

TORRIANI, GIOVANNI ANTONIO. A composer of the seventeenth century, born at Cremona. Amongst his works was an oratorio entitled "*La Conversione di San Romualdo*," 1688.

TOSCANI, GIOV. FRED., an agreeable tenor singer, was born at Warsaw in 1750, of Italian parents. He settled for some years at Cassel, and was considered a good buffo caricato singer, both on the German and Italian stage.

TOSCANO, NICOLO, born at Monte di Trepani, in Sicily, was an ecclesiastic and excellent singer. So much did he excel in his art that the common people reported that he had an organ always concealed within his clothes. Having traversed all Italy, he passed the latter years of his life in his convent. He died in 1605.

TOSI, PIETRO FRANCESCO, was an Italian singer, greatly celebrated in his time. Having resided in most of the courts of Europe, and being an attentive hearer of others, and a person of reflection, he attained to such a degree of skill and judgment in the practice of singing as enabled him to compose a treatise on the subject, which he published at Bologna in the year 1723, with the following title: "*Opinioni dei Cantori antichi e moderni, o siano Osservazioni sopra il Canto Figurato di Pier Francesco Tosi, Academico Filarmonico.*"

Tosi not only visited England, but had made London his residence from the latter end of King William's reign to the end of that of George I., except during such short intervals as business,

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or the desire of seeing his friends and relations, called him away; nevertheless it does not appear that he ever sang in the opera there. The treatise of Tosi above mentioned is altogether practical, and contains a great number of particulars respecting the management of the voice, and the method of singing with grace and elegance. Moreover, it contains short memoirs and general characters of the most celebrated singers, male and female, of the author's time. Tosi was, it seems, not only a very fine singer, but also a composer. Galliard relates that, after his voice had left him, he composed several cantatas of an exquisite taste, especially in the recitatives, in which he says the author excels, in the pathetic and expression, all others. He died in London, having attained above the age of eighty.

TOST, JOHANN, a musician at Presburg, composed, about 1795, "*Mann und Frau;*" "*Wittwer und Wittwe,*" operetta; and "Songs to Figaro, the Eccentric, the Liar," and other comedies.

TOUCH. A word applied to the resistance made to the fingers by the keys of an organ, harpsichord, or piano-forte. When the keys are put down with difficulty, the instrument is said to have a *hard*, or *heavy touch;* when a little pressure is sufficient, it is said to have a *soft*, or *light touch.*

TOUCHEMOLIN. There were two brothers of this name, who were good violinists from about the year 1754. They composed some music for their instrument and for the harpsichord.

TOUCHES. (F.) The keys of a piano or organ.

TOULOUSE, P., professor of the guitar at Jena in 1800, published there, for some years after the above date, a monthly number of songs, with an accompaniment for the guitar.

TOVAR, FRANCESCO. A Spanish musician of the sixteenth century. In 1550 he published, at Barcelona, a work entitled "*Libro de Musica Practica.*"

TOWN PIPERS. Certain performers on the pipe, one of whom was formerly retained by most of the principal towns in Scotland to assist in the celebration of particular holidays, festivals, rejoicings, &c.

TOWNSEND, JOHN, was born in the county of Yorkshire. When he was only twelve months old his family removed to Liverpool, where his father became a merchant. The son began to study music when only five years of age under his father, who was an amateur, and had weekly concerts at his house. At the age of seven he played the flute, and sometimes the violoncello, at these concerts. His father having taught him also a little of the theory of music, he composed several marches, &c., in eight parts, for violins, tenor, flutes, horns, and violoncello, which were generally performed at the above-named weekly concerts. When ten years of age his partiality for the flute became more decided, and he used to practise six or seven hours a day. About that time he was placed under the celebrated flute player and composer, Müller, who gave him a subject once a week to compose variations on, which he executed in the various styles of articulation. He was afterwards pupil to George Ware, and benefited much by him in the theory of music. At the age of fifteen he began to perform concertos in public.

TOYS. A name formerly given to little trifling airs or dance tunes.

TOZZI, ANTONIO, of Bologna, was a pupil of Padre Martini. In 1765 he was chapel-master to the Duke of Brunswick, and in 1791 pianist in the orchestra of the principal theatre at Madrid. Amongst his dramatic works are the following: "*Tigrane,*" 1762; "*Innocenza vendicata,*" 1763; "*Andromeda,*" 1765; "*Rinaldo,*" 1775; "*La Serva Astuta,*" opera buffa, 1785; and "*La Caccia d'Enrico IV.,*" opera buffa, 1788. He also composed for Madrid, in 1790, an oratorio entitled "*Elena al Calvario.*"

TRABACCI, GIOVANNI MARIA. Organist of the Chapel Royal at Naples at the beginning of the seventeenth century. He published several sets of madrigals and organ music.

TRABATONE, EGIDIO, organist of St. Victor's Church at Varese, in the Milanese, at the commencement of the seventeenth century, was born at Decio, and published "*Messe, Motetti, Magnificat, Falsibordoni e Litanie della B. V.,*" Mailand, 1615.

TRACHEA. (Gr.) The windpipe. This cartilaginous and membraneous canal, which begins at the root of the tongue and terminates at the lungs, receives the air, the expulsion of which forms both the speaking and the singing voice.

TRADOTTO. (I.) Transposed, arranged, or accommodated. An expression applied to a composition when made out from the original score in a new form for the convenience of some particular instrument or instruments.

TRAEG, ANDREAS. A musician, resident at Vienna in 1798, of whose works have been published "6 *Sinfon. à grand Orchestre,*" Vienna, 1798; and "6 *Fantaisies pour Flûtes,*" Op. 1. Many of his songs and dances are known in manuscript.

TRAETTA, or TRAJETTA, TOMASO, one of the most celebrated pupils of Durante, was born at Naples in 1738. When arrived at the early age of twenty-one he quitted the Conservatory of La Pietà, and, two years afterwards, composed for the Theatre St. Carlo the opera of "*Farnace,*" the success of which was so brilliant that he was at once engaged by different theatres to compose six more operas, some tragic and others comic. Amongst these he gave the "*Ezio*" of Metastasio at Rome, which, with the five others, were all highly applauded. Every great theatre of Italy was then anxious for his music. After having travelled through that country triumphing over all competition, he at length attached himself to the service of the court of Parma. His opera of "*Ippolito ed Aricia*" was amongst the most favorite given by him about this time. He next received two invitations from Vienna to write there two grand operas, with choruses and ballets. Their success was prodigious. On the death of the Infante Don Philip, Trajetta went to Venice, where the direction of the Conservatory of the Ospedaletto was intrusted to him. There, however, he did not long remain, for the empress, Catharine II., in-

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vited him, two years afterwards, to St. Petersburg, to succeed Galuppi as her principal chapel-master. He was there engaged for a term of five years; and, at the expiration of that time, the empress retained him two years longer. During his residence in Russia he composed seven operas and many cantatas. It is related that, after a representation of his "*Didone*," Catharine II. sent him a gold snuff box, with her portrait on it, accompanied by a letter, in which she said that the present was from "*Didone*." Trajetta soon after this went to England, but remained there only during a single season, in which he brought out "*Germondo*," a serious opera, and "*La Serva Rivale*," a burletta, previously performed in Italy; but, says Dr. Burney, "Sacchini had so firmly established himself in the public favor that he was not to be supplanted by a composer in the same style, neither so young, so graceful, nor so fanciful as himself." Trajetta died in his own country, in 1779. The following is a list of the principal operas of this great composer: "*Didone abbandonata*," 1757; "*Ifigenia*," Vienna, 1758; "*Farnace*," 1758; "*Ezio*," 1758; "*Il Buovo d'Antona*," 1758; "*Ippolito ed Aricia*," 1759; "*Armida*," Vienna, 1760; "*La Francese à Malaghera*," 1764; "*Semiramide riconosciuta*," 1765; "*La Serva Rivale*," 1766; "*Amore in Trappola*," 1768; "*Isola disabitata*," Petersburg, 1769; "*Olimpiade*," Petersburg, 1770; "*Antigone*," opera seria, 1772; "*Germondo*," London, 1776; "*La Difetta di Dario*," 1778; "*Artenice*," Naples, 1784; "*Stordilano, Principe di Granada*," opera buffa, 1785; and "*Sofonisba*," Manheim, 1796.

TRAGÉDIE EN MUSIQUE. (F.) A serious or tragic opera.

TRAGEDY. Formerly any little, doleful, historical ballad, as "The Children in the Wood," "The Lady Isabella's Tragedy," &c.

TRAMEZZANI, DIOMIRO. A favorite Italian tenor singer, born at Milan in 1776, who performed at the King's Theatre in London for many seasons up to about the year 1814. To a beautiful voice he joined delicate apprehension, intense feeling, and rich expression.

TRANSCHEL, CHRISTOPH, a German composer and professor of the harpsichord, resident at Dresden, was born near Rosbach in 1721. He studied philosophy and theology at the University of Leipsic, but at length attached himself to music, as affording more immediate means of supplying the deficiencies of his fortune. He became intimately acquainted about the same time with the celebrated Bach, who assisted him in the early part of his musical career. He did not quit Leipsic till 1755, when he proceeded to Dresden in the capacity of a teacher of music. Nor did his merit long remain unknown in his new residence, his instructions being sought after by the first families of Dresden. His performance on the harpsichord was in the style of Bach, and to this he joined a profound knowledge of the history and theory of his art. He died at Dresden in the year 1800.

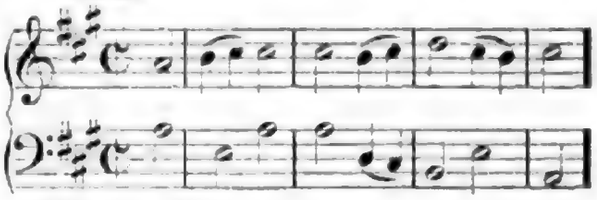
TRANSIENT. An epithet applied to those chords of whose harmony no account is meant to be taken, but which are used as *passing chords*.

TRANSITION. The softening a disjunct interval by the introduction of intermediate sounds. In harmony, *transition* is the changing the genus, or mode, in a sensible but regular manner. Thus when, in the diatonic genus, the bass moves so as to require in the *parts* the introduction of a minor semitone, it is a *chromatic transition*; and if we change the tone by favor of a diminished seventh, it is an *enharmonic transition*.

TRANSMISSION OF SOUNDS. Sounds of all qualities and pitches move with equal rapidity; but quality and pitch must not be confounded with intensity, for the loudest instruments in a band will be heard farthest, of course; but the notes of all reach the ear at the same instant. The transmission may be facilitated or impeded by contrivance or accident. The speaking tube, in hotels or dwellings, shows how the ordinary tones of the voice may be conveyed perfectly between distant points. The length of the tube seems to be immaterial.

TRANSPOSITION. A change made in a composition, either in the transcript or the performance, by which the whole is removed into another key, higher or lower, as the compass of the voices or instruments require. In order to render the transposition just, all the intervals of the original must be exactly preserved, which can only be done by introducing the sharps, or flats, proper to the adopted key; thus:—

Written.



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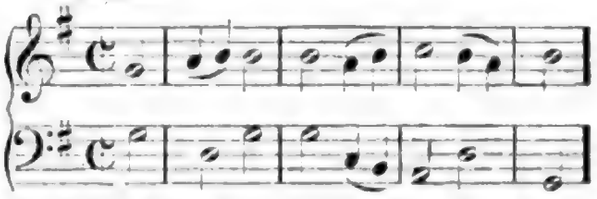

TRAUTMANN, HEINRICH, of Ulm, was cantor at Lindau at the beginning of the seventeenth century, and published at Kemplen, in 1618, an octavo work entitled "*Compendium Musicæ Latino-Germanicum in usum scholæ Lindaviensis maximè accommodatum*."

TRAVANET, MADAME B. DE, was lady in waiting to Madame Elizabeth, sister of Louis XI. She wrote the words and music of the very popular French romance "*Pauvre Jacques, quand j'étais près de toi*." The following anecdote is related respecting the composition of this song. Madame Elizabeth had retired to Montreuil, near Paris, and devoted much of her time to rural occupations. Wishing to establish a dairy of a superior description, she ordered some heifers of a very fine breed from Switzerland, and desired that a Swiss girl might be sent who had been accustomed to take care of them. This girl's name was Mary: handsome, innocent, but always inclined to melancholy, she could not forget her mountains, and especially her lover Jacques, to whom she was betrothed. At length she confided the simple story of her love to Madame de Travanet, who was much affected, and immedi-

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ately wrote the words and music of "*Pauvre Jacques.*" Soon after this Mary caught the air, and was heard singing it by Madame Elizabeth. The princess listened to her with lively interest; and knowing that the words depicted her true situation, she gave private orders that Jacques might be sent for from Switzerland, and united him in marriage to his Mary.

TRAVENOL, LOUIS, a violinist in Paris, published there, in 1754, a pamphlet entitled "*Arrêt du Conseil d'État d'Apollon, rendu en faveur de l'Orchestre de l'Opéra, contre le nommé J. J. Rousseau, &c.*"

TRAVERS, JOHN, received his education in music in the Chapel of St. George, at Windsor; and being a favorite boy of Dr. Henry Godolphin, Dean of St. Paul's and Provost of Eton College, was by him put apprentice to Greene, and, about the year 1725 became organist of St. Paul's Church, Covent Garden, and after that of Fulham. Upon the decease of Jonathan Martin, in 1737, Travers was appointed organist of the Royal Chapel; soon after which, upon some disgust, he quitted his place at Fulham. Travers was a sound musician; he commenced an early acquaintance with Dr. Pepusch, and received some assistance from him in the course of his studies, which, by a sedulous application, he was very careful to improve. In the chapel books are sundry anthems of his composition; but as a composer he is best known to the world by eighteen canzonets, being verses and songs chiefly taken from the posthumous works of Prior, which he set for two and three voices, in a style as elegant as it is original. Amongst these is the much-admired duet of "Haste, my Nanette." Travers published, likewise, the whole Book of Psalms for one, two, three, four, and five voices, with a thorough bass for the harpsichord. He died in the year 1758, and, as organist of the Chapel Royal was succeeded by Dr. William Boyce.

TRAVERSA. (I.) A German flute. See FLUTE, GERMAN.

TRAVERSA, GIOACHIMO. Violinist to the Duke of Carignan, at Paris, about the year 1770. He published some quatuors and other music for his instrument.

TRAVIS, MISS, was an English singer, a native of Shaw, a village near Oldham, in Lancashire. She was an articled apprentice to the directors of the Ancient Concert, who provided her with an Italian and a singing master, paying all expenses, making her a handsome present at the close of the season, and permitting her to form engagements entirely for her own emolument. Her only musical instructor was Mr. Greatorex. The peculiar and proper distinction of Miss Travis's performance was, that it was genuine English singing, of the best school. She was, in point of style, amongst the female, what Mr. Vaughan was amongst the men singers of the day; simple in her manner, pure in her tone, accurate in her intonation, chaste in her declamation, and with so much of science that her auditor was never distressed by any apprehension of her failure or extravagance. As a singer of glees, she was, perhaps, the very best of her time; for her tone, from its richness and volume, blended and assimilated with male voices better than that of any female then (1825) before the public; and she was, moreover, practised in the finest school for this department of vocal art.

TRE. (I.) Three; as, *à tre voce*, for three voices.

TREBLE The highest of the parts in music. That which is sung by women and boys, and played on violins, hautboys, flutes, and other acute instruments.

TREBLE CLEF. The character used to determine the pitch and names of the highest of the parts of music.

TREBLE CLEF NOTE. That note which in the treble staff is placed on the line with the clef; i. e., the second line.

TREBLE VIOL. An instrument the invention of which preceded that of the modern violin. It was furnished with six strings, tuned chiefly by *fourths*; its finger board was fretted to the notes D, on the third line of the bass staff, G on the fourth space, and C on the first leger line above; E on the first line of the *treble* staff, A on the second space, and D on the fourth line.

TREBLE VOICE. The highest species of the feminine voice.

TREE, MISS M., a very pleasing singer at Covent Garden Theatre, made her *début* in London about the year 1820. Besides possessing great merit as an actress, she was considered in the very first rank of English female vocalists. Her voice was a mezzo soprano, the tones of which, especially the lower ones, were peculiarly rich and attractive.

TREFFZ, JETTY, was born at Vienna, on the 28th of June, 1826. Her father, a Polish gentleman, was an officer in the Austrian service. Her mother was a daughter of that beautiful Laura Schwan, of Manheim, who was loved and sung by the great poet of Germany, Frederic Schiller, but who, undazzled by the poet's fame and unflattered by his muse, preferred the less brilliant attractions of the Professor Treffz, and espoused him. Jetty's mother was possessed of a considerable fortune, and was determined to have her daughter educated in the most perfect manner. Unfortunately, the greater part of her fortune was embezzled by a nefarious tutor, to whose keeping it was intrusted, when Jetty was only thirteen years of age. Nevertheless, it was most probably to this circumstance, so much to be deplored at the time, that the world is indebted for an opportunity of admiring a talent of too rare an occurrence to suffer it to be buried in the dilettantism of private life. The Prince Guizeppe Poniatowsky, an enthusiast in the cause of music and a composer of no mean acquirements, who had long been on intimate terms with Jetty's father, was the first who discovered the great talent of the young girl. Jetty had received from nature a mezzo soprano voice of remarkable beauty and flexibility, powerful, sonorous, and of unusual extent. From her earliest days passionately fond of music, she joined to a brilliant imagination an *esprit* facile and penetrating and a memory singularly retentive. Added to these, Jetty possessed a face and figure the most prepossessing, and promising those graces and attractions which are now her ac-

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knowledged rights. Such was Jetty Treffz when Prince Poniatowsky first discovered her latent talent and counselled her parents not to allow it to go uncultivated. Signor Gentilhuomo, an Italian professor of singing, was Jetty's first master. After fifteen days of study, Mercelli, the director of the Italian Opera at Vienna, wishing to have in his possession a young girl whose future he could not but foresee, engaged her. Jetty immediately applied herself to her studies with enthusiastic zeal. Among her instructors at this time may be particularly mentioned M. Charles Köent, a professional musical critic, and a singer of taste and talent. Much to Jetty's chagrin and disappointment, since she burned to distinguish herself on the stage, Mercelli detained her a whole year without giving her a single part to play. She threw up her engagement in consequence, and departed for Dresden, where, in her fifteenth year, she made her *début* in the character of Juliet, in the "*Montecchi e Capuletti.*" The celebrated Schröder Devrient was the Romeo. Jetty's success was triumphant. The Queen of Saxony, charmed with the grace and talent of the young *débutante*, commanded her intendant, the Baron de Luttichaw, to present Jetty to her, in her box, the same evening. But her majesty of Saxony did not stop here. At her own expense, and under her immediate inspection, Jetty received lessons from the famous singing master Morlachi, and from Schröder Devrient, the best model that she could have found in all Germany for the mimic art. There were, however, several little intrigues on the part of this great artist, which determined her pupil, who now commenced to become her rival, to quit Dresden, after a twelvemonth's sojourn, during which she had been constantly distinguished by the queen, and applauded by the public, on all occasions, with the greatest fervor.

TREIBER, JOHANN FRIEDRICH, rector of the town school at Arnstadt, published there, in 1701, a programme entitled "*De Musica Davidica, itemque discursibus per urbem musica nocturnis.*" He died in 1719.

TREIBER, JOHANN PHILIP, son of the preceding, published a work entitled "The accurate Organist in General Bass," Arnstadt, 1704. He had previously printed another book called "*Sonderbare Invention, eine einzige Arie aus allen Tönen und Accorden, auch jeglichen Tacten oder Mensuren zu componiren,*" Jena, 1702. He died in 1727.

TREMANDO. (I.) Trembling. A word denoting that the passage over which it is placed is to be performed in a tremulous manner.

TREMOLO, TREMOLANTE, or TREMENTE. (I.) A word intimating that the notes are to be drawn out with a tremulous motion, in imitation of the *beatings* of an organ.

TRENCHMORE. The name of an old dance the exact cast of which is not now known, but which is supposed to have been very lively.

TRÉNISE. (F.) One of the twelve movements of the quadrille.

TRENTO, PIETRO, chapel-master at Naples, wrote in 1803, for the Theatre San Carlo, the opera seria "*Ifigenia in Aulide,*" which was very successful. His second opera was "*Quanti casi mi un giorno.*"

TRENTO, VITTORIO. A Venetian dramatic composer, born in 1761. Amongst his works are the following: "*La Virtù riconosciuta,*" ballo, Verona, 1785; "*Enrichetto e Valeur,*" ballo, Venice, 1788; "*Il Seraglio, ossia l' Equivoco in Equivoco,*" ballo, Venice, 1788; "*Demofoonte,*" ballo, Padua, 1791; "*Flammingo,*" ballo, Padua, 1791; and "The Triumph of Love," ballet, performed at Drury Lane Theatre in 1797.

TRESTI, FLAMINIO, an Italian church composer, flourished in the last years of the sixteenth and beginning of the seventeenth centuries.

TREU, DANIEL GOTTLIEB, chapel-master to the Count of Schaffgotsch, at Hirschberg, was born in 1695 at Stuttgard, where his father was a printer. His genius for music developed itself at a very early age, and when only twelve years old he published, of his own composition, "Three Overtures for the Violin and three other Instruments." He next composed four German operas; and at length manifested such unusual application in his musical studies that at the age of twenty-one he composed a violin concerto every morning, marking down the middle parts by means of a musical shorthand which he had himself invented. About this time he presented to the Duke of Wurtemberg, on the occasion of his birthday, a poem which he had himself written and set to music. He also performed a solo on the violin before the duke. His competitor on this occasion was J. A. Bresceanello, who also performed before the duke for the first time, and was appointed chapel-master. Treu, however, partly succeeded in his object, as the prince recognized his high talent, and presented him with a sufficient sum of money to pay the expenses of a journey to Italy. He proceeded by Bavaria and the Tyrol to Venice, where he took some lessons of A. Vivaldi. As Treu played more or less almost every instrument, he had no difficulty in gaining his livelihood in a city like Venice, where music was singularly cultivated. In about a year he had acquired so high a reputation that gondolas were sent to take him to the houses of the first families in the city: having been invited, amongst others, to the house of the Count of Thurn-Taxis, that celebrated musical amateur was so pleased with Treu's skill in singing at sight that he desired him to accept the free run of his house and table. He now studied with great attention the Italian language, with the view of bringing out some Italian operas, of which he subsequently composed twelve at Venice. His reputation had then so increased that he was offered the place of composer to the Theatre of St. Angelo. Being invited, however, in the same year (1725) to take the situation of chapel-master at Breslau, he preferred the latter, and set out for his new destination. He composed for the theatre of that town four operas; namely, "*Astarto,*" 1725; "*Coriolano,*" 1726; "*Ulisse e Telemaco,*" 1726; and "*Don Chisciotta,*" 1727. He was then called to Prague, where he had the direction of several chapels of the nobility till 1740, when he held his first-named situation. The subsequent events of his life are not known.

TRIAD. The harmonic *triad*, or common chord, or harmony, is a union of any sound with

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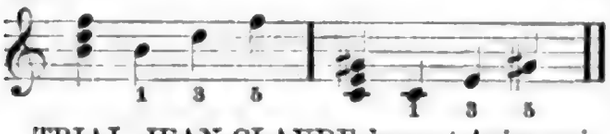
its third, major or minor, and its perfect fifth, and is termed major or minor triad, according to the nature of its third, thus: —

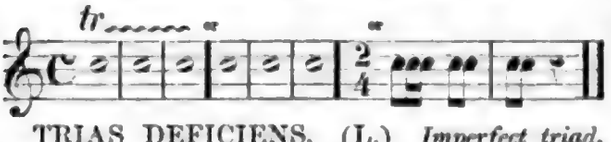
There are also two other triads; one consisting of two minor thirds, as from B to F; and the other of two major thirds, as from C to G sharp, thus: —



TRIAL, JEAN CLAUDE, born at Avignon in 1732, was a violin pupil of Granier, and composed some motets and music for his instrument at a very early age. He afterwards went to Paris, and was appointed first violin at the Opéra Comique. He next entered the service of the Prince of Conti, through whose interest he procured the situation of director of the Royal Academy of Music. Here his theatrical occupations were such as to leave him but little time for composition. He was just, however, preparing to bring out, in conjunction with Dauvergne and Berton, the opera of "*Linus*," when he died suddenly, in 1771. Amongst his dramatic works for the opera were "*Silvie*," 1765; the last act of this was by Berton; "*Théonis*," 1767, with Berton and Granier; and "*La Fête de Flore*," 1771. He also produced at the Comédie Italienne, in 1766, "*Esope à Cythère*." He likewise composed much music for the Prince of Conti, &c.

TRIAL, D'ARMAND, son of the preceding, was born at Paris in 1771. He was a pupil of the Conservatory, and afterwards became professor of the piano and dramatic composer.

TRIANGLE. A steel instrument, so called from its consisting of three bars of polished steel, so united at their ends as to produce a kind of triangular frame. The part for the triangle is always written in the treble clef, and consists of various repetitions of the note C only; as, —



TRIAS DEFICIENS. (L.) *Imperfect triad.* The chord of the third, fifth, and eighth, taken on the seventh of the key, and consisting of two minor thirds; that is, two thirds, each of which contains three semitones.

TRIAS HARMONICA. (L.) The *harmonic triad.* A compound of three radical sounds, consisting of a fundamental note, its third, and its fifth. Of these three sounds, the gravest is called the *fundamental;* the *fifth* the excluded sound, or *sonus exclusus;* and the *third* the harmonical mean, or *medius harmonicus.*

This division of the fifth into two thirds is performed in two ways: first, harmonically; as when the greater third is lowest, in which case the *triad* is said to be perfect and natural. Secondly, arithmetically; as when the lesser third is lowest; and then the *triad* is called flat, or imperfect.

TRICHORD. (From the Greek.) The name given to the three-stringed lyre, supposed to have been the invention of Mercury. See DICHORD.

TRI-DIAPASON. (From the Greek.) A triple octave, or twenty-second.

TRIEBEL, J. N. A good German church composer, resident at Schnepfenthal. His works bear date from 1789 to 1800.

TRIEMER, JOHANN SEBALD, a violoncellist and composer for his instrument, was a native of Weimar. In 1725 he belonged to the theatrical orchestra at Hamburg, whence he proceeded to Paris in 1727, and finally settled in Holland, where he died in 1762. Some of his music was published at Amsterdam.

TRIER, JOHANN, a celebrated organist at Zittau, died in 1789. He left many excellent compositions in manuscript.

TRIGON. A three-stringed instrument, resembling the lyre used by the ancient Greeks.

TRIGONUM, or TRIANGULAR HARP. An instrument supposed to have been of Phrygian invention; in the circumstance of wanting one side to complete the triangle, it resembled the Theban harp. From Sophocles we learn that a certain musician of the name of Alexander Alexandrinus was so admirable a performer upon the trigonum, and had given such proofs of his abilities at Rome, that he made the inhabitants musically mad.

TRIHEMITONE. (Gr.) An interval consisting of one greater and two lesser semitones; i. e., a minor third.

TRILL, or TRILLO. A shake. See SHAKE.

TRILLANDO. (I.) Shaking, or with shakes.

TRILLETTA. (I.) A short, or passing shake. The diminutive of *trillo.*

TRIMELES. A kind of nome in the ancient music performed on flutes.

TRIMERES. A nome of the ancient Greeks which was executed in three consecutive modes, viz., the Phrygian, the Doric, and the Lydian. The invention of this compound nome is attributed by some writers to Sacadas of Argos; by others to Clonos Thegeates.

TRIMETERS. Ancient lyrical verses of a six-feet measure.

TRINKLIED. (G.) A bacchanalian or drinking song.

TRIO, or TERZETTO, or TERZETT. A composition for three voices or instruments.

TRIOLE. Same as TRIPLET, which see.

TRIPARTITE. (From the Latin.) Scores in three parts are said to be *tripartite.*

TRIPLE, or TRIPLE TIME. A time consisting of three measures in a bar, the first two of which are beat with the falling of the hand, or foot, and the third marked by its elevation. There were formerly in use no less than six different triple measures: first, that of three breves in a bar, denoted by the figure 3; secondly, that of three semibreves in a bar, the sign of which was $\frac{3}{1}$; thirdly, that of three minims in a bar, marked by $\frac{3}{2}$; fourthly, that of three crotchets in a bar, implied by $\frac{3}{4}$; fifthly, that of three quavers in a bar, signified by $\frac{3}{8}$; sixthly, that of three semiquavers in a bar, expressed by $\frac{3}{16}$. But at present we only employ three different triples; that of three minims, that of three crotchets, and that of three quavers. The reader, being informed that the semibreve (which is now the longest note in common use, and therefore made the common standard of reckoning) is equal in duration to two minims, or to four crotchets, or eight quavers, will readily comprehend the propriety of announcing these different measures by the above figures, and will perceive that, to indicate a time of three minims in a bar, (i. e., three halves, or second parts, of a semibreve,) no method more

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concise or simple could be adopted than that of placing at the beginning of the movement the figures $\frac{3}{2}$; for a time of three crotchets, (i. e., three fourth parts of a semibreve,) the figures $\frac{3}{4}$; and for a time of three quavers, (i. e., three eighths of a semibreve,) the figures $\frac{3}{8}$.

The old musicians considered the triple, or three-timed measure, as superior to the binary, or two-timed; and for that reason called it the perfect time.

TRIPLE CROCHE. (F.) A demisemiquaver. See that word.

TRIPLE PROGRESSION. An expression in old music, implying a series of perfect fifths. A progression of sounds thus explained by theorists: let any sound be represented by unity, or the number 1; and as the third part of a string has been found to produce the twelfth, or octave of the fifth above the whole string, a series of fifths may be represented by a triple geometric progression of numbers, continually multiplied by 3, — as 1, 3, 9, 27, 81, 243, 729, — and these terms may be equally supposed to represent twelfths, or fifths, either ascending or descending. For whether we divide by 3, or multiply by 3, the terms will, in either way, be in the proportion of a twelfth, or octave to the fifth.

TRIPLET. The name given to three notes sung or played in the time of two; thus: —

TRIPLUM. (L.) Formerly the name of the treble, or highest part. See TREBLE.

TRIPODIAN. (From the Greek.) A stringed instrument, (said to have been invented by Pythagoras, the Zacynthian,) which, on account of the difficulty of its performance, continued in use but for a short time. It resembled in form the Delphic tripod, whence it had its name. The legs were equidistant, and fixed upon a movable base that was turned by the foot of the player; the strings were placed between the legs of the stool; the vase at the top served for the purpose of a sound board; and the strings of the three sides of the instrument were tuned to three different modes, the Doric, Lydian, and Phrygian. The performer, sitting on a chair made on purpose, struck the strings with the fingers of his left hand, using the plectrum with his right, while he turned the instrument with his foot to whichever of the three modes he pleased; so that by great practice he was enabled to change the modes with such readiness and velocity that those who did not see him would imagine they heard three different performers playing in three different modes.

TRISAGIUM. A hymn in the old church music, in which the word holy is repeated three times successively. See CHERUBICAL HYMN.

TRITE. A Greek term signifying three, or third. Three chords of the ancient system were called by this name, from their actual situation in the tetrachords of which they respectively formed a part. See TRITE-DIEZEUGMENON, TRITE-HYPERBOLÆON, and TRITE-SYNEMMENON.

TRITE-DIEZEUGMENON. (From the Greek.) The third string of the diezeugmenon, or fourth tetrachord of the ancients, reckoning from the top. The sound of this string corresponded with our C above the bass clef.

TRITE-HYPERBOLÆON. (Gr.) The third string of the ancient hyperboleon, or fifth tetrachord; and which answered to our G on the second line in the treble.

TRITE-SYNEMMENON. (From the Greek.) The third string, reckoning from the top of the third, or synemmenon, tetrachord; and which corresponded with our B flat above the fifth line in the bass.

TRITON AVIS. The name of a beautiful West Indian bird, remarkable for its musical powers. It is said to have three distinct notes, (its tonic, or lower note, and the twelfth and seventeenth of that note,) and to be capable of sounding them all at the same time.

TRITONE. A dissonant interval, otherwise called a superfluous fourth; a kind of redundant third, consisting of three tones, two major and one minor; or more properly, of two tones and two semitones, one greater and one less; as from C to F sharp. The ratio of the tritone in numbers is as 45 : 32.

TRITOS. (Gr.) Third. The epithet applied by the ancients to that of their four authentic modes, called the Æolian, and sometimes, though improperly, the Lydian.

TRITTO, GIACOMO, professor at the Conservatory of La Pietà at Naples about the year 1790, brought out in that town, in 1787, the opera of "*La Virgine del sole*," and, in 1788, "*La Molinarella*." Amongst his other compositions are "*Arminio*," opera seria, 1786, written for Rome; "*Le Avventure Amorose*," opera buffa, also for Rome, 1788; "*I due Gemelli*," opera buffa, Capua, 1788; "*Le Vicende Amorose*," opera buffa, Fano and Rome, 1788; "*Il Cartesiano Fantastico*," opera buffa, Naples, 1791; "*L' Inganno Fortunato, ossia la Proba Reciproca*," opera buffa, Madrid, 1791; "*Gli Amici Rivali*," opera buffa, Vienna, 1792; "*Le Trame Spiritose*," Naples, 1792; "*Ginevra e Ariodante*," Naples, 1803; and "*Gli Americani*," Naples, 1804. This composer seemed to have the idea of forming a new school; or rather, he appeared desirous to unite the soft melody of his country to German harmony, in order to render it fitter for the expression of the great passions of the tragic opera.

TRIUMPHANT MUSIC. A general name for songs and instrumental pieces composed or performed for the celebration of victories. The ancient Greeks indulged to excess in the vainglorious practice of adding insult to conquest. Lysander, the Spartan general, destroyed the walls of the subdued Athenians to the exulting sounds of voices and flutes.

TRIVIUM. (L.) The name by which the first three of the seven liberal arts, grammar, rhetoric, and logic, were formerly distinguished. The other four, consisting of arithmetic, music, geometry, and astromomy, were called the *quadrivium*.

TROCHEE. A dissyllabic foot, composed of one long and one short syllable.

TROFEO, RUGGERO. Chapel-master of the Church Della Scala at Milan in the sixteenth century. He published, amongst other works, some collections of canzonets.

TROLL. To *troll* is to sing a catch, canon, round, or any composition, so taking up the *parts* that the voices follow each other in regular succession or a circular motion.

TROMBA, or TROMLO. (I.) A trumpet.

TROMBA, GIULIO, first violin at the Church of St. Anthony at Padua, was a pupil of Tartini, and succeeded his master in the above situation in the year 1770.

TROMBA DI BASSO. (I.) Bass trumpet.

TROMBA MARINA. (I.) The trumpet marine, a species of monochord.

TROMBETTA. (I.) A small trumpet. The diminutive of *tromba*.

TROMBETTO, ASCANIO, a Bolognese composer, flourished at Naples about the year 1571, and published there a collection of the then admired *villanelle*; also a work entitled "*Sacrâ Symphoniæ*; a third publication by him was entitled "*Napolitane, à 3 voci*," Venice, 1773.

TROMBONE, or TROMBONO. A long brass instrument somewhat similar to the trumpet. Of this instrument there are three kinds — the bass, the tenor, and the alto. The bass trombone begins at G gamut and reaches to C above the bass clef note, producing every semitone within that compass. The tenor trombone begins at A, one note above G gamut, and produces every semitone up to the fifteenth above. This powerfully sonorous instrument is, by some,

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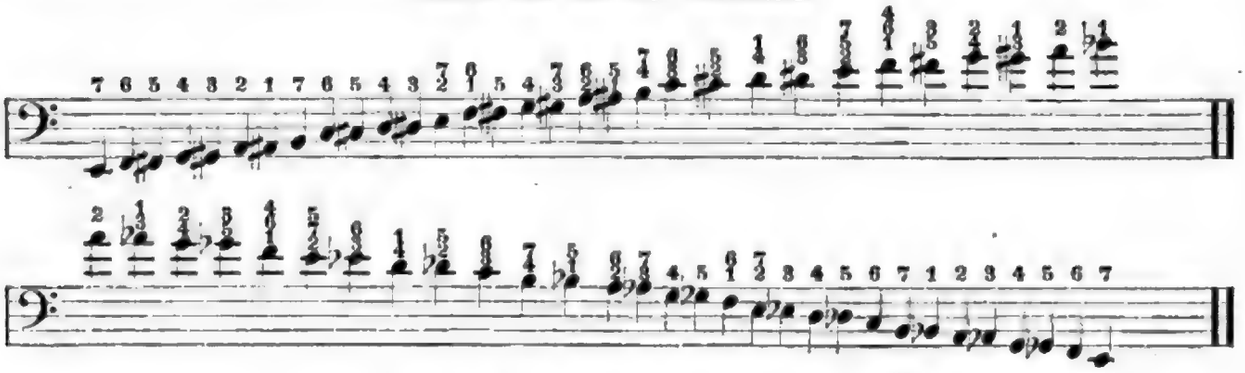
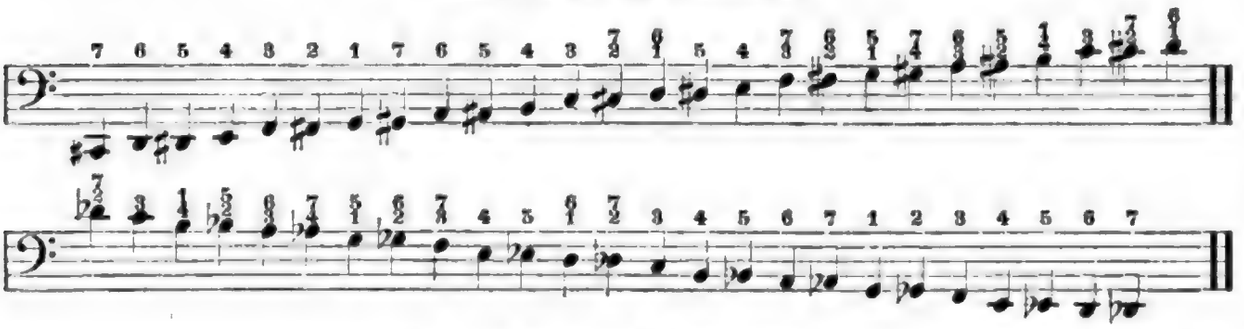
esteemed extremely useful in grand choruses and other full compositions; but many acknowledged judges think it more powerful than musical. The trombone is, perhaps, the most difficult of all brass instruments to make discourse sweet sounds; yet in skilful hands there is no music more effective, especially in concerts. The trombone is one of the oldest instruments at the present day. The Hebrews and the Romans both employed it in their triumphal and religious ceremonies. The secret of manufacturing the instrument in such a manner as to draw from it its peculiar effect became lost, and trombones went out of vogue. One was discovered among the ruins of Herculaneum, and was sent as a curiosity, by the King of Naples, to George III., who caused experiments to be made upon that model. These resulted in the adoption of the trombone, now in such general use in military music.

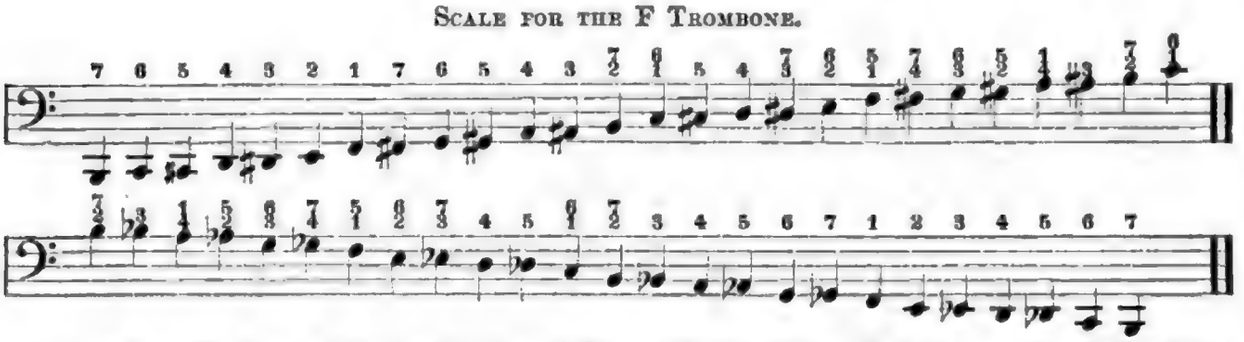
Scale for the B♭ Trombone.



Scale for the G Trombone.



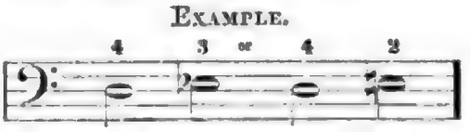
Scale for the F Trombone.



In the preceding scales for the B♭, G, and F trombones, the figures above the notes mark the positions on which they can be played; and the learner will observe that these notes cannot be correctly sounded in any other position. It is of the utmost importance that the pupil become familiar with the positions and with the scale before he attempt to perform music, especially with accompaniments.

The first thing to be learned is the *manner of holding the instrument*. The trombone should be held with the left hand in nearly a horizontal position, the lower end inclined a little downward, the thumb over the lower crosspiece of the bell, the first finger on the side of the mouthpiece, the second and third fingers over the cross piece of the trombone, the fourth finger on the outside and under the trombone. The slide should be held with the right hand; the thumb on the upper side; the first, second, and third fingers under the crosspiece; the fourth finger outside and under the slide. The fore arm alone will follow the motion of the wrist; but when the slide is to be moved in connected positions, the wrist only will perform the movement; thus:—

Example.



The *attitude* is very important. Let the performer keep the head directly opposite the music he is playing, the two elbows about six inches distant from the body.

There are seven positions on the trombone; the first is when the slide is closed; the second when the slide is pushed about three and one quarter inches; the third when the slide is pushed about three and a quarter inches farther from the second, &c., from position to position; but the only true guide, after all, for the positions, is the good

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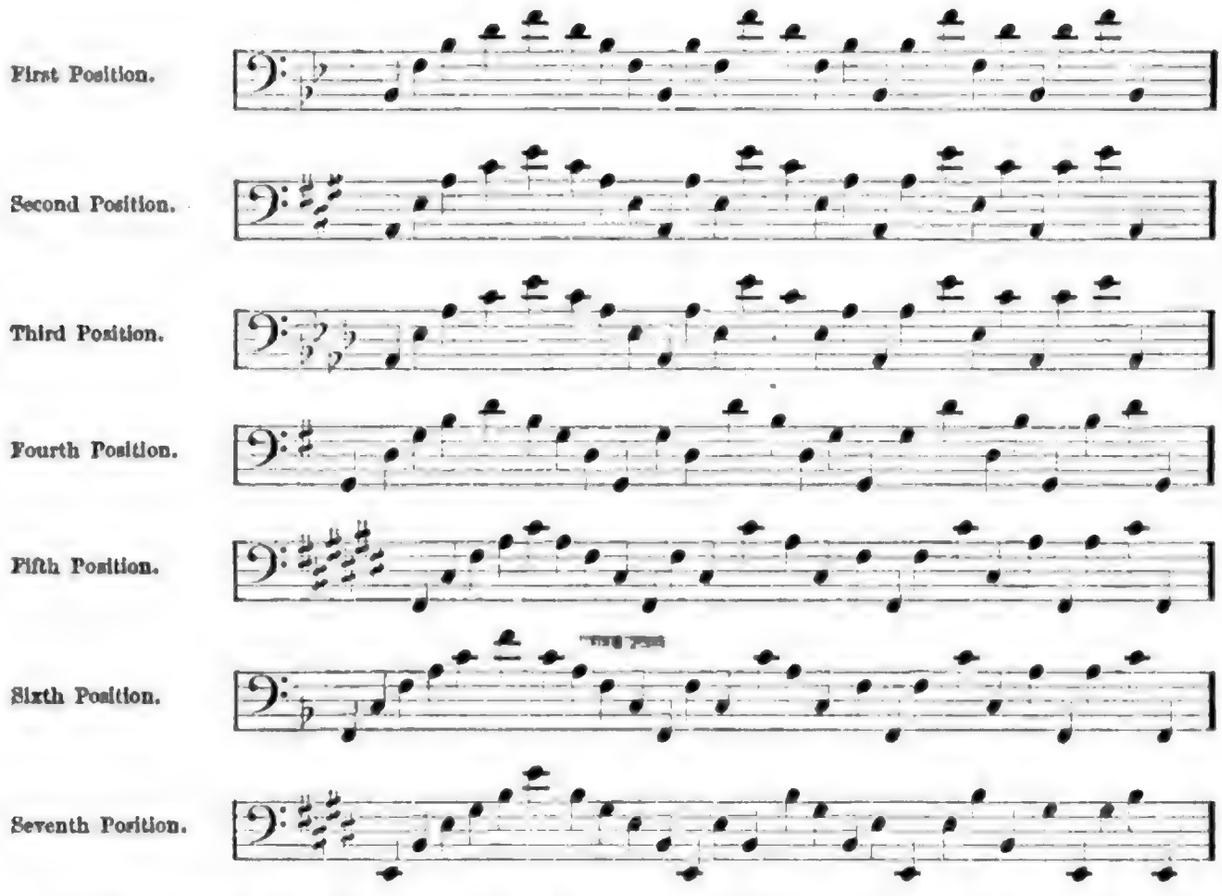
musical ear, so that from one position to the next the instrument should differ precisely a half tone.

The following exercises on the seven positions give all the notes which can readily be sounded. It will be well for the learner to practise each position till he shall have committed it perfectly.



It is apprehended that these directions will be a sure guide and preceptor for the B♭ tenor trombone, as we have given in the first position the chord in B♭; also two scales for the different bass trombones in G and in F.

TROMBONO PICCOLO. (I.) A small sackbut. See SACKBUT.

TROMLITZ, JOHANN GEORG, a celebrated musician and flutist, was born at Gera about the year 1726. He resided at Leipsic from 1760, and was there considered as an excellent player, though his *embouchure* was imperfect. Being obliged to renounce his instrument, owing to the state of his health, he dedicated his time to the instruction of numerous students in the university; besides which he exercised his talents in the fabrication of some excellent flutes, and also in the engraving of some of his own musical compositions. He wrote many works for his instrument; and also published at Leipsic, in 1786, a short dissertation on the flute and the best manner of performing on it; a second edition of which work appeared in 1790.

TROMMEL. (G.) The great drum.

TROMP DE BEARN. A Jew's harp. See JEW'S HARP.

TROOP. A kind of march, generally in quick time.

TROPER. A book, formerly used in the church, containing the sequences or chants sung after the recital of the epistle. There is now extant in the Bodleian Library at Oxford a very curious manuscript of this kind, with the musical notes, which the catalogue calls a *troparion*.

TROPPO. (I.) An adverb signifying *too much*; as, *allegro ma non troppo*, fast, but not *too* fast.

TROPPO CARICATA. (I.) An expression applied by the Italians to an air overburdened with accompaniments.

TROST, JOHANN CASPAR. Organist at Halberstadt in 1660. He translated many didactic works of the first importance from the Latin and Italian languages into German.

TROUBADOURS. The appellation given to the early poet musicians or bards of Provence and Normandy. See BARD.

TRÜBENSEE, JOSEPH. Chapel-master to the Prince of Lichtenstein at Vienna about the year 1796. He was a celebrated performer on the hautboy, and also a good vocal and instrumental composer.

TRUMPET. The loudest of all portable wind instruments, and consisting of a folded tube, generally made of brass, and sometimes of silver. The ancients had various instruments of the trumpet kind; as the *tuba*, *cornua*, &c. Moses, as the Scripture informs us, made two of silver to be used by the priests; and Solomon, as Josephus relates, made two hundred similar to those of Moses, and for the same purpose. The modern trumpet consists of a mouthpiece, nearly an inch across. The pieces which conduct the wind are called the *branches*; the parts in which it is

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bent, the *potences*; and the canal between the second bend and the extremity, the *pavilion*; the rings where the branches take asunder or are soldered together, the *knots*, which are five in number, and serve to cover the joints. One peculiarity in this powerful and noble instrument is, that, like the horn, it only commands certain notes within its compass. The trumpet produces, as natural and easy sounds, G above the bass clef note, or violin G, C on the first leger line below in the treble, E on the first line of the staff, G on the second line, C on the third space, and all the succeeding notes up to C in alt, including the sharp of F, the fourth of the key. Solo performers can also produce B flat, (the third above the treble clef note;) and by the aid of a newly-invented *slide* many other notes which the common trumpet cannot sound are now produced.

The crooked trumpet, or horn, was a very ancient instrument, made of the horns of oxen cut off at the smallest extremity. In progress of time rams' horns were used for the same purpose. This instrument was chiefly used in war. The form of the straight trumpet is better known: it was used by the priests, both on extraordinary occasions and also in the daily service of the temple. In time of peace, when the people or the rulers were to be convened together, this trumpet was blown *softly*; but when the camps were to move forward, or the people were to march to war, it was sounded with a deeper tone.

The number of trumpets in the public service of the sanctuary and temple could never be less than two nor above one hundred and twenty, because that was the number at the beginning of the temple service. The manner of blowing the trumpet was, first by a long, plain blast; then by one with breakings and quaverings; and then by a long, plain blast again. In our language, the blowing of the trumpet is often described by the arbitrary word *taratantara*; but if such a word were to describe the Jewish manner, it should be *tantaratan*, making the flourish in the middle, and the plain notes at either end.

The trumpet is a noble instrument, and is much used in war among the cavalry to direct them in the service. The word is formed from the French *trompete*. Menage derives it from the Greek *turbo*, a shell anciently used for a trumpet. Ducange derives it from the corrupt Latin *trumpa*, or the Italian *tromba*, or *trombetta*; others from the Celtic *trompill*, which signifies the same.

In war there are eight principal manners of sounding the trumpet: the first, called the *cavalquet*, used when an army approaches a city or passes through it in a march; the second, the *boute-selle*, used when the army is to decamp or march; the third is, when they sound to horse and then to the standard; the fourth is the *charge*; the fifth the *watch*; the sixth is called the *double cavalquet*; the seventh the *chamade*; and the eighth the *retreat*; besides various flourishes, voluntaries, &c., used in rejoicings. There are also people who blow the trumpet so softly, and draw so delicate a sound from it, that it is used not only in church music, but even in chamber music; and it is on this account that in the Italian and German music we frequently find parts entitled *tromba prima*, or I^a, first trumpet, *tromba* II^a, *seconda*, III^a, *terza*, second, third trumpet, &c., as being intended to be played with *trumpets*. There are two notable defects in the trumpet observed by Mr. Roberts in the Philosophical Transactions; the first is, that it will only perform certain notes within its compass, commonly called trumpet notes; the second, that four of the notes it does perform are not in exact tune. The same defects are found in the trumpet marine; and the reason is the same in both.

The *buccina*, or ancient trumpet, is ascribed to the Egyptian Osiris, who made use of it in grand sacrifices. The Hebrews derived it from the Egyptians most probably during their long captivity; as the first mention of it in the Holy Scriptures is at the descent of the Lord upon Mount Sinai, and the second where he says to Moses, "Make thee two trumpets of silver; of a whole piece shalt thou make them, that thou mayest use them for the calling of the assembly and for the journeying of the camp." Previous to this period the trumpets of the Israelites appear to have been made of the horn of the ram or some other animal, and were called *buccina*; their form resembled the modern hunting horn; but after that time they were made of metal, and assumed a shape somewhat similar to the modern instrument. Mr. Bruce says, "The Abyssinian soldiers make use of an ancient trumpet which is called *meleket*. It is made of a cane that has less than half an inch aperture, and about five feet four inches in length. To this long stalk is fixed at the end a round piece of the neck of a gourd, which has just the form of the round end of our own trumpet, and is on the outside ornamented with small, white shells. It is all covered over with parchment, and is a very neat instrument. This trumpet sounds only one note, E, in a loud, hoarse, and terrible tone. It is played slow when on a march or before an enemy appears in sight; but afterwards it is repeated very quick and with great violence, and has the effect upon the Abyssinian soldiers of transporting them absolutely to fury and madness, and of making them so regardless of life as to throw themselves in the middle of the enemy, which they do with great gallantry."

In the ninety-sixth Olympiad a prize was instituted at the Olympic games for the best performer on the trumpet; and the first of these honors gained there was adjudged to Timæus, of Elis. In the same year another was obtained by Crates, the countryman of Timæus, on the cornet, or horn. Archias, of Hybla, in Sicily, was victor on the trumpet at three several Olympiads; and the famous trumpeter Herodorus, of Megara, carried off the prize ten several times, and was, Athenæus informs us, victor in the whole circle of sacred games, having by turns been crowned at the Olympian, Pythian, Nemean, and Isthmean. According to some authors, Herodorus was as remarkable for his gigantic figure as for the strength of his lungs, which was so powerful that his performance could not be heard with safety unless at a great distance. The exertions used by the ancients in blowing the flute and the trumpet were so great, that, for the preservation of their cheeks, they were obliged to use a *capistrum*, or muzzle, which, however, was not always adequate to the purpose. According to Lucian, Harmonides, a juvenile scholar of Timotheus, at his first public performance, began his flute solo with so violent a blast that he breathed into the instrument his last breath; and from an epigram of Archias, the Hyblæan, we learn that that trum-

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peter dedicated a statue to Apollo, in gratitude for that deity's preservation of his cheeks and blood vessels while with his utmost force he proclaimed the Olympic games.

TRUMPET MARINE. A kind of monochord consisting of three tables, which form its triangular body. It has a very narrow neck, with one thick string mounted on a bridge, which is firm on one side and tremulous on the other. It is struck with a bow by the right hand, while the thumb of the left is pressed on the string. The peculiarity of its sound, which resembles that of the trumpet, is produced by the tremulation of the bridge. The trumpet marine has the same defects with the trumpet; viz., that it performs none but trumpet notes, and some of those either too flat or too sharp. The reason Mr. Fr. Roberts accounts for, only premising the common observation of two unison strings, that if one be struck the other will move; the impulses made on the air by one string setting another in motion which lies in a disposition to have its vibrations synchronous to them: to which it may be added, that a string will move, not only at the string of a unison, but also at that of an eighth or twelfth, there being no contrariety in the motions to hinder each other. Now, in the trumpet marine you do not stop close, as in other instruments, but touch the string gently with your thumb, whereby there is a mutual concurrence of the upper and lower part of the string to produce the sound. Hence it is concluded that the trumpet marine yields no musical sound but when the stop makes the upper part of the string an aliquot part of the remainder, and consequently of the whole; otherwise the vibrations of the parts will stop one another, and make a sound suitable to their motion, altogether confused. Now, these aliquot parts, he shows, are the very stops which produce the trumpet notes.

TSELTSEL. This was composed of broad and large plates of brass of a convex form, like cymbals. In the Gemara and Jerusalem Talmud we are told of "a cymbal in the sanctuary, made of brass, whose sound was very sweet. It became cracked, and the wise men sent to Alexandria for workmen to mend it, but when mended it was not so sweet as before; they therefore took off the mending, and allowed it to continue as it was."

TUBA. (L.) A wind instrument used by the Hebrews; called by them *the trumpet of the jubilee.*

TUBA COMMUNIS. (L.) An ancient instrument of the trumpet kind; so called in contradistinction to the *tuba ductilis.*

TUBA DUCTILIS. (L.) An ancient trumpet of a curvilinear form. See TUBA COMMUNIS.

TUBA STENTOROPHONICA. The name given by Sir Samuel Morehead and other writers to his invention of the speaking trumpet. See SPEAKING TRUMPET.

TUCH, HEINRICH AGATIUS GOTTLOB, a composer and book and music seller at Dessau, was born at Gera in 1768. He received the elements of his musical education from N. G. Gruner. In 1780 a fire destroyed his parents' house and property at Gera, and they were obliged to remove to Sängerhausen, where young Tuch had the advantage of further instruction from the organist Rolle. He subsequently went to the University of Leipsic, chiefly with a view to study theology and the fine arts. All other pursuits, however, soon gave way to that of music, in which he perfected himself under the music director Dole. From the year 1790 to 1800 he filled several theatrical engagements, either as bass singer, music director, or composer. He then entirely quitted the theatrical life, and established a warehouse for music and books at Dessau. He still, however, continued to compose, even engraving himself several of his works with extreme neatness. His compositions consist of several pieces for the theatres, also of some church music, sonatas, &c., for the piano-forte, collections of songs, and some music for wind instruments. They bear date from about the years 1790 to 1813.

TUCKER, REV. WILLIAM, one of the gentlemen of King Charles II.'s Chapel, was a very judicious composer of vocal music. He died in 1678. Mr. Mason, of London, in speaking of the full anthem, "O, give thanks unto the Lord!" by this ingenious dilettante, very truly observes that "every syllable in this composition has its just length, and each part of a sentence its proper pause; it admits no perplexing alterations or unmeaning repetitions, but proceeds in one full yet distinct strain, harmonically yet intelligibly."

TUCZEK, or TUSSEK, VINCENZ, chapelmaster to the Duke of Courland at Sagan, was, in 1796, pianist at one of the theatres in Prague, where he wrote several operas, which, being written in Bohemian text, are little known even in the rest of Germany.

TUDWAY, THOMAS, received his education in music in the Chapel Royal under Dr. Blow, and was a fellow-disciple of Turner, Purcell, and Estrick. In 1664 he was admitted to sing a tenor in the chapel at Windsor. After this, in 1664, he went to Cambridge, to which university he was invited by the offer of the place of organist of King's College Chapel; and in 1681 was admitted to the degree of bachelor in his faculty. In the year 1705 Queen Anne made a visit to the University of Cambridge; upon which occasion he composed an anthem, "Thou, O God, hast heard my vows," which he performed as an exercise for the degree of doctor in music, and was created accordingly, and honored with the title of public professor of music in that university. He also composed an anthem, "Is it true that God will dwell with men upon the earth?" on occasion of her majesty's first going to her Royal Chapel at Windsor; and for these compositions, and perhaps some others on similar occasions, he obtained permission to style himself composer and organist extraordinary to Queen Anne. A few songs and catches are the whole of Dr. Tudway's works in print; nevertheless it appears that he was a man studious in his profession, and a composer of anthems to a considerable number. In the latter part of his life Dr. Tudway mostly resided in London. Having a general acquaintance with music, and being personally intimate with the most eminent of the profession, he was

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employed by Edward, Earl of Oxford, in collecting for him musical compositions, chiefly of the Italians, and in making a collection of the most valuable English services and anthems. Of these he scored with his own hand as many as filled seven thick quarto volumes, which are now deposited in the British Museum.

TULOU, JEAN LOUIS, the celebrated flutist, was born at Paris September 12, 1786. He entered the Conservatoire in 1796, where, in 1799, he received the second prize for flute playing, and in 1801 the first prize. From that time he was, beyond dispute, the first flutist in France, if not in all Europe. In 1804 he entered the orchestra of the Italian Opera as first flutist, where he remained until 1813, when he succeeded his early master, Wunderlich, as first flute at the Grand Opera. He was a careless, happy, pleasure-loving being, fond of hunting, painting, and various other distractions from his proper calling; so that he neglected practice for long periods, and often came to a concert unprepared. He would let his flute get mislaid, and borrow another on the eve of a public performance. Once, at a concert of Mme. Catalani, he was seen preparing to play a difficult piece upon an instrument which was cracked throughout the whole length of one of its pieces. He had not perceived the flaw until the moment for commencing, and then began to doctor it with bits of thread and wax before the eyes of all the audience. All his friends were trembling with anxiety; but he, full of assurance, as if every thing were in the best possible order, played with such spirit, grace, and perfection that transports of enthusiasm burst from the whole house. He actually shared the triumphs of the great *cantatrice*.

In 1814 a rival to Tulou appeared in the person of Drouet, who to great execution added the charms of youth and novelty. Each had his ardent party of admirers. For nearly two years the victory remained uncertain, when Lebrun composed his opera "*Le Rossignol*," in which the song of the king of birds was given to the flute of Tulou. This was decisive. Throughout the whole opera he produced accents so new, so pure, so tender, and so brilliant at the same time, that the audience were in a frenzy of admiration. Numerous successive representations continually added to the triumph of Tulou. Drouet removed to England.

In the first days of the restoration Tulou took sides with the ardent youth whose sarcasms pursued the old dynasty and its partisans. For this he was disgraced, and not invited along with other artists to join the new chapel of the king; and some years afterwards, when his old master, Wunderlich, vacated the professorship in the Conservatory, it was not he, but an artist of inferior talent, who was called to fill it. Irritated by this injustice, he resigned his place at the Opera in 1822. For five years he only appeared before the world as a composer. Finally, under a new administration, he was recalled to the Grand Opera, with the title of *first flute solo*, in 1826, and soon after was made professor at the Conservatory. These functions he still discharged, together with that of first flute at the Société des Concerts, as late as 1843. He established a manufactory of flutes on the old system, which has been quite celebrated.

The compositions of Tulou are much sought for by amateurs of the flute. Among them are a "*Symphonie Concertante*," for flute, hautboy, and bassoon; another for flute, hautboy, and horn or bassoon; "Five Concertos for Flute and Orchestra;" "Two Grand Solos for Flute and Orchestra;" "Fantasias," for ditto; "*Airs variés*," for ditto; trios, duos, polonaises, &c.

TUNABLE. An epithet given to those pipes, strings, and other sonorous bodies which, from the equal density of their parts, are capable of being perfectly tuned.

TUNE. A succession of measured sounds at once agreeable to the ear and possessing a distinct and striking character; as the air to "God save the King," "Roslin Castle," &c.

TUNEFUL. An epithet applied to sounds melodious either in their tone or by their succession, but more especially the former; as when we speak of *tuneful birds, tuneful bells*, &c.

TUNELESS. An epithet given to sounds out of tune or unmelodious in their succession; also to false strings, false pipes, &c.

TUNER. One whose profession it is to rectify the false sounds of musical instruments.

TUNING. As all stringed musical instruments are very liable to go out of tune even with much care and good treatment, it may easily be supposed what will be the consequence of the reverse. But after all the care that can possibly be taken of them they will not keep their tune long, perhaps three months at the most; and that depends upon their being frequently tuned previously to their standing so long. In a general way, they ought to be tuned once in six weeks; but as instruments differ so much in excellence, there can be no certain length of time fixed; some require tuning once a month, others oftener, according to the use they have had; and new instruments (except those of which the strings have been well stretched still more frequently, till they are brought to their tension and will keep their tune. If this be true, which we believe will be allowed by all musical instrument makers and most professional men, then, of course, those instruments which are tuned only half yearly or yearly can seldom be in tune. Instruments will not keep their tune if they are made use of as tables or sideboards, or if books, &c., be heaped upon the outside, and many things deposited in the inside among the strings. Exposing them much to the sun or open air, great heat from fire, removing them from one room to another, and from the town to the country, will put them out of tune. Placing an instrument in a new-plastered, damp room will break the strings; and new strings will not keep their tune long.

TUNING FORK. A steel utensil about three inches long, consisting of two prongs and a handle, and which, being struck against a table or any other substance, produces the tone to which itself was originally set. This instrument was invented by Mr. John Shore, sergeant trumpeter to George I. It is chiefly used by harpsichord and piano-forte tuners. There are forks of various tones or pitches; but the A and C forks are most generally used.

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TUNING HAMMER. A steel or iron utensil used by harpsichord and piano-forte tuners. It is about four inches long, and formed like a common hammer. With the head of the hammer the pegs, round which the ends of the wires are twisted, are driven into the sockets; and the bottom of the handle is furnished with a square or oblong hole, in a longitudinal direction, which, being of a size to fit the tops of the pegs, enables the hand to turn them, and thereby to relax or distend the wires.

TUNSTEDE, SIMON, a Franciscan monk, born at Norwich, in England, flourished in the middle of the fourteenth century. Two musical treatises by him are to be found in the Bodleian Library at Oxford. The following are their titles: "*De musica continua et discreta, cum diagrammatibus, per Simonem Tunstede,*" 1351; and "*De quatuor principalibus in quibus totius musicæ radices consistunt.*"

TURINI, FRANCESCO, a profound contrapuntist, was the son of Gregorio Turini, a singer in the chapel of the Emperor Rudolph II., and was born at Prague in 1590. Whilst still a boy he lost his father, when he received, through the especial favor of the emperor, the appointment of chamber organist, with permission of visiting Rome and Venice to study the organ and composition there under the first masters. He returned afterwards to Prague, where he filled the situation which had been given him with high credit for several years, until he was invited to fill the situation of organist at Brescia, in which town he died in 1656. His works consist chiefly of masses, motets, and madrigals, and bear date from the years 1615 to 1643.

TÜRK, DANIEL GOTTLOB, organist, singer, music director, and preceptor at the Lutheran Gymnasium at Halle subsequently to the year 1787, was born in 1756. In 1773 he was a student at the University of Leipsic, and at the same time was a violinist in the orchestra of the Grand Concert there. The celebrated Hassler having arrived about that time at Leipsic, Türk took lessons of him during three months to learn the harpsichord sonatas of Emmanuel Bach. The following year he succeeded to the situation of Hassler. Amongst his principal published works are the following: "*Kurze Anweisung zum Generalbassspielen,*" Halle, 1791; "*Kurze Anweisung zum Klavierspielen, ein Auszug aus der grossen Klavierschule,*" Halle, 1792; "*6 Klaviersonaten grösstentheils für Kenner, oder 3te Samml. der grössern Sonaten,*" Halle, 1789; "*6 Kleine Klaviersonaten, 3ter Theil,*" Halle, 1793; "*60 Handstücke für Anfanger des Klaviers, 1ter Theil,*" Halle, 1792; "*60 Handstücke für angehende Klavierspielen, 2ter Theil,*" Halle, 1795. The last two works ought particularly to be distinguished as elementary publications: they are both in four divisions; the first containing short and easy exercises; the second, exercises rather more difficult; the third, exercises containing three and more parts; and the fourth, sundry pieces. References are occasionally made in these compositions to his "*Grosse Klavierschule,*" the last edition of which was published in 1800.

TURKISH MUSIC. It has been ascertained from the best authorities that it was not until the reign of the Sultan Amurath that the art of music was cultivated or known amongst the Turks, and they undoubtedly derived it from Persia. When Amurath conquered Bagdad, he ordered a general massacre of the Persians. A harper named Sach-Cule, however, played an air of so pathetic and affecting a nature that the sultan was influenced by it to put a stop to the execution of his harsh decree. The musician and four of his companions were conducted to Constantinople, and by them the knowledge of music was imparted to the Turks. Music flourished under Mahomet IV. chiefly through the exertions of Osman Effendi, who was an able musician, teaching as well as practising the art, and forming a great number of scholars. The first, however, that applied notes to Turkish airs was Prince Cantemir, who dedicated a volume of melodies, now very rare, to Achmet II. The Turks prize this work, but seldom use it. They compose and execute from memory, it being extremely difficult to reduce to a regular scale the notation of Turkish music. They are not, however, without a system or rules; for their music has not only all the times and sounds of ours, but, possessing quarter tones, is much richer in materials, and consequently much more melodious. The Turks make music a part of the education of the higher orders; and the sultan has a magnificent band composed of the best musicians of Constantinople. They play in unison or in octaves; which practice, though hostile to harmony in the musical sense of the word, is productive of a grand martial effect, and is very imposing. The musical instruments of the Turks are: 1. The *keman*; 2. The *ajakli-keman*; 3. The *sine-keman*; all of the violin kind, and resembling our violin, the bass viol, and the viol d'amour. 4. The *rebab*, a two-stringed instrument, played with a bow: it is shaped like a sphere, and is now little used. 5. The *tambour*, which is an instrument of eight strings, with a long handle, on which the scale of notes is marked. This instrument is played upon with a small flexible plate of tortoise shell. 6. The *nei*, a flute made of cane, the fashionable instrument among persons of rank. 7. The *ghirif*, a species of octave flute. 8. The *mescal*, an instrument like the syrinx, composed of twenty-three cane pipes of unequal length, each of which gives three different sounds from the manner of blowing it. 9. The *santur*, or psaltery, which is the same as our instrument of that name. 10. The *canun*, or psaltery, with catgut strings, on which the ladies of the seraglio play with a tortoise-shell plectrum.

The military instruments are: 1. The *zurna*. 2. The *kaba-surna*, a large and small oboe. 3. The *bora*, a tin trumpet. 4. The *zil*, or cymbals. 5. The *daul*, or large drum. 6. The *tombalch*, a small drum. 7. The triangle. 8. An instrument formed of several small bells hung on an inverted crescent, which is fixed on the top of a staff about six feet high and played by agitating it. This instrument may be seen in the hands of many of the itinerant musicians, and was formerly used in several of our military bands.

Among the wind instruments used by the Turks is also a flute, called *solomanie*: it is entirely open and without any reed, so that to fill it is no easy matter. This is the favorite instrument of the Merlavi dervishes, who excel in playing on the flute; it is made either of a reed or of a

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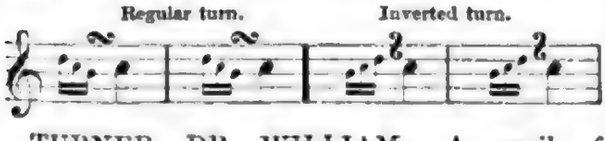
piece of fine wood. The *sumara* is a sort of flute with two pipes: the shorter is used for playing airs, and the latter for a continued bass.

The dancing dervishes of Turkey (who resemble those of Persia) have often been described, and by no traveller more vividly than Mr. McFarlane, in the Appendix to his clever work entitled "Constantinople in 1828." The music to which these dervishes perform their rotatory ambulations is composed of tambourines, small drums, and Turkish flutes, or pipes. The ceremony commences with prayer; then they "begin to chant in a very slow, mild, and subdued tone, turning round at first very slowly, and in time with the low and deliberate notes of the music. This slow motion increases till it becomes a rapid whirl, which they continue ten or fifteen minutes to the wild, thrilling notes of the choir. An instantaneous pause ensues, which is followed after a rest by another dance; and that by a third, generally wilder, more rapid, and more maniac-like than the preceding. "The sounds of *Allah il Allah, La illa il Allah*, rose louder and shriller," says Mr. McFarlane, describing this third dance as he witnessed it at Pera; "the measure of the music was quicker and more inspiring; the pipes screamed, the tambourines and little Eastern drums clanged, the dancers spun round, marking their orbits with perspiration, which fell in large drops on the floor; the eyes of the Moslemin spectators glistened with delight; the immobility of their form and face was gone; they seemed electrified, and to own, in an extended degree, the effect of ancient music on the savage mind as described by some historians — an effect strengthened by the rapid, giddy whirl before them, and form that mysterious but existing connection between sound and motion. The low, wooden dome reëchoed and trembled to the efforts of the minstrels; and the whole Techrê at last (to my eyes) seemed to reel round with the frantic dancers."

TURN. An embellishment formed of appoggiaturas, consisting of the note on which the *turn* is made, the note above it, and the semitone below it. There are two sorts of turns, the *common turn* and the *back turn*. The common turn commences on the note above; the back turn on the semitone below. The following example shows the *regular turn* and the *inverted turn*: —



TURNER, DR. WILLIAM. A pupil of Blow. In the choir books of the Royal Chapel and of many cathedrals is an anthem, "I will always give thanks," called the Club Anthem, as having been composed by Humphrey, Blow, and Turner in conjunction, and intended by them as a memorial of the strict friendship that subsisted between them. Dr. Turner died in 1740, at the age of eighty-eight, and was buried in the cloister of Westminster Abbey.

TÜRRSCHMIEDT, JOHANN, the eldest of the very able family of performers on the horn, and probably the father of Carl Türrschmiedt, was born in Bohemia in 1725. He was in the service of the Prince Oettingen-Wallerstein.

TÜRRSCHMIEDT, ANTON, younger brother of the preceding, was also a good hornist in the service of Prince Albrecht von Teschen.

TÜRRSCHMIEDT, CARL. Hornist in the chamber band of the King of Prussia. He was the constant companion of the celebrated Palsa. He died at Berlin in 1797. See PALSA.

TÜRRSCHMIEDT, JOSEPH, younger brother to the preceding, was in Paris, and considered to be a good second hornist, in the year 1797.

TÜRRSCHMIEDT, CARL NICOL, son of Carl Türrschmiedt, was born in Paris in 1776. He studied the horn under his father and under Brun of Berlin, and was considered an excellent performer.

TUTTA FORZA. (I.) With the utmost vehemence; as loud as possible.

TUTTE CORDE. (I.) Upon all the strings. This term is sometimes met with in music for the piano, to imply that the pedal, which shifts the movement, must no longer be pressed down.

TUTTI. (I.) All. A word used in contradistinction to *solo*, to point out when the whole band or all the instruments of the kind required are introduced.

TWELFTH. An interval comprising eleven conjunct degrees, or twelve sounds, continuous and diatonically arranged.

TYE, or TIE. A curve line between two notes, which so binds them that the two form but one note of the length of both.

TYE, DR. CHRISTOPHER, though not inserted in the list of musicians of the Chapel Royal or household in the reign of Edward VI., was doubtless at the head of all the ecclesiastical composers at that period. Neither the state of the church nor the religious principles of its nominal members were then sufficiently settled to render it possible to determine who, among quiet and obedient subjects, were Protestants and who Catholics; for, during the conflict between the zealots of both religions, the changes were so violent and rapid that great flexibility or great dissimulation must have been practised by those who not only escaped persecution, but still continued in offices either of church or state. The few who seem to have been truly pious and conscientious on both sides suffered martyrdom in support of their opinions; the rest appear to have been either unprincipled or fluctuating between the two religions. One of the principal evils which the champions for reformation combated was, the use of the Latin language in the service of the church; however, the best choral compositions produced by the best masters of those times which have come down to us are to Latin words. Dr. Burney, in his second volume, has exhibited specimens of Dr. Tye's clear and masterly manner of composing for the church in that language when he was at least a nominal Catholic, either during the reign of Henry VIII. or Queen Mary; and the worthy Dr. Boyce has given an admirable specimen of his abilities in the anthem for four

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voices, "I will exalt thee, O Lord," inserted in the second volume of his excellent "Collection of Cathedral Music by English Masters." There is hardly any instance to be found in the productions of composers for the church during his time of a piece so constantly and regularly in any one key as this is in that of C minor and its relatives: the harmony is pure; the time and melody, though not strongly marked and accented as in those of the best compositions of the present and last centuries, are free both from pedantry and the difficulties of complicated measures, which this composer had the merit of being the first to abandon.

That he translated the first fourteen chapters of the Acts of the Apostles into metre, in imitation of Sternhold's Psalms, which were the delight of the court in which he lived, was doubtless an absurd undertaking; and was rendered still more ridiculous by the elaborate music to which he set them, consisting of fugues and canons of the most artificial and complicated description. Dr. Tye, however, if compared with his contemporaries, was, perhaps, as good a poet as Sternhold, and as great a musician as Europe could then boast; and it is hardly fair to expect more perfection from him, or to blame an individual for the general defects of the age in which he lived.

TYMPANI. (I.) The kettledrums.

TYRO. (L.) A learner or beginner in music, whether scientific or practical.

TYROL SINGING. In the mountains of the Tyrol, hundreds of the women and children come out when it is near bedtime and sing their national song, until they hear their husbands, fathers, or brothers answer them from the hills on their return home. On the shores of the Adriatic the wives of the fishermen come down to the beach about sunset and sing a melody. They sing the first verse, and then listen for some time; and then sing the second verse, and listen until they hear the answer come from the fishermen, who are thus guided by the sounds to their own village.

TYROLIENNE. (F.) A dance peculiar to the inhabitants of the Tyrol.

TYRTÆUS, an Athenian general and musician, is celebrated by all antiquity for the composition of military songs and airs, as well as the performance of them. He was called to the assistance of the Lacedæmonians, in the second war with the Messenians, about six hundred and eighty-five years before Christ; and a memorable victory which they obtained over that people is attributed by the ancient scholiasts upon Horace to the animating sound of a new military flute, or clarion, invented and played upon by Tyrtæus. Plutarch tells us that they gave him the freedom of their city, and that his military airs were constantly sung and played in the Spartan army to the last hour of the republic. And Lycurgus the orator, in his oration against Leocrates, says, "The Spartans made a law, that, whenever they were in arms and going out upon any military expedition, they should all be first summoned to the king's tent to hear the songs of Tyrtæus," thinking it the best means of sending them forth in a disposition to die with pleasure for their country. He was likewise the author of a celebrated song and dance performed at festivals by three choirs, the first of which was composed of old men, the second of such as were arrived at maturity, and the third of boys. The first began by this verse: —

"In youth our souls with martial ardor glowed."

The second, —

"We present glory seek — point out the road."

The third, —

"Though now with children we can only class,
We hope our future deeds will yours surpass."

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U.

UBER, CHRISTIAN BENJAMIN, advocate, &c., at Breslau, was born there in 1746. He was a distinguished musical amateur and performer on the harpsichord; also composed much harpsichord music and several operettas and cantatas, which appeared between the years 1772 and 1787.

UBER, FRIEDRICH CHRISTIAN HERMANN, son of the preceding, was born at Breslau in 1781. He at first pursued the study of the law at the University of Halle; but the counsels of Türk determined him to yield to his natural bent and devote himself to musical composition. Türk had resigned to him the direction of the winter concerts at Halle; and there he had his first works executed, consisting of a concerto for the violin and a cantata. The favorable reception of these efforts led him to undertake the composition of an opera, "*Die Ruinen von Portici,*" which he did not finish. The overture and certain airs from it alone were known about 1803. Returning to Breslau, he again began to prepare himself for the legal profession; but his earnest appeals to his father, and the success of a second cantata, "*Die Feier der Liebe,*" decided the latter to leave him to his own tastes. In 1804 he accompanied Prince Radziwill to Berlin, and entered the service of Prince Louis Frederic of Prussia, as solo violinist, on the recommendation of Bernard Romberg; but the events of 1806 deprived him of that position. He had already given a grand concert at Berlin, at which his talent on the violin was greatly admired. In 1807 a place was offered him in the chapel of Brunswick; but he left it in December, 1808, to enter the service of the King of Westphalia as first violin and director of the German Opera. He wrote at Cassel several concertos: the German intermezzo "*Der falsche Werber;*" the music to "Moses," a drama by Klingemann; to "The Diver," by Schiller; and several French comic operas, of which the only one now known is "*Les Marins.*" At the dissolution of the kingdom of Westphalia, in 1814, Uber accepted the place of director of music in the theatre of Mayence, where he produced the operetta, "*Der frohe Tag.*" Appointed musical director to the *troupe* of Seconda, at Dresden, in 1816, he wrote there the music of "*Saxonia,*" an allegorical piece. After this he spent some time in Leipsic, giving private lessons; and then accepted, in 1817, the place of *cantor* and director of the music at the Church of the Cross in Dresden. There he wrote a cantata for the jubilee of the King of Saxony in 1818; another entitled "*Die Feier der Auferstehung;*" the music to the drama "*Der ewige Jude;*" and the oratorio, "The Last Words of the Savior." He died on the 2d of March, 1822, just as they were executing his oratorio for the first time in the Church of the Cross.

UBER, ALEXANDER, second son of Christian Benjamin, was born at Breslau in 1783. He was a distinguished violoncellist, and a composer of instrumental music, songs, &c. He died in 1824.

ÜBERMÄSSIGE. (G.) Augmented, superfluous in regard to intervals.

ÜBUNG. (G.) An exercise or study for any musical instrument.

UCELLINI, DOM. MARCO. Chapel-master to the college of Parma about the middle of the seventeenth century. He composed the operas "*Le Nave d'Enea,*" 1673; "*Eventi di Filandro ed Edessa,*" 1675; and "*Giove di Elide fulminato,*" 1677. Several sonatas, symphonies, &c., by him were also published.

UDALSCHALK, abbot of a convent at Augsburg, died in 1151. Many hymns composed by him are still sung in the churches of that town.

UFFENBACH, JOHANN FRIEDRICH, was born at Frankfort in 1687. In early life he studied the law, and afterwards devoted his talents entirely to music and poetry. Amongst his works was "The Imitation of Jesus Christ, by Thomas à Kempis," adapted to music.

UFFENBACH, ZACH. CONRAD D', brother of the preceding, and a lawyer, was born at Frankfort in 1683. In a work published by him in 1713, entitled "*Merkwürdige Reisen,*" &c., are to be found several interesting anecdotes relating to music. He was himself a good amateur flutist and violinist. He died at Frankfort in 1735.

UGAB. (H.) An organ.

UGOLINI, BLAS., a learned Italian, published at Venice, subsequently to the year 1756, a work in several folio volumes, entitled "*Thesaurus antiquitatum sacrarum, complectens selectissima clarissimorum virorum opuscula, in quibus veterum Hebræorum leges, instituta, ritus sacri et civiles illustrantur.*" The thirty-second volume of this collection is entirely devoted to the subject of Hebrew music.

UGUALE. (I.) A word signifying an equal and just time.

UGUALMENTE. (I.) Equally, all alike.

UHDE, JOHANN OTHON, a lawyer and musical amateur at Berlin, was born in Lithuania in 1725. He was a violin pupil of Simonetti, and studied the harpsichord and composition under Schafroth. He composed, subsequently to the year 1746, several symphonies, concertos, trios, &c., for the violin. He also wrote many French, Italian, and German airs, which he sang himself in private concerts. He died suddenly in 1766.

UHLMANN, JOHANN ADAM, music director to the court at Bamberg, was born at Kronach in 1732. He studied composition at Munich, and went afterwards to Bamberg in the above situation, where, by his abilities as a master of counterpoint, he formed many excellent

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pupils. He was himself an able composer; but his works are difficult. His modesty prevented him from publishing any of them. His chief instrument was the violin, over which he had the most perfect command. He died at Bamberg in 1802.

ULBRICH, MAXIMILIAN. Bookkeeper under the Lower Austrian government, at Vienna, in 1796. Though only an amateur, he possessed such distinguished talents in composition that both his instrumental and vocal works met with a good reception. His symphonies are particularly esteemed; they are best calculated for performance on solemn occasions.

ULICH, JOHANN, singer and composer at Wittenberg in the seventeenth century, was born at Leipsic. He published a short introduction to singing at Wittenberg in 1678.

ULLALOO. One of the vocal deplorations of the Irish over the dead.

ULLINGER, AUGUSTIN, an able church composer at Munich, died too soon for musical science in 1780.

ULLOA, DON PEDRO, published at Madrid, in 1717, a work entitled "*Musica Universalis, o Principios Universales de Musica.*"

ULRICH, JOHANN RUDOLF. An excellent performer on the hautboy and composer for that instrument, formerly in the service of the Duke of Wurtemberg at Stuttgard. He retired to Switzerland about the year 1780. Died 1795.

UMBREIT, CARL GOTTLIEB, organist at Sonne, born near Gotha in 1763, was an eminent pupil of the great organist Kittel. He entered upon a very honorable career as a musician, by publishing, in small collections, several of his organ pieces and chorals, in order to promote the genuine art of organ playing. The published works of Umbreit are, "12 *Orgelstücke verschiedener Art, &c., 1ste Sammlung,*" Leipsic and Gotha, 1798; "12 *Dergleichen, 2te Samml.,*" Gotha, 1800; "15 *Leichte Choral-Vorspiele fur die Orgel,*" Gotha, 1800; "12 *Orgelstücke versch. Art, 3te bis 6te Samml.,*" Gotha, 1802 and 1806; "*Fünfzig Choral-Melodien 4 stimmig fur die Orgel bearbeitet,*" Gotha, 1808; "*Allgemeines Choralbuch fur die Protestantische Kirche, vierstimmig ausgesetzt mit einer Einleitung über den Kirchengesang und dessen Begleitung durch die Orgel, von, &c.,*" Gotha, 1811. This choral book contains three hundred and thirty-two melodies to twelve of the best and newest collections of hymns of Upper and Lower Saxony. In all, there are melodies to three thousand eight hundred and thirty hymns, for four voices, with a bass. Umbreit is also the first who in such collections mentioned the names of the composers of these hymns. By this work he raised himself a lasting monument of his harmonic knowledge and of his talents for organ accompaniment.

UMKEHRUNG. (G.) Inversion in speaking of chords.

UMLAUFF, IGNAZ, chapel-master to the emperor, and music director at the German opera at Vienna, first entered that orchestra in 1772, in the capacity of violinist, and, in 1778, was nominated director. He furthermore superintended the music in the Imperial Chapel during the absence of Salieri, and was also, in 1796, appointed piano-forte master to the young archduke. His works consist of several church compositions, some piano-forte music, and about six operettas.

UMSTADT, JOSEPH, music director in the chapel of Count Brühl, published some harpsichord music about the year 1750.

UN. (I.) A; as, *un poco*, a little.

UNA CORDA. (I.) Implies that a passage is to be played upon only one string.

UNACCENTED. Those parts of a measure are unaccented which are not of much importance.

UNACCOMPANIED. An air intended to be sung, or a recitative designed to be spoken, without the assistance of instruments, is said to be *unaccompanied*.

UNDER PART. That *part* in a duet, or trio, which is subordinate to, or beneath, the other *part* or *parts*.

UNDULATION. That agitation in the air occasioned by the vibration of any sonorous body. So called because it resembles the motion of waves.

UNGER, CAROLINE, called in Italy *Ungher*, one of the best singers of recent times, was born at Vienna in 1800, and there pursued her vocal studies. She made her *début* in 1819 in the *rôle* of Cherubino, in Mozart's "*Nozze di Figaro.*" In 1825 she sang at Naples, Milan, Turin, and Rome with great success. She was tall and beautiful, possessed a true dramatic feeling, and only lacked equality of voice to be counted among the great singers of Italian opera. In 1833 she made her first appearance in Paris, where her success was not very decided. Thence she proceeded to Florence, where her triumph was complete; thence to Venice, Rome, Trieste, Vienna, Dresden, (in 1839;) and finally again to Trieste and Florence. In 1840 she retired from the stage, having married happily, and settled in Dresden.

UNGER, JOHANN FRIEDRICH, counsellor of justice at Brunswick, was born there in 1716. He invented a machine to be attached to a harpsichord which should write down every successive note performed on the instrument. He published at Brunswick, in 1774, a detailed description of this machine, entitled "*Entwurf einer Maschine,*" &c. He died at Brunswick in 1781. See HOHLFELD.

UNGERADE TAKTART. (G.) Triple time.

UNHARMONIOUS. Dissonant, discordant.

UNISON, or UNIS. That consonance, or coincidence of sounds, proceeding from an equality in the number of vibrations made in a given time by two sonorous bodies; or the union of two sounds, so directly similar to each other in respect of gravity, or acuteness, that the ear, perceiving no difference, receives them as one and the same. The ancients were much divided in opinion respecting the question, whether the *unison* be a consonance. Aristotle speaks in the negative; Muris, Mersennus, and others declare in the affirmative. The decision of the question, however, depends on the definition we give to the word *consonance*. If, by a consonance, we only under-

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stand the simultaneous junction of two or more sounds agreeable to the ear, the *unison* is a disconsonance; but if we imply by the consonance the combination of sounds of a different pitch, i. e. sounds less or more acute with respect to each other, the *unison*, by its own definition, is not a consonance.

UNISONI, UNISONO, UNISONANT, or UNIS. (I. pl.) A word implying that the *parts* in a *score* over which it is written are in unison with each other; as, *violini unisoni*, the violins in unison; *flauti unisoni*, the flutes in unison.

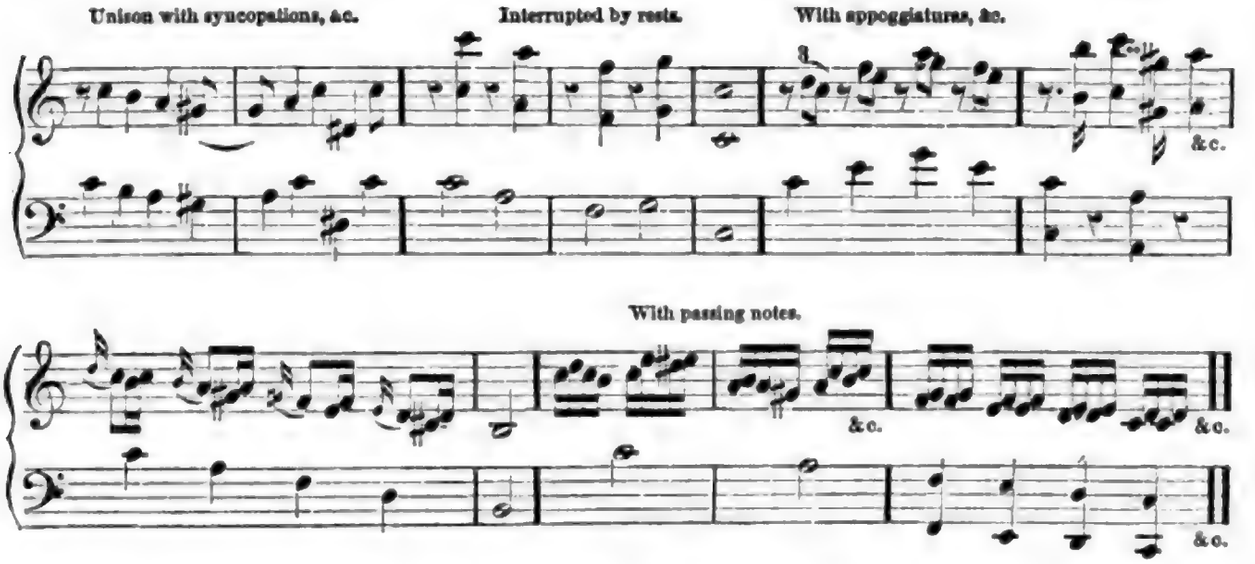
UNISONOUS, or UNISONANT. An epithet applied to those sounds which are of the same degree of acuteness or gravity; i. e., in unison with each other.

UNISON PASSAGES. The unison performs an important part in orchestral music. Passages in unison must be often employed; and, when they are used to express a pleasing or majestic trait of melody, their effect is certain. Such passages vary the harmony by suffering it to repose for a while, without diminishing its interest or robbing the orchestra of either its fulness or its power.

The unison is susceptible of several different modifications; viz., —

1. The unison with stringed instruments only.
2. The unison with wind instruments only.
3. The unison with both stringed and wind instruments combined.
4. The unison varied in different ways.

EXAMPLES.



UNIVOCAL. The epithet applied by Ptolemy to the octave and its replicates.

UNMELODIOUS. An epithet applicable to any succession of notes not forming an air; not producing an appreciable effect.

UNMUSICAL. An epithet applied not only to all jarring and dissonant sounds, but to whatever is not absolutely harmonious, melodious, or agreeable to a cultivated ear. Unmusical sounds are those produced by irregular vibrations. If the impulse is short and single, we hear a sound like the blow of a hammer on stone, the report of a pistol, or the crack of a whip; if of perceptible duration, and irregular, we hear a crash like the falling of a tree or of a building; if of some length of time, and interrupted, we hear a rumbling like a peal of thunder or an earthquake; and such is the extreme sensibility of the ear that all sounds, whether musical or unmusical, are perfectly distinguishable from one another.

UN POCO RITENUTO. (I.) A very little slower.

UNSTRUNG. Said of any instrument from which the strings have been taken.

UNTUNABLE. An epithet applied to those pipes, or strings, which from some flaw, or the inequality of their parts, cannot be brought to an exactly unisonous pitch.

UPINGE. The name of a song consecrated by the ancient Greeks to Diana.

URBANI, an Italian composer, resided for many years in Scotland and Ireland from about the year 1784. His taste in arranging Scotch music, and even in composing imitations of it, was highly considered at Edinburgh, where he published several volumes of Scotch melodies, with new accompaniments, and some of his own airs intermixed. One of his most admired songs in the Scotch style is "The Red Rose," given in the Vocal Anthology. Amongst his other works were "*Il Farnace*," op. ser., performed at Dublin; and "*Il Trionfo di Clelia*," op. ser., also performed at Dublin, in which city he died in the year 1816.

URENA, PIETRO D', a Spanish monk, flourished in the sixteenth century in the Milanese. He was born blind, and before his death attained the dignity of a bishop. Arteaga pretends that he was the first who added a seventh syllable to the Guidonian scale.

URFEY, THOMAS D'. A celebrated convivial songster in the reign of Charles II. He lived chiefly in the ale and wine houses of London, where he sang his own compositions with much humor. He had also an excellent voice, which, however, seems to have been nearly the extent of his musical talents. In 1719 there was pub-

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lished in London a collection of his songs, entitled "Wit and Mirth, or Pills to purge Melancholy; being a collection of the best merry ballads and songs, old and new, fitted to all humors, having each their proper tune for either voice or instrument." To this book his portrait is prefixed.

URIO, FRANCESCO ANTONIO, chapel-master at Venice in the seventeenth century, published at Bologna, in 1697, "*Salmi Concertati, à 3 Voci, con Violini,*" Op. 2.

URSILLO, FABIO, published at Amsterdam, about the year 1748, three sets of violin trios. He was a chapel-master at Rome.

URSINI, GIACOMO, an Italian composer, born at Pantremoli, flourished about the middle of the sixteenth century. He published, amongst other works, "*Madrigali à 4 Voci,*" Venice; and "*Ein anderes Werk,*" Venice, 1550.

URSO, CAMILLA, belongs to an Italian family which has rendered considerable service to art. Her father, Salvator Urso, born at Palermo in 1810, was the son of a distinguished musician, and himself received a thorough musical education. He established himself at Nantes, where he was organist of the Church of the Holy Cross. At the age of six years she was one of the most charming children in the world. Her musical sensibility was so exquisite that the slightest sound caused her to weep or laugh according as it expressed joy or grief. Her father, from an early period, devoted all his time to the education of this interesting child, whom he looked upon as a superior being, committed by Providence to his care. The occasion which first revealed to Camilla her vocation, and when she made choice of the instrument which was to give her, at such a tender age, the joys and glories of the artist, deserves to be related. Her father had taken her to a mass of St. Cecilia in the Church of the Holy Cross, where he was organist. The temple had been sumptuously decorated for the solemnities of the day; and the rays of the autumn sun, shining through the windows of stained glass, shed a grave and religious light upon the nave. At the moment when Camilla had taken a place at her father's side, a well-trained orchestra gave the opening chords of the *Kyrie Eleison.* Soon the sound of the organ and of the voices of the choir joined with the harmonies of the instruments. From that moment Camilla remained motionless as the pillar against which she was leaning; all the pomp of the divine service had disappeared from her eyes; she had but one sense left — hearing; and while other children of her age were gazing with curious eyes upon the altar, blazing with tapers, and the gilded vestments of the priests, Camilla saw nothing, heard nothing, but the music and the singing. Finally, the service being finished, the music ceased, the crowd began to retire, while she still stood, as if listening, mute and motionless as a statue. Her father was obliged to take her by the arm to make her conscious that they were alone and that it was time to return home. Camilla followed, and confided to him, on the way, all her impressions. What she had found to be most beautiful, most touching, in the midst of the mass of St. Cecilia, the instrument which had most charmed her among all those whose sounds rang among the vaults of the church, was the violin, the king of instruments — the violin, whose tones weep and sing like the human voice; that instrument which best obeys the hand, the most efficient agent of the will and the inspiration of the artist. "I wish to learn the violin," said the little Camilla, resolutely, to her father. M. Urso, like a sensible man, did not attempt to oppose an inclination announced in so characteristic a manner: he procured a teacher of the violin for his daughter, and himself taught her the first elements of music. Nature had endowed the child with those rare qualities which are the certain indications of an irresistible destiny. The progress of Camilla was so rapid, that, at the end of about a year, she appeared for the first time in public at a concert given for the benefit of the widow of an artist. The *début* of the young virtuoso produced an immense sensation. The principal journal of Nantes speaks as follows of her performance on this occasion: "Never had violinist a *pose* more exact, firmer, and at the same time perfectly easy; never was bow guided with greater precision than by this little Urso, whose delivery made all the mothers smile. Listen, now, to the *air variée* of the celebrated De Beriot: under these fingers, which are yet often busied in dressing a doll, the instrument gives out a purity and sweetness of tone, with an expression most remarkable. Every light and shade is observed, and all the intentions of the composer are faithfully rendered. Here come more energetic passages: the feeble child will find strength necessary; and the voice of the instrument assumes a fulness which one could not look for in the diminutive violin. Effects of double stopping, *staccato*, rapid arpeggios, every thing, is executed with the same precision, the same purity, the same grace. It is impossible to describe the ovation that the child received. Repeatedly interrupted by applause and acclamations, she was saluted at the end by salvos of bravos and a shower of bouquets." Shortly after this concert, M. Urso, desiring to perfect the education of his daughter by placing her under the greatest masters, did not hesitate to abandon the position which he held at Nantes, in order to establish himself with his whole family at Paris, where, as soon as he arrived, he presented himself to M. Massart, professor at the Conservatoire. Struck by the extraordinary talent of Camilla, and deeply interested in her by the sweetness of her disposition, Massart admitted her to his class, and wished, beside, to give her private instruction. With such a teacher, the young pupil could not but make the most rapid progress. One who heard her at this period at a private *soirée* says of her, "Her attitude was at once modest and confident; one would say that she had a consciousness of herself, of her talent, and that this conviction inspired her with the boldness which is indispensable to the success of all who would offer themselves for the suffrages or to the criticism of the public. This strength, which springs from confidence in his own resources, is as necessary to the artist as superiority of talent." Success followed the young artiste every where. Dilettanti, artists, every body, overwhelmed her with praise and loaded her with bonbons and toys; a kind of ovation to which the little Camilla was not yet of an age to be insensible.

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Proud of the success of his daughter, M. Urso, with a view to better his modest circumstances, started on a tour through the departments. It was a succession of triumphs. Then a series of concerts in some of the German cities, Heidelberg, Baden-Baden, Mayence; another series of ovations. Finally the Urso family returned to Paris, where Massart was awaiting his pupil with impatience. Camilla returned with new ardor to her studies under the skilful and paternal direction of her excellent professor. In a few months she made her appearance in the public concerts of Paris before audiences whose verdict decides the fate of aspiring artists; at the Salle Herz, Société Polytechnique, the Conservatoire, the Association of Musical Artists. Every where her success was the same; and, crowned with the approval of these audiences, she now, in the words of her biographer, "is walking in the steps of the greatest *virtuosi*. She plays the violin, not as any well-organized child might play, after a certain period devoted to study, but indeed with a skill truly prodigious. Her *pose*, her energy, her bowing reveal the consummate artist. But what is most surprising is the sentiment of her execution; she excels in that essential expression which comes wholly from the soul, and which the composer, from lack of means to note and write out, abandons to the discretion and intelligence of the executant."

Camilla Urso came to the United States in 1852, and has performed at the principal concerts in New York, Boston, Philadelphia, and indeed all the principal cities of the Union, to the admiration of all. As we write, (March, 1854,) she is connected with the concert troupe of Mme. Sontag, giving concerts in New Orleans, Mobile, &c.

USEDA, JOSEPHA, called SPAGNOLETTI, was a celebrated singer in Italy about the year 1760.

USUS. That branch of the ancient melopœia which comprehended the rules for so regulating the order or succession of the sounds as to produce an agreeable melody. There were four species of usus, as we learn from Aristides and Euclid.

The first was, when the notes followed each other *di grado*, as the Italians say, or in conjoint degrees, i. e., without missing any intermediate sound. The second, when the notes descended gradually, or *di grado descendente*. The third, when the notes, after having ascended by natural, or diatonic sounds, descended through the same degrees, except that, instead of B natural, B flat was always touched in descending. The fourth regarded time, i. e., the length or duration of the sounds.

The few rules found in the scarce and obscure treatises of the ancients still remaining, leave us greatly in the dark with respect to many important points in the music of the Greeks and Romans; but even from these we may collect that their system, when a living science, was carried to a noble extent, and that the effects of its practice were great and striking.

UT. The first of the monosyllables adopted by Guido, and still used by the French in solmization. The Italians, deeming this syllable too hard for free and easy pronunciation, substitute in its place that of *do*. *Ut* and *do* are always the *tonic*, or key note, of the major mode, and the *mediant*, or third, of the minor mode.

UT QUEANT LAXIS, &c. (L.) A hymn composed about 770, and ascribed to St. John the Baptist. Rendered famous by Guido, who took from its first strophe the monosyllables applied to the notes of his gamut.

UTENTHAL, ALEXANDER, a favorite composer of the sixteenth century, was in the service of the Archduke Ferdinand of Austria. Many of his published church pieces are to be found in the public library at Munich, under the name of Uttendal. His works bear date from the years 1570 to 1583.

UTRICULARIS TIBIA. (L.) The name given by the Romans to the *bagpipe*. See that word.

UTTINI, FRANCESCO, chapel-master to the King of Sweden, was the predecessor of Krause at Stockholm. He resigned his office, with a pension, about the year 1795. He was in England many years previously, and published in London, in 1770, several sonatas for different instruments. He produced several operas whilst at Stockholm.

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V.

V is used for the abbreviation of the word *violin;* and, when written double, implies both the first and second violins. It is sometimes used as, V. P., violin primo; V. S., violin secondo; and V. S., *volti subito*, turn over quickly.

VA. (I.) Go on; as, *va crescendo*, go on increasing.

VACCAJ, NICOLO, an operatic composer, was born in 1791 at Tolentino, in the Roman States. In 1811 he became a pupil of Paisiello at Naples; and between that time and 1820 he produced half a dozen operas, besides cantatas, ballets, &c. Disgusted with the dramatic career, he then taught singing first at Venice, then at Trieste in 1821, and at Vienna in 1823. In 1824 he went to Milan, where he wrote the opera buffa "*Pietro il Grande*" for Parma; and in the same year his "*Pastorella feudataria*" was produced at Turin. Called to Naples in 1825, he composed "*Zudig ed Astartea;*" and on returning to Milan he brought out "*Giulietta e Romeo,*" his best work. In 1829 he went to Paris, where he was considered one of the best masters of Italian singing. After two years he also went to London and taught; but after the revolution of 1830 he returned to Italy, where he composed more operas, and in 1838 became the first master of composition in the Conservatory at Milan, which place he still occupied in 1843.

VACCARI, FRANCESCO, an excellent violinist, was born at Modena in 1773. At five years of age his father set him to study the violin, and, finding much talent in the child for the instrument, frequently encouraged him to play at sight by gifts of new music. Shortly after he had attained his ninth year he was introduced by his father to Pugnani, who at first did not like to be troubled by a child's playing; though, on hearing him, he could not refrain from applauding his execution. Young Vaccari then went to Florence to receive some instructions from Nardini. When thirteen he proceeded to Mantua, where Pichl, at a public concert, presented him with a concerto of his composition, which the boy performed, without hesitation, at first sight. After visiting most of the great towns of Italy, the son of the Grand Duke of Parma took Vaccari with him into Spain; and, in 1804, the King of Spain appointed him first violin of his chamber band. On account of the political troubles in Madrid he left Spain for Portugal, and in the year 1823 was performing in England for the second time, having been there previously in 1815. On the subject of one of the Philharmonic concerts of 1823 a modern critic observes, "The most brilliant feature in this concert was a concerto on the violin by Signor Vaccari. This excellent — we had almost written unrivalled — violinist has an appointment at the court of Madrid, from which, for the present, prudence bids him retire. He took a chief part in these concerts about eight years ago, and then made an astonishing impression upon the musical world. He is what he was; and to those who admire the genuine tone of this fine instrument, who think that playing always in tune is a merit, who consider gracefulness and taste as indispensable to a perfect performer, and who approve of that execution which is without trick and invariably accompanied by a delightful result, — to such persons, the retreat of Vaccari to this country will prove the source of as much pleasure as instrumental music can afford."

VACHER, PIERRE JEAN, was born at Paris in 1772. He commenced the study of the violin at eight years of age, first under André Monin, and afterwards under the celebrated Viotti. From the age of fourteen to nineteen he was engaged as violinist at the great theatre at Bourdeaux. At the commencement of the French revolution he went to Paris, where he remained several years engaged in the orchestra of the Vaudeville theatre. He then became known as composer of some popular airs for that theatre. Vacher was afterwards employed in the orchestras of the Théâtre Feydeau, and of the Academy of Music, &c. Several romances of his composition became great favorites of the French public; amongst these were "*Pour Toi,*" "*Le Plaisir et l'Espérance,*" "*La Verdure,*" "*L'Invocation à l'Amitié,*" "*Le Voyage à Barège,*" and "*La Sympathie en Amour.*" He also published several operas of violin music.

VACHON, PIERRE, concert-master of the King of Prussia at Berlin, was born in Provence about the year 1730. He was first heard in Paris in 1758, at the *Concert Spirituel*, where he performed a concerto of his own composition with great applause. In 1766 he was first violin to the Prince of Conti at Paris. In 1784 he went to Germany, where he received his first-mentioned appointment. Besides much violin music, he composed the following amongst other operas: "*Les Femmes et le Secret,*" 1767; "*Esope à Cythère,*" in conjunction with Trial; "*Hyppomène et Atalante,*" 1769; "*Renaud d'Aste,*" 1765; "*Le Meunier,*" 1765; and "*Sara,*" 1773.

VACILLANDO. (I.) Changing, vacillating.

VAGUE, a professor of music at Marseilles, published at Paris, in 1733, a small work entitled "*L'Art d'apprendre la Musique, exposé d'une Manière nouvelle et intelligible par une Suite de Leçons qui se servent successivement de préparation.*" This work was highly spoken of, and went through two editions.

VALENTINI, GIOVANNI. An esteemed Neapolitan dramatic composer. Amongst his operas were the following: "*Le Nozze in contrasto,*" opera buffa, 1784; "*I Castellani Burlati,*" opera buffa, Parma, 1786: "*La Statua Matematica,*" opera buffa, Pesaro, 1786; and "*L' Impresario in Rovina,*" opera buffa, Cremona, 1788.

VALENTINI, GIOVANNI, a celebrated Ital-

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ian church composer, flourished in the beginning of the seventeenth century. He was organist to Sigismund III., King of Poland and Sweden, and afterwards to the imperial court at Vienna. His works bear date from the years 1611 to 1625.

VALENTINI, PIETRO FRANCESCO, a Roman by birth, and the descendant of a noble family, was educated in the music school at Rome instituted by Palestrina and Nanini. He was an excellent theorist. Notwithstanding his high birth, he was so reduced in circumstances as to be necessitated to make music his profession, and even to play for hire. He composed many pieces of great value, and amongst the rest a canon, printed in Kircher's "*Musurgia*," entitled "*Nodus Salomonis*," which may be sung two thousand ways. Valentini's works bear date from about the years 1629 to 1654.

VALENTINI, GIUSEPPE, published in Holland, about the year 1720, nine different works for violins; the seventh and last of which were "*Concerti Grossi*," for four violins, tenor, and two basses; but they have been long since consigned to oblivion.

VALHADOLID, FRANCISCO D., chapel-master to the Episcopal seminary at Lisbon, was born at Funchal, the principal town in the Island of Madeira. He had for pupils in music, first, Manuel Fernandes, and afterwards, at Lisbon, Joac. Alvares Frovo; whereupon he was soon appointed to the above situation, in the enjoyment of which he died in 1700. He labored much in the completion of a work in which he proposed to unfold all the mysteries of the theory and practice of music, but was prevented by his death from publishing it. He also left many practical works, as masses, psalms, lamentations, responses, motets, &c.

VALLADE, JOHANN BAPTIST ANTON, organist at Mendorf towards the middle of the last century, published at Augsburg several works for his instrument and for the harpsichord.

VALLARA, P. FRANCESCO MARIA. An Italian professor of music early in the seventeenth century. He published at Modena, in 1707, a treatise entitled "*Scuola Corale*," &c.

VALLE, GUGLIELMO DELLA, an Italian ecclesiastic of Bologna, read at Rome, in 1784, a eulogium on Padre Martini, which he afterwards published.

VALLE, PIETRO DELLA, a Roman knight and amateur musician, studied music from his seventh year under the first masters. He published, in 1640, an able historical dissertation, written in opposition to the opinions of Lelio Guidiccioni, and entitled "*Della Musica dell' età nostra, che non è punto inferiore, anzi è migliore di quella dell' età passata.*" He also composed some sacred music.

VALLO, DOMENICO, published at Naples, in 1804, a volume in duodecimo entitled "*Compendio Elementare di Musica Speculativo-Pratica.*"

VALLOTTI, or VALOTTI, PADRE FRANCESCO ANTONIO, chapel-master of St. Anthony's Church at Padua, was born in Piedmont in 1697. In his youth he was highly celebrated for his skill on the organ, and, after the year 1750, was considered one of the best church composers of Italy. A few years before his death he published the first part of a work entitled "*Della Scienza Teorica e Pratica della Moderna Musica*," Padua, 1779. Three other volumes were to have followed. The first, which is merely theoretical, probably contains his system, alluded to in the memoir of his pupil the Abbé Vogler. The publication of the additional volume was probably interrupted by his decease. Vallotti also wrote a dissertation on modulation; in speaking of which, Dr. Burney, in his Travels, expresses a wish that it may be published, on account of the clear and able manner in which the subject is treated. His practical works were principally for the church, and amongst them is the requiem that was performed at the funeral of Tartini.

VALSE. (F.) A waltz.

VALUE, VALEUR. (F.) VALORE. (I.) The duration of a note in regard to length of time.

VANDENBROCK, OTHON, born at Ypres, in Flanders, about the middle of the last century, was a celebrated performer on the horn. His masters on that instrument were F. Banneux and Spandau. He also studied composition under Fux. He published various works for his instrument, chiefly at Paris, between the years 1790 and 1800. He also brought out several operettas at the minor theatres of that city; but the work by which he is best known is his "*Méthode nouvelle et raisonnée pour apprendre à sonner du Cor*," Paris, 1797; an improved edition of which appeared in 1789, under the title "*Méthode de Cor, avec laquelle on peut apprendre et connaître parfaitement l'étendue de cet instrument.*"

VANDERHAGEN, AMAND J. F. J., member of the legion of honor and master of the band of the imperial and royal French guards, was born at Antwerp. He was a pupil of his uncle, A. Vanderhagen, a celebrated hautboyist, and of Paul Vanmalder. He composed a great variety of music for wind instruments, especially for the clarinet and flute. Many of his works were greatly admired, both for the beauty of their melody and harmony and for the facility of performance. His "*Méthode nouvelle et raisonnée pour l'Hautbois, divisée en 2 Parties*," Paris, 1798, was considered one of the very best instruction books for that instrument. His introductions to the flute and to the clarinet are also highly spoken of: the title of the former is "*Méthode claire et facile pour apprendre à jouer en très-peu de temps de la Flûte*," Paris, 1798. He also composed some vocal music.

VANDINI, ANTONIO. Principal violoncellist of the Church of St. Anthony, at Padua. He was throughout life an intimate friend of Tartini, and was with him at Prague in 1723, and subsequently, during three years, in the service of the Count of Kinsky. He died at Padua in 1773, far advanced in years.

VANHALL, or WANHALL, JOHANN, born in Bohemia in 1739, resided chiefly at Vienna. The spirited, natural, and unaffected symphonies of this excellent composer seem to have preceded those of Haydn, at least in England. His quartets and other compositions for violins certainly deserve a place among the first productions, in which the unity of melody, pleasing harmony,

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and a free, manly style are constantly preserved. Of his writings that have been published there are several symphonies, quartets, trios, duets, and solos, and some sets of sonatas for the harpsichord. Part of his second sonata in the key of D major, and part of the second in his ninth opera, are inserted as specimens of his compositions in Dr. Crotch's publication. He died at Vienna in the year 1813.

VANINI, FRANCESCA, a celebrated Italian singer, was the wife of Boschi, the eminent bass singer. She went to London with her husband in 1710, but was much past her prime when she arrived in that country; and her performance made no great impression, though she had previously been highly celebrated in Italy.

VANMALDÈRE, PIERRE, concert master to Prince Charles of Austria at Brussels, was a celebrated violinist. Some of his compositions for his instrument were highly esteemed. He also brought out at the Théâtre Italien in Paris, about the year 1754, a comic opera called "*La Bagarre.*" He died at Brussels in 1771.

VANMALDÈRE, brother of the preceding, and successor to his musical appointments at Brussels, was a pupil of Martinelli at Venice.

VANNEO, STEFFANO, an Augustine monk, published at Rome, in the year 1538, his "*Recanetum de Musica aurea.*" It was written originally in Italian, and translated into Latin by Vincenzio Rossetto, of Verona.

VAQUERAS, a celebrated Spanish contrapuntist, flourished probably about the year 1520. Some specimens of his compositions may be found in the "*Dodecachordon*" of Glareanus.

VARENNE, JEAN JAQUES, a French violinist, born at Poictiers in 1760, had resided, in 1782, for some time, at Berlin.

VARESE, ANGIOLO, called SANTANGIOLINO, an Italian violinist, was, from 1788 to 1790, leader of the orchestra in the opera buffa at Monza.

VARESE, FABIO, chanter of the Church Della Passione at Milan, was, towards the end of the sixteenth century, known also as a composer and poet.

VARIAMENTO. (I.) A variation.

VARIATIONS, (F.,) VARIAZIONI, (I.,) or abridged, VAR. Variations. A name given to certain ornamental repetitions in which, while the original notes, harmony, and modulation are, or should be, so far preserved as to sustain the present subject, the passages are branched out in flourishes, or multiplied sounds, and a more busy and brilliant execution every where assumed. These repetitions, or *variations*, were formerly called *doubles*. Hence in the old lessons, or sonatas, instead of *Variation* 1, *Variation* 2, &c., we find written *Double* 1, *Double* 2, &c.

VARIATO. (I.) Varied, altered.

VAROTI, MICHELE. A church composer of the sixteenth century. His principal works bear date from 1563 to 1568.

VAUDEVILLE. (F.) A ballad, or song; so called from Vaudevire, a Norman town, where dwelt Oliver Bassell, the first inventor of this kind of air. This term has now no particular force even in the country that produced it. It is supposed that, as the people of Normandy met in the *Val de Vire* (Valley of Vire) for the purpose of dancing to these airs, they were, at first, called *Vaux de Vire*, and by corruption *Vaudevilles*. Such also is the account given, but with caution, by M. Meusnier de Querlon, the very learned and industrious antiquarian, in his *Mémoire Historique sur la Chanson*, prefixed to the "*Anthologie Françoise;*" who likewise says that the *Vaudeville* had its origin about the time of Francis I., and is the same thing as the *passacaille*, or *passacalla*, of Spain, named also *Chanson des Rues*, or street tune, in opposition to the *Villanelle*, or peasant's song.

VAUGHAN, ——. This celebrated tenor singer was a native of Norwich, where he received the first rudiments of his musical instruction in the choir of the Cathedral Church. There were at that time (early part of this century) subscription concerts at Norwich, upon a good scale, where the best secular music was performed under the direction of an amateur; at these young Vaughan sung with great applause. His voice, his countenance, and his manners were alike prepossessing; and, what adds an interest to the relation, his father died and left him an orphan very young, at the very instant when the first notes of a concert for his benefit were performing. He was immediately befriended and protected. Dr. Berwick, a very sound musician, then the organist of the Cathedral and of St. Peter's and the most esteemed teacher of his day, continued to instruct him; but he was still more fortunate in the friendship of a clergyman, deeply learned in the science and enthusiastically fond of it, who used such exertions to forward his promotion as belong only to warm, disinterested affection. His merits, aided by such assistance, soon translated him to the chapel of Windsor; and he gradually went on till he arrived at the eminent distinction of succeeding the celebrated Harrison in the choirs and concerts of the metropolis, and was ranked as one of the very first tenor orchestral singers in England; being always conspicuous for most correct intonation, singularly agreeable tone, simple grace, uniform polish, and sublimity.

VAUGHAN, MRS. Wife of the preceding. This lady made her first appearance as an orchestral singer about the year 1797, being then Miss Tennant. In 1800 she was engaged at the Concert of Ancient Music, and in subsequent years became a great favorite with the public.

VECCHI, ORAZIO, a native of Milan, was for many years chapel-master at Padua. His vocal compositions have obtained considerable celebrity. He composed masses and hymns and one book of madrigals; but his principal compositions are canzonets, of which he was the author of no fewer than seven sets. Milton, who was a great lover of music and very well understood the science, esteemed Vecchi as one of the most accomplished masters of his time. There are two madrigals from the first edition of his first book, which was printed at Venice in 1589, inserted in Smith's "*Musica Antiqua.*"

VECOLI, PIETRO. A contrapuntist of the sixteenth century, born in Lucca. Of his works,

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the following is to be found in the Public Library at Munich: "*Madrigali à 5 voci*," Torino, 1581.

VECOLI, REGOLO. An Italian contrapuntist of the sixteenth century. Some of his compositions are to be found in a collection of Neapolitan songs, published at Venice in 1751, in six volumes. A work by him, entitled "*Madrigali à 5 voci*," Lyons, 1577, is in the Munich Library.

VEGGIO, CLAUDIO. A contrapuntist of the sixteenth century. In the Public Library at Munich is a printed work by him, entitled "*Madrigali à 4 voci*," Venice, 1540.

VEICHTNER, FRANZ ADAM, chapel-master to the Duke of Courland at Milan, was a pupil of F. Benda. He was celebrated both as a violinist and composer. Amongst his pupils for the violin was Chapel-master Reichardt. He published many symphonies, concertos, &c.; also some oratorios and cantatas. He went to St. Petersburg about the year 1790, from which town most of his works are dated, up to the year 1802.

VEIT, WENZEL HEINRICH, a composer of quintets, quartets, &c., for string instruments, was born in 1806 at Kzepnitz, in Bohemia.

VELOCE. (I.) Swift. A word implying that the movement to which it is prefixed is to be sung or played in a rapid time.

VELOCISSIMO. (I.) With extreme rapidity.

VENEZIANA, ALLA. (I.) In the Venetian style.

VENTO, IVO DI. Chapel-master to the Duke William of Bavaria, at Munich, towards the end of the sixteenth century.

VENTO, MATTHIAS. This composer went from Italy into England, about the year 1763, at the invitation of Giardini, during his management of the opera. His harpsichord pieces, of which ten sets have been published, are so much alike that the invention, with respect to melody and modulation, may almost be compressed into two or three movements. In these sonatas, as well as in his songs, he, however, avoids vulgar passages, and has a graceful, easy, and flowing melody. He had a great number of scholars, which insured the expense of printing his pieces, though not their general reception with the public. His duos for voices are alike trivial and uninteresting. He wrote an opera called "*Artaserse*." Vento died in 1777.

VERACINI, ANTONIO, uncle and master to Francesco Maria Veracini, the celebrated performer on the violin, published at Florence, in 1692, ten sonatas, the usual number till Corelli's time, and afterwards "*Sonate da Chiesa*," two sets; but this author not being possessed of the knowledge, hand, or caprice of his nephew, his works are now not sufficiently interesting to merit any further notice.

VERACINI, FRANCESCO MARIA, was born at Florence about 1685. He and his contemporary Tartini were rewarded in their day as the greatest masters of the violin that had ever appeared. Their abilities were not confined to the mere excellence of their performance, but extended equally to composition, in which they both manifested great genius and science. But whatever resemblance there may have been in the professional skill of these two masters, it was impossible for any two men to be more dissimilar in disposition. Tartini was so humble and timid that he was never happy but in obscurity; while Veracini was in an equal degree vainglorious. Being at Lucca at the time of *La Festa della Croce*, which is celebrated every year on the 14th of September, when it is customary for the principal professors of Italy, vocal and instrumental, to meet, Veracini put down his name for a solo concerto; but when he entered the choir in order to take possession of the principal place, he found it already occupied by Padre Girolamo Laurentii, of Bologna, who, not knowing him, as he had been some years in Poland, asked him where he was going. Veracini answered, to the place of first violin. Laurentii then told him that he had been always engaged to fill that post himself, but that if he wished to play a concerto, either at vespers or during high mass, he should have a place assigned him. Veracini, with great contempt and indignation, turned his back to him and went to the lowest place in the orchestra. In that part of the service in which Laurentii performed his concerto he did not play a note, but listened with great attention; and being called upon would not play a concerto, but requested the old father would permit him to play a solo at the bottom of the choir, desiring Lanzelli, the violoncellist of Turin, to accompany him; when he played it in such a manner as to extort "*Evviva!*" in the public church. Whenever he was about to make a close, he turned to Laurentii and called out, "*Così si suona per fare il primo violino*" — "This is the way to play the first fiddle." Many silly stories of a similar description are handed about Italy concerning the arrogance of this performer, who was usually complimented with the title "*Capo pazzo*." Veracini would instruct no one except a nephew, who died young. The only master he had himself in his youth was Antonio Veracini, of Florence; but by travelling all over Europe he acquired a style of playing peculiar to himself. Besides being in the service of the King of Poland, he was a considerable time at different courts of Germany, and twice in England, where, during the time of Farinelli, he composed several operas. Burney mentions having himself heard him lead a band at a concert in Hickford's room in such a bold and masterly manner as he had never before witnessed. Soon after this Veracini was shipwrecked, and lost his two Steiner violins, esteemed the best in the world, and all his effects. In his usual light way, he used to call one of these instruments St. Peter, and the other St. Paul. As a composer he had certainly a great share of whim and caprice; but he built his freaks on a good foundation. The peculiarities in his performance were his bow hand, his shake, his learned arpeggios, and a tone so loud and clear that it could be distinctly heard through the most numerous band of a church or theatre.

VERÄNDERUNGEN. (G.) Variations.

VERBINDUNG. (G.) Combination.

VERDELOT, PHILIPPUS, a Flemish con-

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trapuntist, appears to have lived principally in Italy, where his name not only occurs in most of the music catalogues, but is also frequently mentioned by Zarlino, Pietro Pontio, and other writers, as one of the best masters of the beginning of the sixteenth century. His works are all written either in Latin or Italian, and bear date previously to the year 1550.

VERDI, GIUSEPPE. Since Rossini, Bellini, and Donizetti, this composer has been the reigning star of the Italian opera. Yet, though his operas have been for several years the fashion and the rage in every theatre throughout the world where operas are heard, it is in vain that we have searched for any satisfactory notice of his life. The following, from the Illustrated London News for May 30, 1846, is all that we can find: —

"Verdi was born in an insignificant village of Lombardy, called Busseto. His family was poor and unable to defray the expenses of a musical education for the young Giuseppe, who derived his first ideas on the subject from the organist of the village church. He soon found, however, friends and appreciators of the extraordinary talent he manifested; and by the intervention of these he was at length sent to Milan. At an unfortunate season at the Scala (1839) he brought out his first opera, '*Oberto di San Bonifacio*,' a work which, though unequal in its parts and displaying many of the faults of a young composer, nevertheless contained portions of extraordinary merit. But the young, unknown, and almost unbefriended composer was not likely to meet a better fate than all the other writers whose works that year had met with defeat at La Scala. The work was for a time buried in oblivion, but at length exhumed by the kindness of a zealous friend of Verdi, named Pasetti la Marini. Mrs. Shaw, Salvi, the tenor, and Marini, the basso, all appeared in this opera, which created, on this its second appearance, such a *fanatismo* as can only be witnessed in Italy.

"An opera buffa was the next work undertaken by our composer; but during its composition he lost his beloved wife; and certainly, after that, his thoughts tended rather to the *serio* than the *buffo*. This work, however, has been reproduced at Venice with a success that would not have been expected, considering the circumstances under which it was written. But Verdi's day of triumph was approaching. '*Nabucco*,' known and admired in England as '*Nino*,' created a degree of enthusiasm extraordinary even in Italy. It was performed sixty times running, and on each occasion the actors had to retrace their steps from twenty to thirty times before the curtain, after the fashion of Italian theatres. '*I Lombardi*,' the next work brought out, enjoyed perhaps still greater triumph, on account of the brilliant talent of Frezzolini, whose style of singing is admirably adapted to do justice to the works of Verdi's school. '*Ernani*' is another of his most popular compositions. Then followed '*Giovanno d'Arco*,' also performed in by Frezzolini, a magnificent work and brilliantly successful; '*Alzira*' and '*I due Foscari*;' the latter hardly equal to those we have named. The last work (1846) of the great maestro is '*Attila*,' a highly dramatic and most original composition, with a degree of local coloring and effectiveness quite new to the lyrical stage. This opera, brought out at Venice with Loewe, Guasco, Marini, and Constantini, enjoys that favor which the works of this master always command among his countrymen. The enthusiastic appreciation in Italy of a composer of Verdi's stamp would appear strange to those who have imagined Italian musical taste to be represented by the sickly, sentimental compositions until lately classed as 'Italian music' *par excellence*; but Verdi's works show that the 'fatherland of song' has newer and more vigorous resources."

The writer adds that Verdi was then (1846) thirty years of age, though looking much older. The traces of care and illness, as well as of deep thought, were visible on his countenance. He lived quiet and retired; his active mind, however, was always employed, and he devoted a large portion of time to his musical and literary studies.

Verdi's operas have been among the most prominent and popular of those presented by Italian troupes in this country also, since "*Ernani*," the greatest favorite of them all, was first presented in Boston and New York, about the year 1847, by such singers as Tedesco, Perelli, Vita, and Novelli. "*I Lombardi*," "*Nabucco*," "*Attila*," and "*Macbetto*," (a later work than either of the above named, in which Bosio and Badiali rendered the principal parts,) have also had their turn of favor. The last opera of Verdi, which appears to be enjoying great favor in the European theatres at this present time, (1853,) is "*Rigoletto*."

VERDONCK, CORNELIUS, an excellent composer and musician, born at Corchout, in Flanders, in 1564, lived in the latter part of his life at Antwerp, and died there in 1625. He published several works in the above town, and also at Amsterdam, of which the following only can be named: "*Poésies Françoises de divers Auteurs mises en Musique à 5 part. avec une Chanson à 10*," Antwerp, 1599; and "*Madrigali à 9 voci*," Antwerp, 1604.

VERMINDERTE. (G.) Diminished, in speaking of intervals.

VERNIER, JEAN AIMÉ, born at Paris in 1769, commenced learning the harp and violin at a very early age, and at eleven performed a violin concerto at the *Concert Spirituel* with much success. In the following year he played the harp in a quatuor at the same concert. In 1787 he first performed in a sonata of his own composition. Vernier had no other master than his father, who was an able professor of the mandolin with six strings. In 1795 he was elected harpist at the Théâtre Feydeau. In 1813 he succeeded Dalvimare in the orchestra of the Grand Opera, from which post he retired in 1838. He has published much music for the harp and various romances.

VEROCAI, GIOVANNI, concert master to the Duke of Brunswick, and celebrated as a violinist, was a native of Italy. After visiting several towns in Germany, he went, in 1729, to Petersburg, where he was engaged by the court. About 1743 we find him again at Brunswick, where he brought out an opera named "*Demofoonte*."

VERSE. The appellation given to those por-

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tions of an anthem meant to be performed by a single voice to each part; also the epithet applied to an anthem beginning with *verse*. In secular music, as a song or ballad, each stanza of the words is a verse.

VERSETTEN. (G.) Short movements for the organ, intended as preludes, interludes, or postludes to psalm tunes, &c.

VERSETTO. (I.) A little verse. The diminutive of *verso*.

VERSETZUNG-ZEICHEN. (G.) Marks of transposition; the sharp, the flat, and the natural.

VERSI SCIOLTI. The name given by the Italians to their blank verse. The recitative portions of their operas are generally written in *versi sciolti*.

VERSO. (I.) A verse.

VERSO, ANTONIO LO, a celebrated contrapuntist of the sixteenth century, born at Plaza, in Sicily, was a pupil of Pietro Vinci. He published several sets of madrigals between the years 1590 and 1612.

VERSUS FESCENNINI. Nuptial songs, so called because they were first used by the people of Fescennia, a city of Etruria. The style of this kind of poetry, which was afterwards refined into that of the epithalamium, was, at its origin, in no way peculiar for its delicacy.

VERTICAL SLUR. A perpendicular slur, showing that the chord before which it stands is to be performed in imitation of harp music.

VERWANDT. (G.) Related as to the keys.

VERWECHSLUNG. (G.) A change, or mutation.

VERZIERUNG. (G.) Embellishment, variation.

VESI, SIMONE, chapel-master at Padua about the year 1650, was born at Forli, in the Roman States. He published several masses, motets, &c., at Venice.

VESPA, GERONIMO. A celebrated Italian composer towards the close of the sixteenth century. Amongst his works are, "*Madrigali à 5 voci*," Venice, 1570; and "*Madrigali à 5 voci*," Venice, 1575.

VESPER HYMN. A vocal hymn used in the evening service of the Catholic church.

VESPERS. (From the Latin.) Name of the last evening service in the Romish church; a service chiefly consisting of singing.

VESPERTINI PSALMI. (I. pl.) Evening hymns, or psalms.

VESTRIS, MADAME. This delightful actress and very pleasing theatrical singer was a daughter of Bartalozzi, the celebrated engraver. She was engaged for a short time at the King's Theatre about the year 1816; after which she visited Italy and sang at several of the theatres in that country. Her voice was a *mezzo soprano* of more than usual compass; and her style had more of true expression and simplicity than of modern agility. This lady was possessed of extraordinary versatility of talent, and was equally an acquisition to both Drury Lane and the King's Theatres.

VETTER, DANIEL, organist of St. Nicholas's Church at Leipsic, died in that city about the year 1730. He published, in 1716, a collection of vocal music, arranged for the piano, and entitled "Musical Amusement."

VETTER, HEINRICH LUDWIG, concert master to the Prince of Anhalt, was an excellent performer on the violin and hautboy. He published some instrumental music at Offenbach and Spire. In the year 1800 he was living at Hanau, having retired from the profession.

VIADANA, LUDOVICO, chapel-master, first of the Cathedral of Fano, a small city in the duchy of Urbino, and afterwards of the Cathedral in Mantua, is celebrated for having, about the year 1605, improved the science of music by the invention of the figured or thorough bass. Dr. Burney says, indeed, that he has found instances of the minute beginnings of this expedient before the time of Viadana; but he allows that this musician was the first who drew up general rules for expressing harmony by figures inserted over the bass. Of the works of Viadana, the two following are the chief: "*Opus Musicum Sacrorum Concentuum*," published in the year 1612; "*Opera omnia Sacrorum Concentuum*, 1, 2, 3, *et* 4 *vocum*," in the year 1613, and again in 1629.

VIAL, a Parisian musician, published, in 1767, a small work in three folio sheets entitled "*Arbre Généalogique de l'Harmonie*." The first sheet contains the genealogical tree, of which the two other sheets are explanations. The whole is very carefully arranged according to the system of Rameau.

VIANA, MATIAS JUAN. A Spanish church composer, deemed by Yriarte, in his history "*Della Musica*" of 1779, one of the first and most accomplished musicians of his country.

VIBRANTE. (I.) A peculiar vibratory manner of touching the keys of the piano.

VIBRATION. That tremulous motion of any sonorous body by which the sound is produced. The vibratory action being communicated to the air, the air becomes the vehicle by which it is borne to the ear; and the sound is grave or acute as the vibrations are fewer or more numerous in any given time.

Vibration is the quick repetition of an emphasis upon the same note, three or four, or perhaps more, times, according to the length of the note and the fancy of the singer. Occasionally introduced, it produces a very striking effect; but it becomes ludicrous if too often used. It is indicated by the Italian word *vibrato*. The merit of all embellishments consists in their distinct and voluble execution. They are most properly employed in the brilliant style. Embellishments may sometimes be introduced to advantage in the *cantabile*, or expressive style; but here they must be delivered with less rapidity. In the *adagio* they can only be executed slowly and under the form of measured notes; that is, as integral and rhythmical divisions of the bar.

The word *vibration* is also applied to a certain

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tremulous motion given to a note; as when the finger of the flutist tremulates over the hole, without coming in contact with the instrument.

VIBRATISSIMO. (I.) The superlative of *vibrato.*

VIBRATO. (I.) With a strong, vibrating quality of tone.

VICENTINO. See VINCENTINO.

VIDAL, B., a guitarist and composer and arranger of music for his instrument, at Paris, published, in 1797, a work entitled "*Journal de Guitare;*" also some other music for his instrument.

VIDO. (I.) A word formerly applied to the sound drawn from the open string of a violin, violoncello, &c.; i. e., when not being brought into contact with the finger board by the pressure of the fingers, its vibration extends through its whole length. A sound so drawn was called a *chord a vido.*

VIEIRA, ANTONIO, chapel-master at Crato, in Portugal, and born at Villa Vicosa, studied music under Manuel Rebello. He was afterwards chapel-master to the church at Loretto; then at Lisbon; and lastly at Crato, as above, where he died, probably about 1650. The compositions he has left are greatly admired by connoisseurs, and are still preserved in the Royal Musical Library at Lisbon. In the Crassbeeck catalogue they stand as follows: "*Missa do* 1 *Tom à* 12 *Vozes;*" "*Miserere à* 8 *Vozes do* 8 *Tom;*" "*Dixit Dominus, à* 8 *do* 1 *Tom, com Instrumentos;*" "*Beatus vir à* 12 *do* 1 *Tom;*" "*Lauda Hierusalem Dominum, à* 8 *Vozes do* 8 *Tom;*" "*Motete, Pater Peccavi;*" and "*Motete de Defuntos, Domine quando vereris.*"

VIEIRA, ANTONIO, a Portuguese priest, born in Lisbon, became attached to his order in 1664, and in the end distinguished himself as one of the most celebrated organists of his country. He died in 1707, leaving a work for the organ under the following title: "*Diverças Obras de Orgaõ para os Tangedores deste Instrumento,*" folio, manuscript.

VIELLE. (F.) An old French instrument resembling the English hurdygurdy. See ROTE.

VIERDANCK, JOHANN, a celebrated church composer in the middle of the seventeenth century, was organist of St. Mary's Church at Stralsund. In 1641 and 1643 he published two volumes of spiritual concertos. His other works consist chiefly of masses and motets.

VIERLING, JOHANN GOTTFRIED, an excellent organist and composer at Smalkalden, was born near Meiningen in 1750. He studied composition under Kirnberger at Berlin, and was one of the most celebrated organists of Germany. His works consist of concertos, sonatas, &c., for the harpsichord and organ, and of several collections of sacred music. He also published a didactic work entitled "*Allgemein fasslicher Unterricht im Generalbass,*" Leipsic, 1805.

VIERTELNOTE. (G.) A quarter note, or crotchet.

VIETATO. Forbidden. A word applied by the Italians to such intervals and modulations as are not allowed by the established laws of harmony.

VIEUXTEMPS, HENRY. This distinguished composer and performer was born at the town of Verviers, in Belgium, in 1820. The discovery of that wonderful musical talent which has given him the high reputation he has for years enjoyed was altogether accidental. His performances upon a child's toy of a fiddle, while only five years of age, gave positive promise of what he would one day become. Not only did the people of the neighborhood in which he lived openly express their admiration of this first dawning of his talent, but De Beriot, the great violinist, happening to pass through the town of Verviers, also saw and heard him. So delighted was he with his performances that he offered to be his teacher upon the instrument, on the single condition that he himself might be intrusted with the sole care of his musical education. The offer was accepted, and De Beriot kept his word most faithfully. He watched over the marked and rapid improvement of his pupil with unflagging interest, and obviously felt as much pleasure in the task as he had anticipated. The youth made great progress in the science to which he had shown so early and decided a partiality. The result was, that, at the early age of twelve years, he played at the Conservatoire in Paris — the sternest critical school, perhaps, in the world — with the most entire success; and De Beriot's task was completed. Young Vieuxtemps then returned home, and, accompanied by his father, he travelled first all over his own country, and immediately afterwards in Germany, obtaining every where the highest encomiums as a composer and performer upon the violin. He went to Vienna, and found himself in the presence of a community whose very element is music. And even there, at so early an age, he was perfectly successful, and acquired a reputation which extended over the entire continent. He performed there the most difficult compositions of Beethoven, Spohr, Mayseder, and Mendelssohn in a style of surpassing accuracy and brilliancy, and, when afterwards he reached Leipsic and Dresden, the last named of these great composers paid him the most marked and decided eulogiums. The same success attended him at Berlin and St. Petersburg, where he made a long stay, and at which capital he was honored with the universally awarded title of "*Le Roi de Violin.*" After acquiring so wide a renown in the old world, he came, in 1843, to America, where he gave concerts with much success.

"His tones," says a high authority, "are remarkable for their richness and clearness; his management of the bow is beautiful; and he executes his compositions, which have a more melancholy than lively character, with that calmness and sweetness which kindle enthusiasm in all hearts open to the influence of harmony. He plays the accord and octave passages with the greatest precision; his arpeggios are unequalled; his staccatos are pure and distinct; but all derive their chief excellence from that calmness which reigns throughout, and is a distinguishing characteristic of his performances. His memory, too, is extraordinary; for he plays nearly all Paganini's, as well as other most classical com-

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positions perfectly. His best composition is the great concerto in E flat, which is considered by all artists as a masterpiece; and it is that for which the King of the Belgians made him Knight of the Order of St. Leopold."

Since 1846, Vieuxtemps has held the place of solo violinist in the Imperial Chapel at St. Petersburg.

VIGANO, SALVADORE, ballet master at Venice since the year 1788, appears to have been the husband of the celebrated dancer Madame Vigand, with whom he went to Vienna about 1792, where he continued several years as a dancer at the theatre of that capital. In the year 1797 they were both at Berlin, where, during the nuptial festivities, they danced at the great Opera Theatre. He was also the inventor and composer of the music for his ballets.

VIGANONI, GIUSEPPE, a celebrated Italian singer, went to England about the year 1795, and was engaged as principal tenor at the opera. His voice was of no considerable volume; but his taste was exquisite and his manner polished. He remained in England many years, and was as much esteemed as a teacher as for his public performance. He died at Bergamo in the autumn of 1823.

VIGNATI, GIUSEPPE. Chapel-master at Milan towards the year 1740. His compositions, both for the church and theatre, were much esteemed.

VIGNOLI, GABRIEL, a Venetian composer of the seventeenth century, published a work of part songs entitled "*Sacri ribombi di pace e di guerra*," 1665.

VIGOROSO. (I.) A word implying that the movement before which it is placed is to be performed in a bold, energetic style.

VIGUERIE, BERNARD, pianist and composer at Paris, was born at Carcassonne, in the province of Languedoc, in 1761. He studied music in his eighteenth year under Laguna, organist of the Cathedral Church in the above town, and went, in his twenty-first year, to Paris, where he further prosecuted his studies under Charpentier, organist of St. Paul's Church. At length, about the year 1795, he established a music warehouse in Paris, from which he published many works of other composers, also some instrumental music of his own composition.

VILHALVA, ANTONIO RODRIGUES, chapel-master of the Cathedral Church at Evora, was born at Vilhalva, near the town of Fronteira, in the province of Alentijo, in Portugal. In his youth he had a fine voice, and studied music about 1625, under the celebrated Manuel Rebello, with such diligence and success that he was first appointed chapel-master of the Royal Hospital at Lisbon, and subsequently of the Cathedral Church of that capital. He composed many psalms, masses, and hymns, which are still preserved in the Royal Musical Library at Lisbon. The chief work among them is a mass for eight voices, in four parts.

VILHENA, DIEGO DIAS DE, chapel-master at Evora, in Portugal, was one of the most distinguished contrapuntists of his country, and a pupil of the great master Antonio Pinheiro. He died in 1617, and left, besides several practical works, which are still to be found in the Royal Musical Library at Lisbon, a tract in manuscript entitled "*Arte de Canto Châo para Principiantes.*"

VILLANELLA. (I.) The air of an old rustic dance, the time of which was gay and brisk and the measure strongly marked. The subject, or melody, was first played in a plain style, and then embellished with variations. The *villanella* was a tune of a light and trivial character. It originated with the Neapolitans. Morley speaks of it in a contemptuous strain. It admits "many perfect chords of one kind, and even disallowances at pleasure, suiting a clownish music to a clownish matter."

VILLANI, CASPARO, organist at the Dom Church at Piacenza about the year 1610, published, amongst other works, "*Salmi à 5–8 voci, con B. C.*," Venice; and "*Misse e Vespere*," Venice, 1611.

VILLEBLANCHE, ARMAND DE, born at Paris in 1786, received his first musical instructions in England from the celebrated harpist M. de Marin, who was his relation. He next took lessons of the Abbé Rose at Paris, and subsequently of J. B. Cramer, on the piano. He composed and published several sets of sonatas, &c., for the piano-forte, also several cantatas and romances. He likewise brought out in 1809, at the Théâtre Feydeau at Paris, a successful opera entitled "*Le Nègre par Amour*," and since that time several other dramatic pieces. He perished under Napoleon, in the retreat from Moscow, in December, 1812.

VILLOTEAU, G. A., a Parisian professor of music, member of several learned societies, and of the committee for Egyptian arts and sciences, was born at Bellême in 1759. In 1807 he published at Paris an essay on the utility of an exact and complete theory of the natural principles of music. This work was only meant to be introductory to a larger one on the analogy of music with those arts which have for their object the imitation of language. This latter has been published in two volumes octavo.

VILLOTTE. (I.) One of the names given to the first secular music in *parts* after the invention of counterpoint, and which was founded on the popular melodies of Naples.

VIMERCATI, a celebrated performer on the mandolin, born in 1778, performed at the King's Theatre and the oratorios in London in the season of 1824. This instrument is strung with wire, and is played with a plectrum, or piece of wood, held between the thumb and fore finger. The tone has not the sweetness that is yielded by catgut strings, but is more penetrating, and therefore better calculated for a capacious theatre or a large room. Signor Vimercati obtained great mastery over his instrument.

VINA. The *vina*, or *been*, is the oldest musical instrument in use in Hindostan; it is a fretted instrument of the guitar kind. The finger board is 21 6-8ths inches long. A little beyond each end of the finger board are two large gourds, and beyond these are the pegs and tailpiece which hold the wires. The whole length of the instru-

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ment is three feet seven inches. The first gourd is fixed at ten inches from the top, and the second is about two feet eleven and a half inches. The gourds are very large, about fourteen inches in diameter. The finger board is about two inches wide. The wires are seven in number, and consist of two steel ones, very close together, on the right side; four brass ones on the finger board; and one brass one on the left side. The instrument is held over the left shoulder, the upper gourd resting on that shoulder, and the lower one on the right knee.

VINACESE, BENEDETTO. A chevalier of Brescia and chapel-master to an Italian prince. His sacred compositions were highly esteemed. In 1697 he published at Venice his first opera of sonatas in three parts. Amongst his operas we can name "*Gli sfoghi di giubilo;*" "*Cuor nello scrigno,*" Cremona, 1696; "*Innocenza giustificata,*" 1699; "*Amanti generosi,*" 1703.

VINCENTINO, NICOLO, a learned composer and priest, was born at Vicenza in 1511, and died at Rome about 1575. With respect to this writer there are few modern books on music in which some mention is not made. He published at Rome, in 1555, a work entitled "*L'Antica Musica ridotta alla Moderna Prattica,*" containing chiefly a series of dissertations on the music of the ancients in comparison with that of the moderns. The author's principal design in publishing it seems to have been to revive the practice of the ancient music; and, for this purpose, he invented an instrument of the harpsichord kind, so constructed and tuned as (he has told us) to answer the division of the ancient tetrachord in each of the three genera. Such a multiplicity and confusion of chords as attended this invention introduced a great variety of intervals, to which the ordinary division of the scale, by tones and semitones, was by no means commensurate. He was therefore reduced to the necessity of giving to his instrument no fewer than six rows of keys, the powers of which he has attempted to explain, but in very obscure terms.

The success which he fancied he had attained by this instrument, induced, after his death, many persons to attempt the recovery of the ancient musical genera; and several alterations of different kinds were made in it by a reduction of the keys and other methods. All these were, however, to no purpose. The arrangements of the tones and semitones in the musical instruments continue at this day precisely the same as they did when Vincentino's ideas on the subject first occurred to his mind.

His work has been variously spoken of by musicians. Some have condemned it as containing the most absurd doctrines; others have stood forward in its defence. Among the latter is to be numbered Dr. Pepusch. On the whole, however, it appears that Vincentino derived all his knowledge of the ancient writers from the works of Boethius and his contemporaries, and that, beyond some whimsical notions of his own, there is nothing contained in his publication which is not also to be found in them.

VINCI, LEONARDO DA. Born at Vinci, a chateau in the neighborhood of Florence, in 1445. Highly distinguished as a painter, he was also celebrated as a performer on the violin, and was engaged in this capacity in the service of the Duke of Milan, at a salary of five hundred crowns. He was in the habit of using a violin with a silver neck, and a head in the form of a horse's, and of singing to his own accompaniment. He died at Fontainebleau in 1523, at the age of seventy-five, expiring in the arms of Francis I., who had come to visit him in his illness. This scene has been made the subject of an admirable picture by Menageout.

VINCI, LEONARDO DA, was born at Naples in 1690. This composer manifested at an early age the rarest ability; and although he devoted but few years to his studies, they were not less complete. He was still at the Conservatory when, on the report of his fame as one of the pupils who gave the brightest hopes of future excellence, he was engaged at Rome to compose the opera of "*Semiramis.*" The applause of the Romans, who are not more difficult to satisfy than any of the Italians, flattered the self-love of the young artist; he was animated with fresh ardor, and continued to receive the reward of his zeal. The Romans were struck with the melody of his airs, the science of his accompaniments, and the brilliancy of his style, which was the purest and finest of his time, then so fertile in great masters. Vinci returned to Naples, in order to add to his triumph the applause of his fellow-citizens: he composed the opera of "*Astyanax,*" the success of which surpassed his greatest hopes and spread his reputation beyond the shores of his native country. From this moment the theatres of the greatest cities in Italy solicited his services. Venice carried off the prize; and in 1725 he gave his first opera in that city, where he was not only able to dispute the reputation and abilities of Porpora, but had the glory of seeing his opera of "*Siface*" preferred to the "*Siroe*" of his rival. Vinci then gave his "*Ifigenia,*" which was equally fortunate with "*Siface.*" His talents increased with his success. He returned to his country to offer there anew the tribute of his acquirements, the graces of youth united to the masculine beauties of a riper age. He composed immediately on his arrival the opera of "*Rosmira,*" which delighted by the novelty and beauty of its combinations; the freshness, purity, and truth of its melody; and particularly by the profound and scientific knowledge of all the secrets of harmony, as displayed in its modulations. He was again called to Rome, where the public, notwithstanding its known character for inconstancy, appeared to relish no music but that of Vinci, and he composed "*Artaserse*" and "*Didone.*" The former is considered as his *chef-d'œuvre*, and also amongst the first productions of the Italian theatre. The reputation of Vinci had now reached its height; but this glorious epoch was also that of his death. During the brilliant success of "*Didone*" at Rome he became attached to a lady of rank, talents, and beauty, who, it is said, recompensed his affection. On his return to Naples his fellow-citizens wished to hear this opera; and while he was preparing it for representation, one of the relations of this lady, hearing that Vinci had boasted of the favors he had received from her, mixed some poison in a cup of chocolate, which she presented to him, and thus put an end to his life in the year 1732. Vinci possessed, together with the talent of invention, that of the most perfect execution. He completed the improvements

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in recitative, rigorously adapted the music to the expression of words, and was the first composer who effected any great change in the musical drama after the invention of recitative by Jacopo Peri in 1600. The accompanied recitatives in "*Didone*" are particularly celebrated. He composed many operas besides those already mentioned, amongst which are several of the comic kind.

VINCI, MARIANA. A celebrated Italian singer. She performed at the opera in Lisbon in 1801, and created the greatest enthusiasm both by her singing, person, and acting. It was said of her, that if the public was composed of only the deaf and blind, the former should not fail to see Vinci, and the latter to hear her. From Lisbon she went to England, and made her *début* at the King's Theatre, in 1801, in the opera of "*La Principessa Filosofa*," by Andreozzi. She had the advantage of a fine figure, a tall and majestic deportment, sang with great sweetness and taste, and was as well received by the British public as she had previously been on the continent.

VINCIUS, PETRUS, a very distinguished composer in the second half of the sixteenth century, was born at Nicosia, in Sicily. Early in life he was chapel-master, first in Rome, and afterwards of the Church of St. Marco and Major at Bergamo. He returned at length to his native country, and died there in 1584. His printed works consisted chiefly of motets, and bear date between the years 1578 and 1591.

VINDERS, JERONIMUS, a Flemish composer, lived about the year 1540. Of his published works, we can only name his "*Lamentatio super Morte Josquin de Prez, 7 vocum*," which is printed in "*Le septième Livre, contenant 24 Chansons à 5 et à 6 Parties, par feu de bonne Mémoire et très-excellent en Musique Josquin de Prez. Avec 3 Epitaphes du dict Josquin, composés par divers Auctéurs*," Antwerp, 1545.

VIOCCA, PIETRO, an Italian composer, lived about 1720. From his works the following may be named: "*Tre Marie a Piè della Croce*," oratorio; "*Partenza Amorosa*," opera; "*Die Krönung Ludwigs 15, Königs in Frankreich*." This was brought out at the opera theatre at Hamburg in 1722. Mattheson makes mention of it as follows: "Viocca set the music, and Mattheson found the Italian words." By this it would appear that he resided about this time at Hamburg.

VIOL. A stringed instrument, resembling, in shape and tone, the violin, of which it was the origin; that impressive and commanding instrument being little more than an improvement of the old viol. This instrument formerly consisted of five or six strings, the tones of which were regulated by being brought, by the fingers, into contact with the frets with which the neck was furnished. The *viol* was, for a long while, in such high esteem as to dispute the preëminence with the harp, especially in the early times of music in France; and, indeed, being reduced to four strings, and stripped of the frets with which *viols* of all kinds seem to have been furnished till the sixteenth century, it still holds the first place among the treble instruments, under the denomination of *violin*.

There were anciently *viols* of divers kinds. The first and principal was the *bass viol*, called by the Italians *viola di gamba*, or the *leg viol*, because held between the legs. It is the largest of all, and is mounted with six strings. Its neck is divided in half notes, by seven frets fixed thereon, and its sound is very deep, soft, and agreeable. The tablature or music for the bass viol is laid down on six lines, or rules. What the Italians call *alto viola* is the counter tenor of this, and their *tenore viola* the tenor. They sometimes called it simply the *viol*. Some authors will have it the *lyra*, others the *cithara*, others the *chelys*, and others the *testudo* of the ancients. The love viol, *viola d'amore*, which is a kind of triple viol, or violin, having six brass or steel strings like those of the harpsichord, was a good instrument, and yielded a kind of silver sound, which had something in it very agreeable. There was also a large viol, with forty-four strings, long used, called by the Italians *viola di bardone*, which instrument was little known in other nations. The *viola bastarda*, or bastard viol, of the Italians, was never used among us; but Brossard says it was a kind of bass viol, mounted with six or seven strings, and tuned as the common one. Another was what the Italians call *viola di braccio*, arm viol, or simply *braccio*, arm. It was an instrument answering to our counter tenor, treble or fifth violin. Their *viola prima*, or first viol, is really our counter tenor violin; and they commonly used the clef of C, *sol ut* on the first line to denote the piece intended for their instrument. Their *viola seconda* is much the same as our tenor violin, having the clef of C, *sol ut* on the second line. The *viola terza* was nearly a fifth violin, the clef C, *sol ut* being on the third line. The Italian *viola quarta*, or fourth viol, was not known in England or France, nor in this country, though we frequently find it mentioned in the Italian compositions — the clef on the fourth line. Their *violetta*, or little viol, was in reality the English triple viol, though writers frequently confound the term with what has been said of the viola prima, seconda, terza, &c.

VIOLA. A tenor violin. This instrument is similar in its tone and formation, to the violin; but its dimensions are somewhat greater, and its compass a fifth lower, in the great scale of sounds. Its lowest note is C on the second space in the bass. The part it takes in concert is between that of the bass and the second violin.

VIOLA, ALFONS DELLA, chapel-master to the Duke of Este, at Ferrara, about the year 1541, was born in that city. It is a common opinion that he was the first who united singing with declamation on the boards of a theatre; if so, he may be truly named as the first opera composer. Indeed, the earliest monument which now remains to us in the form of an opera appeared at Ferrara, in 1541, under the title of "*Orbecche, Tragedia di Giambattista Giraldi Cinthio Ferrarese: in Ferrara, in Casa dell' Autore, dinanzi ad Ercole 2 d' Este, Duca 4 di Ferrara: fece la Musica Alfonso della Viola: fu l'Architetto e il Dipintoro Girolamo Carpi di Ferrara.*" He also composed the operas "*Il Sacrifizio*," 1565; "*Aretusa*," 1563; and "*Lo Sfortunato*," 1567. There were likewise published by him "*Madrigali*," Ferrara, 1599.

VIOLA DA GAMBIST. A performer, or

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professor, of the *viol da gamba*. See VIOL DA GAMBA.

VIOL DA BRACCIA. (I.) The name formerly given to the *alto viola*, or counter tenor violin, because it was played on the arm, or shoulder, like the treble or common violin. So called to distinguish it from the *viol da gamba*, which is held between the legs. See VIOL DA GAMBA.

VIOL DA GAMBA, or GREATER VIOL. A viol with six strings, formerly much used in Germany, but at present little practised. The place of *gambist* is now as totally suppressed in the chapels of that country as is that of *lutenists* in England. This instrument, which is a remnant of the old *chest of viols*, is so crude and nasal in its tone that even the hand of the scientific and skilful Charles Frederic Abel could not render it attractive to the ears of a British audience. Its name of *viol da gamba* is derived from the circumstance of its being held between the legs during performance. See VIOL DA BRACCIA.

VIOL D'AMOUR, or LOVE VIOL. A viol, or violin, furnished with six brass or steel wires instead of sheepgut, and usually played with a bow. It yields a kind of silver sound, at once so soft, sweet, and tender as to have given birth to the name by which it is known.

VIOLARS. Certain practical musicians much encouraged in Provence during the twelfth century, and so named because they performed on the *vielle* and *viol*. Their office was to accompany the Troubadours, or bards, when they recited their poetry.

VIOLETTA MARINA. A stringed instrument not now in use, supposed to have been similar in shape and tone to the *viol d'amour*. It was first introduced in England by Signior Castrucci in the year 1732.

VIOLIN, or FIDDLE. A well-known stringed instrument, of brilliant tone and active execution. When, or by what nation, this important and interesting instrument was first invented, is not at present known; nor can the form and character of the violin used in England in the time of Chaucer, who mentions it, be exactly ascertained. There is, however, much reason for supposing that, from its first introduction, it underwent continual alterations and improvements; since even towards the end of the sixteenth century its shape appears to have been vague and undetermined. It has, however, long attained its present excellence and formed the leading instrument in concert. During the protectorship the violin was in little esteem in England, and gave way to the rising prevalence of the viol; but at the restoration viols began to be out of fashion, and violins resumed their former consequence. The antiquity of this instrument has long been a subject of dispute with the learned. It is generally supposed, and with much reason, that no instrument played with the bow was known to the ancients.

The history of the violin is a standing contradiction to the doctrine of *progress*. More than two hundred and fifty years have transpired since its origin in Italy; and yet, although countless attempts have been made from time to time to improve upon its construction, it not only remains without material change, but the oldest specimens, by connoisseurs, are esteemed of the greatest value — especially those which were manufactured by the brothers Amati, and by Straduarius, at Cremona, about the year 1650.

Prior to the introduction of the violin into England, the leading instrument at concerts was the viol, which was furnished with frets. The removal of these mechanical guides from the finger board, which constituted one of the peculiarities of the violin, was intensely ridiculed by musical men, as presenting a conclusive impediment to all further use of what they pronounced a mere bawble. But its grandest property consisted in that very change; for it made the ear, and not the fingers, the umpire of tone and of taste. It substituted mind and soul for the mere exercise of manual skill. The truth and certainty of which its opponents thought it might rob the viol were more effectually secured by calling into action the far nicer faculties of the organ of hearing. There are in existence, at this day, some of the instruments manufactured more than two hundred years ago by the artists above mentioned. "The Amati," says a writer on this subject, "is rather smaller in size than the violins of the present day, and is easily recognized by its peculiar sweetness of tone."

But, although there has been little or no alteration of its shape, the method of performing upon this instrument has been wonderfully improved within the last century. Although Corelli, and Tartini, and others had aimed to develop its powers, it was not until Haydn wrought a revolution in music, by introducing true nature into the science and displacing the dry rules of mere art, that the capabilities of this instrument began to be felt and understood. The cultivation of the female voice was not fairly commenced until about this period. From this beautiful auxiliary, it has been remarked, the violin received its first lessons in pathos and feeling, and in return it has taught the voice grace and execution.

To the violinist there is almost as much of beauty in the form of a perfectly modelled instrument as there is of sweetness in its tones; and as, in all cases of natural organization, this exterior beauty is intimately connected with the perfect efficiency of the object for the purposes for which it is intended, — the tone of the violin depending upon the exact proportion and perfect adjustment of its part, — it may well be questioned whether any conceivable alteration in the form and construction of the violin could by possibility be an improvement. Its contour is a sequence of lines of beauty; its model, in exact obedience to the rigid laws of proportion, falls into graceful profiles; in a word, it may be instanced as a faultless illustration of the beauty of fitness, even to the consummate grace of the scroll which terminates the neck of the instrument.

The oldest makers may be supposed to have determined their contours (as we have little doubt the Greek sculptors and architects did in those remains which exist only to foil the researches of formalists) by hand and by eye. We know not whether we are safe in saying that Anthony Straduarius was the first to reduce the principles of construction to communicable rule. What M. Vuillaume can so readily and so accurately determine in his "Copies" was, it is obvious, previously perfectly systematized in the

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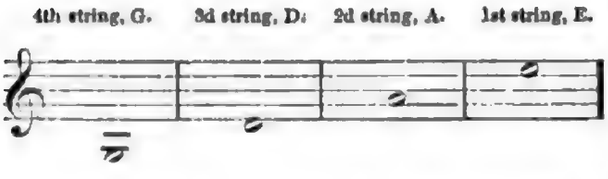
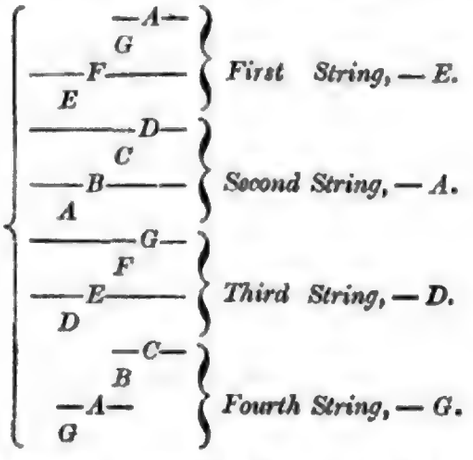
inventor's mind. Straduarius, besides the most rigid adherence to uniform principle in the outlines, maintained a system of gradients in the thicknesses of the parts throughout.

It is not every one who is aware that no less than fifty-eight pieces go to make up a violin; or, employing twice the reckoned number of pieces in the purfling, (as Choron and Lafage do in the "*Manuel de Musique.*") the number of parts amounts to seventy. These pieces are as follows: wo for the back; two for the belly; six for the blocks at the top, bottom, and four corners; six for the sides; twelve for the lining for the sides; one bass bar; twelve for the purfling; one rest for tailpiece; one neck; one finger board; one tailpiece; four pegs; one nut; one button for the tailpiece; four strings; one catgut or wire to connect the tailpiece with the button; one sound post; one bridge.

The violin takes its name from the Italian word *violino*, which latter is a diminutive of *viola*. It has four strings, the lowest of which is tuned to G, the next higher to D, and the next to A, and the highest to E. These mounted strings are struck or played with a bow. The violin consists, like most other stringed instruments, of three parts — the *neck*, the *table*, and the *sound board*. At the sides are two apertures, and sometimes a third towards the top, shaped like a heart. Its bridge, which is below the apertures, bears up the strings, which are fastened to the two extremes of the instrument; at one of them by a screw, which stretches or loosens them at pleasure. The style and sound of the violin are the gayest and most sprightly of all other instruments; and hence it is, of all others, the fittest for dancing. Yet there are ways of touching it, which render it grave, soft, languishing, and fit for church or parlor music. The notes to which the violin is tuned are as follows: —



Its harmony is from fifth to fifth; and it generally makes the treble or highest parts in concerts. Its play is composed of bass, counter-tenor, tenor, and treble; to which may be added a fifth part. Each part has four fifths, which rise to a greater seventh. In compositions of music, violin is expressed by V; double V denotes two violins. The word *violin* alone, stands for *treble violin*. When the Italians prefix *alto*, *tenore*, or *basso*, it then expresses the counter-tenor, tenor, or bass violin. In compositions where there are two, three, or more different violins, they make use of *primo*, *secondo*, *terzo*, or of the characters I, II, III; or 1st, 2d, 3d, &c., to denote the difference. The violin, we have said, has only four strings, each of a different thickness, the smallest whereof makes the E si mi of the highest octave of the organ; the second, a fifth below the first, makes the A mi la; the third, a fifth below the second, is D la re; lastly, the fourth, a fifth below the third, is G re sol. The natural compass of the strings of the violin may be seen by the following scale: —



Most nations have used the clef G re sol on the second line to denote the music for the violin; but in France they use the same clef as the first line at bottom. The first method is good where the song goes very low, the second where it goes very high. Nothing can surpass the melting tones which the violin produces in the hands of a skilful performer. Yet common and well known as the violin now is as a musical stringed instrument, it still requires the greatest skill in the performer to make it agreeable. As the world goes, there is hardly a worse instrument than a fiddle. We had as lief hear the filing of a saw as ninety-nine hundredths of the vile scraping of catgut with which the world is annoyed. Our Puritanical ancestors had even a worse opinion of it than we of the present day — a fiddle in the meeting house was by them regarded as downright sacrilege. Now, all this bad odor grows out of a want of knowledge of and skill upon the instrument. As a simple instrument, it stands at the very head of the list: nothing can surpass it when in the hands of a skilful performer: for richness and variety of tone it is almost a miracle. Persons who have never heard it can have no idea of it. Talk to them of a fiddle, and they think of nothing but the unearthly scrapings, to the time of which, in their younger days, perchance, they "shaved it down" in the "Chorus Jig" or "Money Musk" — and as for going to *hear* it, commend them to a hurdygurdy sooner.

The London Musical World says, "The first violin that there is any account of was constructed in Italy about the year 1600; but those which are esteemed by musical men as most valuable were manufactured by the family of A. and J. Amati, at Cremona, in the year 1650. The violin was first introduced into concerts about two hundred years ago; and when first played upon it was pronounced a humbug, never capable of being used with any success."

Directions for playing the notes of the scale. — Hold the violin, with the left hand, about half an inch from the bottom of its head, which is generally termed the nut, and let it lie between the root of your thumb and fore finger, leaning the body of the instrument against the collar bone, with the elbow immediately underneath, that the fingers may more easily touch the strings.

The bow must be held between the thumb and fingers of the right hand, just above its nut, the hair being turned inward against the outside of the thumb, and the fingers placed at a little distance from each other upon the wood, so as to command the whole length of the bow.

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There are four notes appertaining to the fourth, or biggest string; viz., G, A, B, and C. G is to be played open; A must be stopped with the fore finger of the left hand, almost at the distance of an inch from the nut; B with the second finger, about half an inch from the first; and C with the third finger, close to the second.

The third string has in a like manner four notes, which are as follows; viz., D, E, F, and G. D is struck open; E is to be stopped with the fore finger, about an inch from the nut; F with the second finger, close to the first; and G with the third finger, three quarters of an inch from the second.

The second string has also four notes; viz., A, B, C, and D. A must be struck open; B is to be stopped with the fore finger, about an inch from the nut; C with the second finger, close to the first; and D with the third finger, about three quarters of an inch from the second.

The first, or treble string, has five notes, which are as follows; viz., E, F, G, A, and B. Strike E open; stop F with the fore finger, very near the nut; G with the second finger, about three quarters of an inch from the first; A with the third finger, at the same distance from the second; and B with the little finger, half an inch from the third.

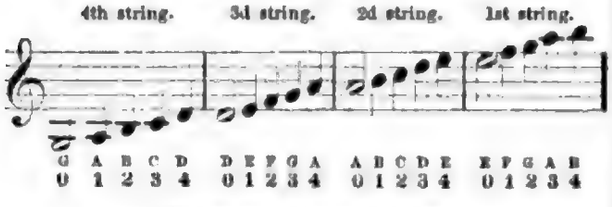
It will be necessary likewise to take notice that all the notes on the first or treble string, excepting E, are termed in alt., for distinction's sake; and that the first note on every string must be drawn with a down bow.

The distance from the nut to the bridge must be eleven inches and one tenth.

To produce a good tone, draw the bow gently upon the strings and parallel with the bridge. Then practise the first gamut.

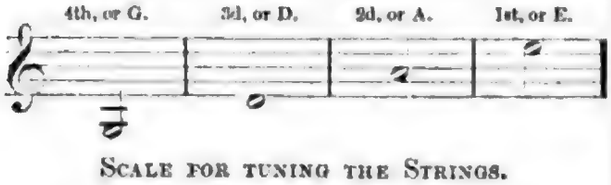
When you are acquainted with the manner of stopping according to the first scale you may proceed to the scale of flats and sharps, and the manner of shifting the hand up the finger board, or neck of the violin.

Diatonic Scale of the Violin.

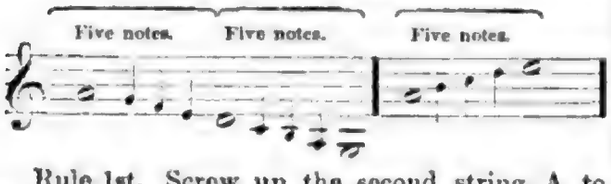


Of tuning the Violin.

The second string must be tuned A, and the other strings by fifths; as, for example: —



Scale for tuning the Strings.



Rule 1st. Screw up the second string, A, to the *same pitch* with A on the flute or clarinet.

Rule 2d. Then tune D, the third string, five notes *below* A, the second string.

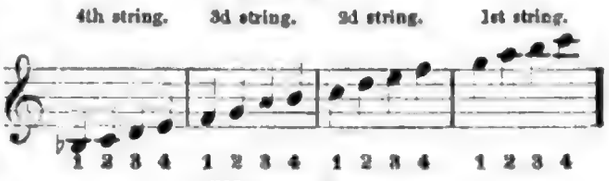
Rule 3d. Tune G, the fourth string, five notes *below* D, the third string.

Rule 4th. Tune E, the first string, five notes *above* A, the second string.

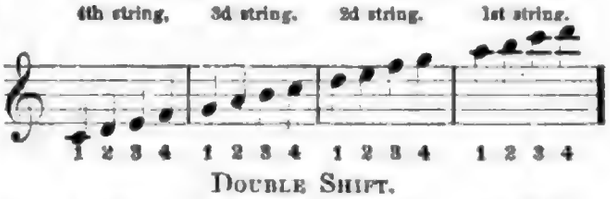
In the scale of shifts, the first, or half shift, is on the fifth line, or G. The second, or whole shift, is on the eighth line, or A. The double shift is on the seventeenth line, or D. The last shift is on the twentieth line, or E. In shifting, place the *first* finger on the line or letter at which the shift is marked, and then move the hand accordingly.

Observe that A♯ and B♭, D♯ and E♭, and G♯ and A♭, are not stopped with the same finger.

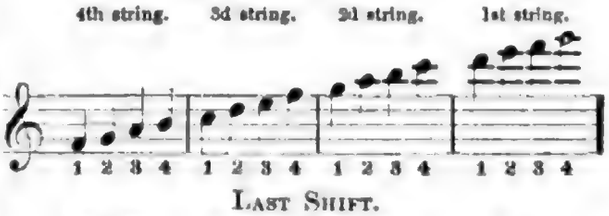
Half Shift.



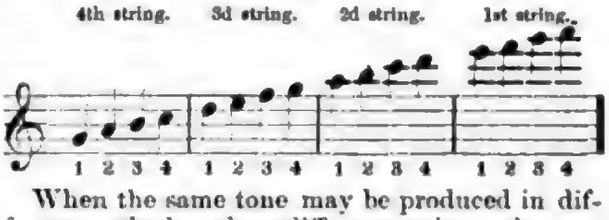
Whole Shift.



Double Shift.



Last Shift.



When the same tone may be produced in different methods and on different strings, observation and practice must determine which to take. By practice this will become easy.

The method of using the fourth finger instead of an open string will be often found convenient, and sometimes preferable, for its softness in accompanying a voice, and in piano passages when the open string would sound harsh.

The cipher, in the diatonic scale, signifies that the string, or note, must be played open; and the figures 1, 2, 3, 4 signify the 1st, 2d, 3d, and 4th fingers. When you find a figure placed under a note, and the same figure under the next, it denotes that the same finger must be stopped about half an inch farther than it was before.

The notes over or under a slur are stopped in two different ways — either on the string open, or on the next with the little finger; the latter will be found frequently convenient, and sometimes necessary.

When the same finger is used twice, which will be found necessary in the chromatic scale, the second time it must be stopped about half an inch.

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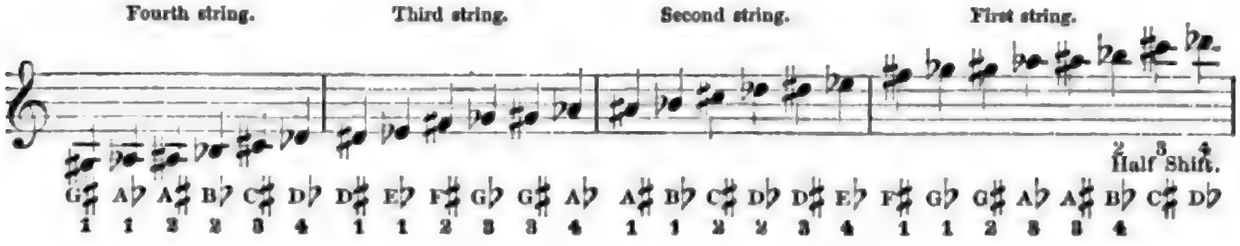
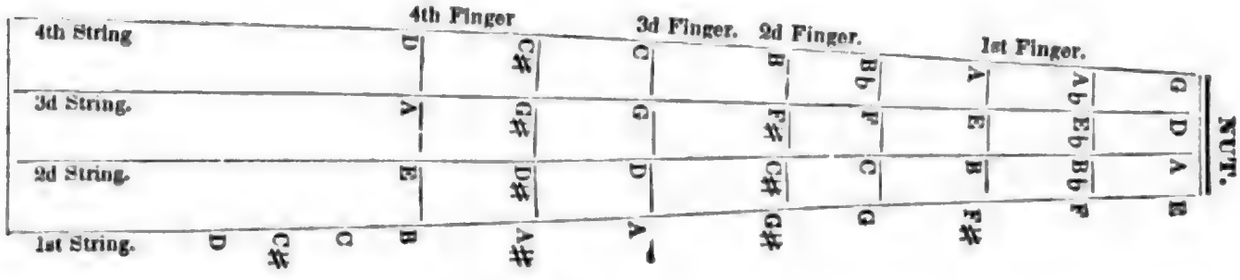
CHROMATIC NOTES FOR THE VIOLIN.



PLAIN SCALE OF THE FINGER BOARD.



CHROMATIC SCALE WITH SHIFTS.

Directions for bowing. — Press the bow on the strings with the fore finger only, and not with the weight of the whole hand; make use of the bow from the point to that part under the fingers. Observe in up bows, when the nut approaches the violin, to keep your hand bent downwards from the joint of the wrist, and bring the hand upwards.

In playing quick passages, let the motion proceed from the joints of the wrist and elbow, and not at all, or very little, from the joint of the shoulder; but in playing long notes, when the bow is drawn from end to end, the joint of the shoulder is also employed.

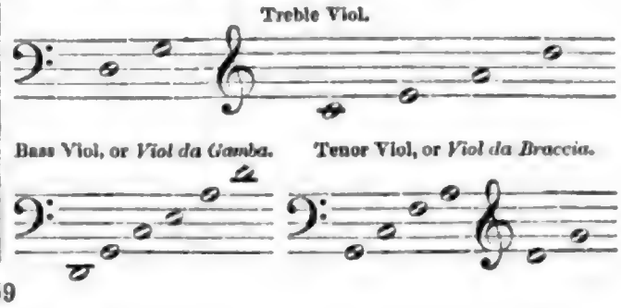
At last, be careful to draw the bow smooth and even from end to end without stopping, or else you cannot produce any harmonious sounds.

One of the chief beauties of the violin is the swelling and the diminishing of the sound. It is practised on long notes, in slow and expressive movements, in the following manner: begin the sound very soft, and, pressing the bow with the fore finger, increase the sound gradually to the middle of the note, and then decrease gradually to the end. Some notes should be softly sustained, others played quick and loud. These distinctions, however, cannot be correctly and gracefully acquired but by long practice.

VIOLINIST. A performer on, or professor of, the violin.

VIOLINO PRINCIPALE. (I.) The first violin.

VIOLS. During the seventeenth century most of the musical families of England were in possession of a chest of viols, consisting of two trebles, two tenors, and two basses, with six strings upon each, all tuned alike by fourths and thirds, and the necks fretted. The compass and *accordatura* of this instrumental family, says Burney, were the following: —



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These instruments had but a feeble vibration, and would make no way in a large room. The frets on the necks show how little trust was reposed in the ear of the performer, that the note, without their aid, could ever be stopped in tune. There existed no knowledge of the bow, no variety, and no accent; yet from such weak and rude beginnings, in accompanying madrigals upon these toneless instruments, the taste for instrumental music took its rise. For now the players found that they could dispense with the voices; and, as they got more and more interested in their own progress, they applied themselves to music specially produced for instruments, extending over a larger range of notes than the vocal compositions which they had previously used.

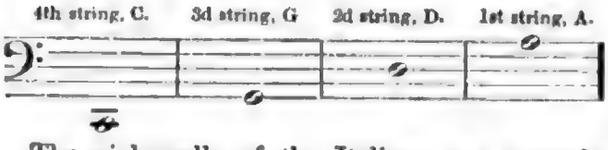
The people of England became much prejudiced in favor of the viol as an instrument of a gentleman; so much so that the progress of the violin, notwithstanding its manifest superiority, was most strenuously and obstinately opposed. Antony Wood was one of the first converts to the violin in England. "In the latter end of the year 1657 Davis Mell, the most eminent violinist of London, and clockmaker, being in Oxon, Peter Pitt, Will Bull, Kenelm Digby, and others of All Souls, as also Antony Wood, did give a very handsome entertainment in the tavern called the Salutation. The company did look on Mr. Mell to have a prodigious hand on the violin, and they thought that no person, as all in London did, could go beyond him."

Wood lived, however, to hear a rival of Mr. Mell. "Thomas Baltzar, a Lubecker born, and the most famous artist for the violin that the world had yet produced, was now (1658) in Oxon; and this day, July 24, Antony Wood was with him, and Mr. Edward Low, lately organist of Christ Church, at the house of William Ellis. Antony Wood did then and there, to his very great astonishment, hear him play on the violin. He then saw him run up his fingers to the end of the finger board of the violin, and run them back insensibly, and all with alacrity and in very good tune, *which he nor any in England saw the like before.*"

The apparition of Baltzar must have been even more astonishing than that of Paganini in our own day. He surprised our innocent ancestors just when, after *sawing* madrigals, they fancied that they had been performing instrumental music.

VIOLIST. A performer or professor of the viol.

VIOLONCELLO. A small bass viol containing four strings, the lowest of which is tuned to double C. The strings are in fifths; consequently the pitch of that next the gravest is G gamut; that of the next, D on the third line in the bass; and that of the upper string, A on the fifth line. The violoncello was called the *violona* till the introduction of the double bass, which assumed that name. The notes to which the instrument is tuned are as follows: —

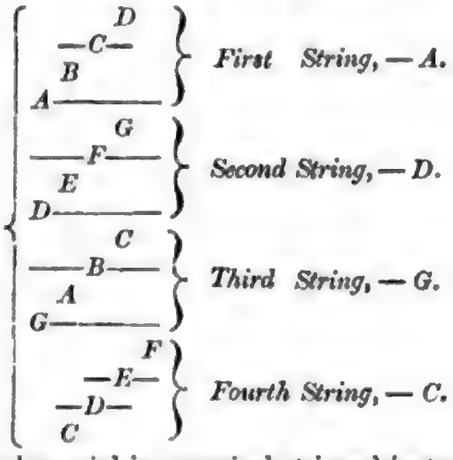


The violoncello of the Italians was properly the English fifth violin, which was a little bass violin, half the size of the common bass violin, and its strings just half as thick and half as long, rendering the sound just an octave lower. Their *violone* was a double bass, almost twice as large as the common bass violin, and the strings larger and longer in proportion; and consequently its sound was an octave lower than that of the bass violin. It had a fine effect in great concerts.

The bass viol, or violoncello, was ever esteemed an excellent instrument, not only in concerts, but also for playing lessons.

The best position for holding the bass viol is for the lower part of it to rest on the calves of the legs, the edge of the back to rest on the left leg; by which means it turns the strings of the bass convenient for the bow hand, and places it in the most convenient position for playing.

COMPASS OF THE STRINGS.



The bass viol is a musical stringed instrument, of the same shape as the violin, but much larger. It is struck with the bow as the violin is; has the same number of strings; and has eight stops, which are subdivided into semi-stops: its sound is grave, and has a much nobler effect in concert than that of the violin.

At first pay no attention to the letters which are sharped and flatted. Learn only the places of the *large* letters as they stand upon the strings.

The four letters, A, D, G, and C, at the nut, are called open notes, as each string, when put in motion by the bow, produces its respective tone without placing any of the fingers upon it.

The other letters are called stopped notes, because it requires the assistance of the fingers for producing any of their particular tones.

Observe the distance between the letters strictly, and whether they be whole tones or semitones.

By committing the following table to memory, you will more readily learn to stop in tune: —

TABLE.

From	C to D	is a	whole	tone.
"	D to E	"	"	"
"	E to F	"	semitone.	
"	F to G	"	whole	tone.
"	G to A	"	"	"
"	A to B	"	"	"
"	B to C	"	semitone.	

When you have learned the places of the several letters upon the strings, endeavor to learn how to tune the strings as in the following scale.

One of the principal beauties of the bass viol is expression; such as the *piano*, the *crescendo*,

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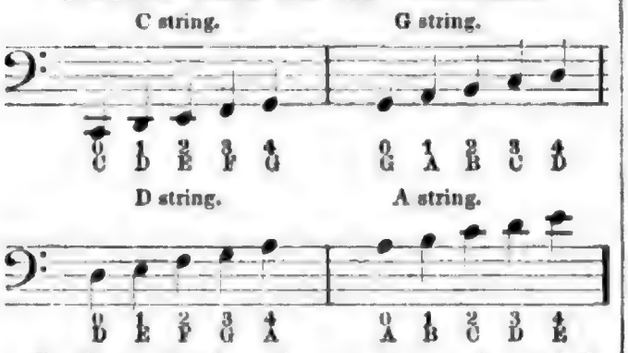
the *forte*, &c. All this is done by a pressure of the bow, more or less, as the passage requires; and music without it would be like a painting without shades to show it.

The first thing to be learned is the diatonic scale as it is here subjoined: —

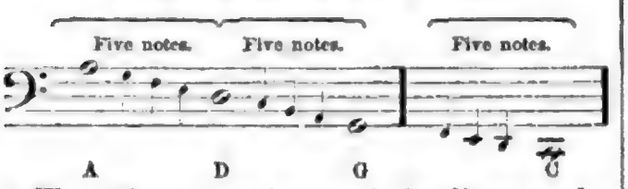
DIATONIC SCALE FOR THE VIOLONCELLO.



In all music where the notes go up beyond D, you must use the half shift, &c.

When the same tone may be produced in different methods and on different strings, observation and practice must determine which to take. By practice this will become easy.

SCALE FOR TUNING THE STRINGS.



The strings must be tuned the distance of a fifth from each other.

Rule 1st. Screw up the first string, A, to the *same pitch* with A on the flute or clarinet.

Rule 2d. Then tune D, the second string, five notes *below* A, the first string.

Rule 3d. Tune G, the third string, five notes *below* D, the second string.

Rule 4th. Tune C, the fourth string, five notes *below* G, the third string.

The first string must be tuned A, and the other strings by fifths, as in example.

The strings may be also tuned by the voice, for which the intermediate small notes are inserted.

If the fifths between the strings be perfect, —

Then A, the first finger, third string, will be an eighth below A, first string;

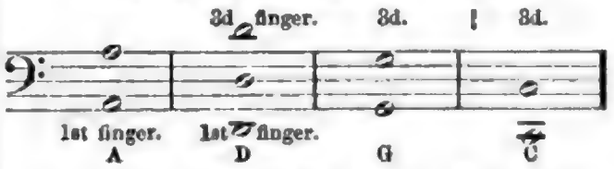
and D, the third finger, first string, will be an eighth above D, second string;

and D, the first finger, fourth string, will be an eighth below D, second string;

and G, the third finger, second string, will be an eighth above G, third string;

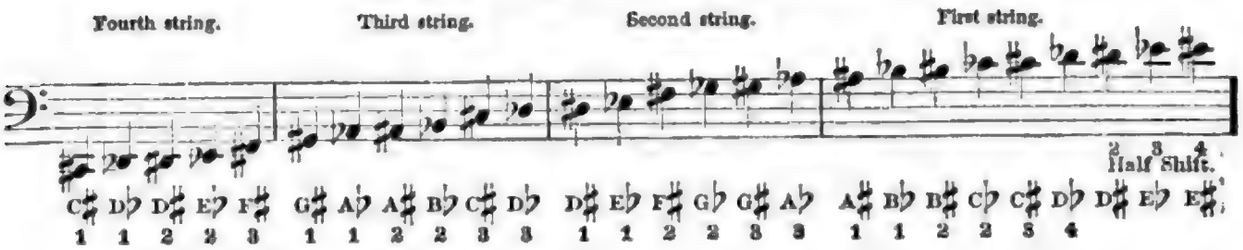
and C, the third finger, third string, will be an eighth above C, fourth string.

EXAMPLE OF SOUNDING BY EIGHTHS.

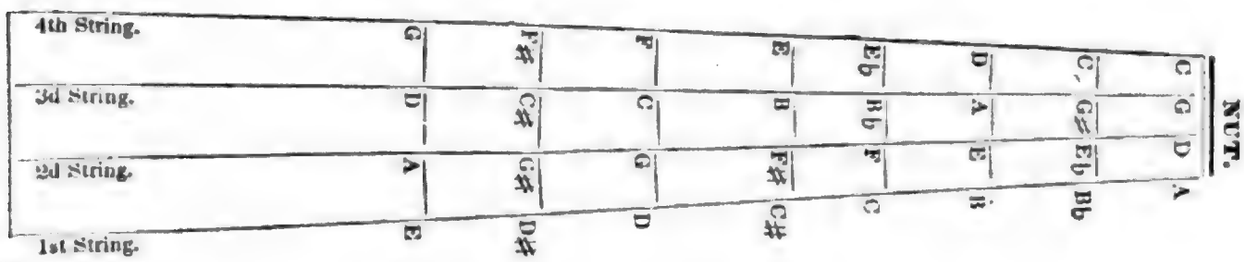


The bow must be held a short distance from the nut, and the greater part of the first joint of all the fingers, except the fourth, must reach over, but not so far as to touch the end of the thumb; also observe that the back or stick of the bow must incline towards the finger board, and must be drawn from one end to the other in a parallel line, about two inches and a half from the bridge.

CHROMATIC NOTES FOR THE VIOLONCELLO.



PLAIN SCALE OF THE FINGER BOARD.



The number of notes in each bar ought to be attended to; for if you have 2, 4, 6, 8, or any equal number, in playing the first down, the next up, and so on alternately down and up, you will, of course, finish with an up bow, and be prepared to begin the next bar with a down bow; but when you find the number unequal, such as 3, 5, 7, 9, &c., you should endeavor to play the two shortest notes with one stroke of the bow, and, in that case, you will find yourself where you would if the number had been equal. Sometimes you will find a succession of bars with an unequal

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number of notes, particularly in triple time, which frequently consists of three notes in a bar; in such a case you should bow alternately down and up, by which the first note of every second bar will come with a down bow.

In 1834, C. E. Clark, of Dansville, New York, invented an improved violoncello, which he called *double toned*. The invention did not relate to additional strings, — the outside is unaltered, — but by the combination of steel wires, brought to an extraordinary degree of tension and fitted in the interior of the instrument, a poor and indifferent violoncello can be made much better, if not equal to the best, in depth and fulness of tone. John Holmes, of Holmes's Hole, Martha's Vineyard, has applied the same improvement to violins.

VIOLON. (F.) A violin.

VIOLONO. (I.) The name originally given by the Italians and French to the violoncello, but afterwards transferred to the double bass, to which instrument it is still applied. Its pitch is an octave below that of the violoncello, and its true use is to sustain the harmony; in which application of its powers it has a firm and noble effect. See Double Bass.

VIOTTI, GIOVANNI BATTISTA. This celebrated violinist was born at a village in Piedmont in 1753. He was a pupil of Pugnani, and at an early age held the office of first violin in the Chapel Royal of Turin. About the year 1778 he left Italy with the intention of travelling through Germany, and passed some time at Berlin; whence he removed to Paris, making his *début* at the *Concert Spirituel* there in the spring of 1782. He on that occasion performed a concerto of his own composition, in which the Parisians observed an originality of style that appeared to fix the limits of this kind of performance — a fruitful imagination, a happy freedom, and all the fire of youth, attempered by a pure and noble taste. The audience applauded the beautiful movements in this concerto, which from the very first bars announced the genius of the composer, and that development of original thought where the progression of sentiment raises the effect to the highest degree. With respect to Viotti's execution the enthusiasm was extraordinary; the finish of his adagio, the brilliancy of his allegro, the energy and grace of the ensemble, won the favor of every hearer. The queen (Marie Antoinette) now desired that Viotti should come to Versailles to perform at one of the court concerts: the day was fixed, most of the nobility had arrived, and the music had commenced with a solo by Viotti, the first bars of which commanded the greatest attention, when suddenly a cry was heard in the adjoining apartment, "Make room for the Count d'Artois;" which interruption and the tumult occasioned by the count's entry so provoked Viotti that he put his violin under his arm and left the palace, to the great scandal of all the spectators. Very shortly after this time this singular character determined to play no more in public; his friends, however, were still allowed the privilege of hearing him in private concerts. In 1790 a deputy of the constituent assembly, an intimate friend of Viotti, was lodging on a fifth floor, and requested Viotti to give a concert at his apartment. He consented, and the first nobility of France were invited, when Viotti remarked, "We have long enough descended to them; they must now ascend to us." Viotti had a talent for repartee. One day the minister Calonne asked him which violin was the most true. "That," replied he, observing the minister closely, "which is the least false." A violinist named Puppo being in the habit of boasting that he was a pupil of Tartini, which was known not to be the case, Viotti, being once in his company at a musical party, together with M. Lahoussaye, who was a real pupil of that great master, asked Lahoussaye to play something in the style of Tartini, observing at the same time to Puppo, "Listen well, sir, to M. Lahoussaye, who will give you a good idea of Tartini's manner of playing."

Viotti remained in France till the year 1790, when the horrors of the French revolution chased away the Muses, and Viotti in their train. He next went to England and made his *début* at Salomon's concert with a degree of success equal to what he had experienced in France. Soon afterwards he became concerned in the management of the King's Theatre, and subsequently succeeded W. Cramer as leader of the opera orchestra. He thus proceeded, continually reaping professional honors of the highest class, till the year 1798, when he very unexpectedly received an order from government to quit England without delay, being suspected of partaking and encouraging those revolutionary principles which, at the above period, were alarmingly spreading throughout England. No good evidence has, however, been since adduced of Viotti's having really participated in such principles; and it has been thought in no way credible that a man of his known mild disposition should have used the heinous and sanguinary expressions against the highest personage in the realm which were at the time publicly imputed to him. From London Viotti proceeded through Holland to Hamburg, in the neighborhood of which city he lived in the strictest retirement, at a place called Schoenfeld. Nor was he idle there; for he not only put the finishing hand to the accomplishment of the youthful violinist, Pixis, who with his father resided at Schoenfeld during a whole summer for the express purpose of receiving Viotti's valuable instructions, but he also published in Hamburg "Six Duets for Violins." To the work is prefixed his portrait; also a preface, in which are these words: "This book is the fruit of the leisure afforded me by misfortune. Some of the pieces were dictated by trouble, others by hope." He remained in the neighborhood of Hamburg till the year 1801, when, the revolutionary storm having blown over, he was allowed to return to London. He did not, however, return to the public duties of the musical profession, but he performed at private concerts, and at length became infected, to use Gerber's words, "like many other first-rate artists, with the British spirit of traffic, and embarked as a partner in the wine trade." In this way he paid his devotion for some years both to Mercury and Apollo; but with so little success, that, at length, he lost his entire fortune in business, and was obliged to solicit some trifling place at the French court. Louis XVIII. kindly proposed to him the direction of the Royal Academy of Music, upon the duties of which office he entered, but found the situation too arduous for his age and state of health, and

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shortly afterwards retired on a small pension. In the year 1822 he once more returned to England, with the view of passing the remainder of his days in quietude; which, however, he did not long enjoy, as he died in London in March, 1824. M. Eymar has thus described some of the moral qualities of Viotti: "There never existed a man who attached such great value to the simplest gifts of Nature; there never was a child who more ardently enjoyed them. A violet found under the grass would transport him with joy, or the gathering of fresh fruit render him the happiest of mortals: he found in the one a perfume ever new, in the other a flavor always more and more delicious. His organs, thus delicate and sensible, seemed to have preserved the impressibility of early youth: whilst stretched on the grass, he would pass whole hours in admiring the color or inhaling the odor of a rose. Every thing that belonged to the country was, for this extraordinary man, a new object of amusement, interest, and enjoyment: all his senses were excited by the slightest impressions; every thing around him affected his imagination; all nature spoke to his heart, which overflowed with sentiment." We are also indebted to M. Eymar for the knowledge of the "*Ranz des Vaches*," which Viotti used to play with emotion on the days he consecrated to music. At M. Eymar's request, Viotti copied for him this air, accompanying the gift with the following lines: "This '*Ranz des Vaches*' is neither the one which our friend J. J. Rousseau has favored us with in his works, nor is it that of which M. De la Borde speaks in his book on music. I am not aware that it is known to many persons; all I can say is, that I have heard it in Switzerland, and that I learned it in a way ever to be impressed in my memory. I was walking alone, towards evening, in one of those gloomy spots where one never wishes to speak; the weather was beautiful; the wind, which I dislike, was still; every thing was calm and analogous to my sensations; and I felt within me that melancholy which has ever been present to my mind at the hour of evening, and will remain as long as I exist. My thoughts were wandering, and my steps followed them; my heart gave the preference to no particular object, but it was prepared for that tenderness and love which have since caused me so much pain and taught me such real happiness. My imagination, idle, if I may use the expression, from the absence of the passions, was without motion. I climbed and descended the most imposing steeps, till at length chance led me to a valley, to which at first I paid no attention; and it was not till some time afterwards that I perceived it was beautiful, and such as I had often read of in the works of Gessner. Flowers, grass, a stream, all were there, and all formed the most harmonious picture. At length, though not fatigued, I mechanically sat down upon a piece of rock and gave myself up to that profound revery which I not unfrequently indulge in, and in which my ideas wander so as to make me forget that I am an inhabitant of the earth. I know not what it is that produces in me this species of ecstasy, whether it be the sleep of the soul, or an absence of the thinking faculty; I can only say that I delight in the feeling, and willingly abandon myself to it. On this stone then was I sitting, when on a sudden my ear, or rather my existence, was struck by sounds, now sudden and short, and now again prolonged and slower, which proceeded from one mountain and flew to the other without being repeated by the echoes. It was a long strain, and a female voice mingled in perfect unison with the sad though sweet and affecting sounds. Struck as if by enchantment, I shook off my lethargic sensations, and, whilst I intently listened, learned, or rather engraved on my memory, the '*Ranz des Vaches*,' which I now send you. I have thought it most characteristic to note it down without bars: it is of a nature to be perfectly without restraint: regularity of time would destroy its effect; for its wild sounds prolonging themselves in the air, the time they took to reach from one mountain to another could not be determined. It is then depth of thought and feeling which ought to guide us in the execution of this air, rather than rhythm and measured cadence. This '*Ranz des Vaches*,' played in strict time, would be unnatural, and lose its simplicity. To produce its true effect, imagination must transport the performer to the mountains where the melody is indigenous; whilst executing it in Paris, it must be felt as in Switzerland. It is thus that, in some moments of inspiration, I have myself played it on my violin, accompanied by Mlle. Montgerault."

With respect to the compositions of Viotti, he published first, for bow instruments, "Twenty-five Concertos for the Violin," which were engraved in successive numbers in Paris from the year 1785, the twentieth number being published there, by Pleyel, in 1799. It is sufficient to state in their praise that numerous subsequent editions of them have been published at London, Vienna, Berlin, Offenbach, &c. 2. "*1me. 2de. Sinfonie Concertante p. 2 Violons princip. av. Orchest.*," Paris, 1788. 3. "*6 Quatuors Concert. p. 2 V., A., et B., Liv. 1 et 2*," Op. 3, Paris. 4. "*6 Trios à 2 V. et B.*," Op. 2, Paris. 5. "*36 Duos p. 2 V.*" 6. "*12 Solos à V. et B., Liv. 1 et 2*," Op. 4, Vienna. 7. "*Recueil d'Airs connus et variés p. le V. et B.*," Paris. 8 "*3 Duos p. 2 Vc.*," Op. 29, Offenbach, 1800. Piano-forte: probably the only genuine piece for this instrument written by Viotti is the "*Concert p. le Clav. à 5 et 6 Octave*," Op. 24, Offenbach. The other concertos and sonatas for this instrument are probably only his violin music arranged for the piano by other masters. Vocal: the only two vocal pieces composed by Viotti are, 1. "*Aria: 'Consola amato bene,' Vc., c. Accomp. d'Orch*," Paris; and 2. "*Aria: 'Che gioja, che contento,' c. Accomp. d'Orch., No. 289*," Paris. Dussek published piano-forte variations to these airs. The principal pupils of the Viotti school are Rode, Alday, Libon, Labarre, J. P. Cartier, Vacher, Pixis, Mori, &c.

VIRELAY. The name of an old country ballad, or song, invented by Oliver Bassell, of Vaudevire, and hence also called a vaudeville. See VAUDEVILLE.

VIRGINAL. A stringed and keyed instrument, resembling the spinet; formerly in much esteem, but now entirely out of use.

VIRGULA. (L.) The name of one of the ten notes used in the middle ages.

VIRGULUM. (L.) The term formerly applied to that part of a note now called the tail, or stem.

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VIRTU, VIRTUOSITA. (I.) Taste and address in performance.

VIRTUOSO. (I.) One who feels delight in, and possesses taste for, the musical science.

VISCONTI, GASPARO, an instrumental composer, and probably violinist, was born at Cremona. He resided in England at the beginning of the last century. Some of his instrumental music was published at Amsterdam.

VITALI, ANGELO, of Modena, a good composer, brought out at Venice, in 1680, the music of the drama "*Tomiri.*"

VITALI, FILIPPO, born at Florence, was a chanter in the Pontifical Chapel in 1636. He published several works of sacred music at Rome.

VITALI, GIOVANNI BATTISTA, a native of Cremona, lived at the end of the seventeenth and beginning of the eighteenth centuries. He enjoyed a high reputation in Italy as a singer. He was also esteemed as a church and instrumental composer.

VITE. (F.) Quick, lively.

VITO, PADRE. A Portuguese ecclesiastic, produced at the *Concert Spirituel* at Paris, in 1781, a *Stabat Mater*, in which are found two movements of great beauty, namely, the duo "*O quam tristis*," and the movement, "*Pro peccatis.*" This *Stabat* was printed in London in 1783.

VITTORI, LORETTO, born at Spoletto, a Roman chevalier, belonged to the Pontifical Chapel at Rome, as a sopranist, in 1662. He was also a good composer. Amongst his works was a favorite opera entitled "*Galatea*," which he published and dedicated to Cardinal Barbarini.

VITTORIA, TOMASO LUDOVICO DA, chapel-master of the Church of St. Apollinare at Rome, and afterwards a singer in the Pontifical Chapel, was an excellent harmonist. He printed at Rome, in 1583, a set of masses, which he dedicated to Philip II., King of Spain, and two years afterwards another set, a copy of which is preserved in Dr. Aldrick's collection at Christ Church, Oxford. His burial service, or "Mass for the Dead," was much celebrated, as were also his "Penitential Psalms." Peacham, who styles him "a very rare and excellent author, whose vein was grave and sweet," informs us that he quitted Rome, and resided, about the year 1594, at the court of Bavaria.

VIVACE. (I.) A term implying that the movement to which it is prefixed is to be sung or played in a brisk and animated style.

VIVACISSIMO. (I.) Extremely lively. The superlative of *vivace*. See that word.

VIVALDI, ANTONIO, an Italian ecclesiastic and chapel-master at the Conservatory of La Pietà at Venice, was very celebrated both in Italy and Germany in the first half of the last century. He held during some time the situation of chapel-master to Philip, landgrave of Hesse-Darmstadt, but, from the year 1713 to his death, never quitted Venice. He was esteemed as a great master of the violin, and also an excellent writer for that instrument. It is said that, one day, whilst saying mass, a theme for a fugue suddenly struck him, when he immediately quitted the altar where he was officiating and hastened to the sacristy to write down the theme, afterwards returning to finish the mass: for this conduct he was brought before the Inquisition, who happily considered him only *as a musician*, that is to say, *as a madman*, and confined their sentence to the forbidding him to say mass in future.

VIVIANI, GIOVANNI BONAVENTURA, of Verona, was chapel-master to the Emperor of Germany, at Innspruck, towards the close of the seventeenth century. We know only the third of his published works, which is entitled "*Intreccio Armonico di Fiori Ecclesiastici*," Augsburg, 1676. He also wrote for the theatre, and amongst his operas was "*Astiage*," composed in 1677.

VIVIER, ——, has long enjoyed the reputation of being the most extraordinary performer on the horn on the continent of Europe. M. Vivier has a double claim to notice — first, as a very fine player, with a beautiful mellow tone, execution remarkable for finish and vigor, and a style of irreproachable elegance and correctness; next, as the inventor, or rather the discoverer, of properties hitherto unknown or unrecognized in the instrument. The unwieldy and unmanageable nature of this fine orchestral instrument has ever been the stumbling block of professors and the puzzle of theorists. The peculiarity of its structure limited its scale of open notes to the harmonics producible upon instruments of vibration. For example, the scale of the horn — suppose the key of C — is C, G, E, and B flat; C, D, E, F, F sharp, G; which notes only could be produced without difficulty. Skilful cornists, however, brought the shut notes, as they are called, so much under command that they have been generally available in melodies and passages, but never so much so as to conceal the difference of tone. Composers have been compelled to restrict their use of the horn to suit this deficiency, and, till Weber and Spohr made instrumentation more complicated, confined themselves to the use of the open notes. But by Vivier's discovery, presuming it possible to be brought into common use, the scale of the horn will be doubled, all the "shut notes" being producible with as much ease and with as full a tone as the open ones. Another property discovered by M. Vivier is the possibility of playing two, three, four, and even five notes in harmony; and these combinations are not merely confined to simple common chords and their inversions, but to sevenths and other discords, with the power of modulating from one key to another. Last, and most wonderful of all, is the fact that M. Vivier can play a melody while he is sustaining a harmony.

VIVO. (I.) Animated, lively.

VOCAL. An epithet applied to those musical sounds which proceed from the human musical organs; also to music composed for the voice, and to performances consisting of singing.

VOCAL APPARATUS. Respiration is the first operation in the production of sound; the lungs being the principal operators, furnishing, like the bellows of an organ, the air necessary for the formation of sound. The lungs, after receiving the air, exhale it through the bronchial tubes, which are several in number, gradually meeting as they rise, until they resolve themselves into

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two large tubes, which form the bifurcations of the windpipe; this latter is about an inch in diameter. Above the windpipe, and communicating with it, is the larynx, composed of four parts, or pieces, which have the power of playing one into the other, or of moving together as a whole, as in the gradual raising or lowering of the voice; these several parts are four in number, and are called cartilages: the thyroid, circoid, and two arythenoids. The larynx is placed on the fore part of the throat, and can be seen and touched from the outside, (Adam's apple.) Two horizontal membranes are placed one on either side of it, called the vocal chords; the opening between them is of a triangular form, less than half an inch wide, and is called the glottis; these two membranes are often called the lips of the glottis, being, in the utterance of musical sound, what the lips are to the mouth, and the only passage through which the air passes to and from the lungs. Placed just above the vocal chords is the superior glottis. The larynx terminates in a wide opening, formed by two folds of the mucous membrane, which opening is covered during the period of deglutition by a small tongue called the epiglottis, situated just at the root of the tongue. The cavity, which may be seen at the back of the throat, and which extends as far forward as the roof of the mouth, is the pharynx. It is here that the voice first impinges, in passing from the larynx through the glottis; the larynx produces the sound, the pharynx modifies it. The pharynx communicates above with the nasal apparatus. The palate, or upper part of the mouth, is furnished with a soft, fleshy curtain, from the centre of which hangs the uvula, (erroneously termed, in common parlance, the palate,) thus forming a sort of double arch. Pendent from this uvula are two fibres, called the posterior props; and in front of them, also pendent from the uvula, two smaller fibres, forming a triangular space, between which are placed the tonsils.

This anatomical knowledge is of great importance, and should form a principal part of the study of the singer, being necessary in order to comprehend the different musical sounds.

VOCALIST. A singer, male or female.

VOCALITY. Quality of being uttered by the voice.

VOCALIZE. To practise singing on the vowels, chiefly the Italian A.

VOCAL MACHINERY OF BIRDS. It is difficult to account for so small a creature as a bird making a tone as loud as some animals a thousand times its size; but a recent discovery has shown that, in birds, the lungs have several openings, communicating with corresponding air-bags, or cells, which fill the whole cavity of the body from the neck downwards, and into which the air passes and repasses in the progress of breathing. This is not all: the bones are hollow, from which airpipes are conveyed to the most solid parts of the body, even into the quills and feathers. The air, being rarefied by the heat of their bodies, adds levity. By forcing the air out of the body, they can dart down from the greatest heights with astonishing velocity. No doubt the same machinery forms the basis of their vocal powers, and at once resolves the mystery.

VOCAL SCORE. An arrangement in notes of all the separate voice parts, placed in their proper bars under each other, and used by the vocal conductor.

VOCE. (I.) Voice.

VOCE DI CAMERA. An expression applied by the Italians to a voice the strength or quality of which is only calculated for chamber performance.

VOCE DI PETTO. (I.) The natural, or chest voice.

VOCE DI TESTA. (I.) The head voice. A *falsetto*, or feigned voice.

VOCE MUSICALE. The appellation by which the Italians formerly distinguished the tonic, or major key note; in solmization called *do*.

VOCE SOLA. (I.) An expression implying that the movement, or passage, over which it is written is to be sung without accompaniment.

VOGEL, JOHANN CHRISTOPH, born at Nuremberg in 1756, was a pupil of Riepel. Very early in life he went to St. Petersburg, and about 1776 left Russia for Paris, where he became second hornist in the service of the Duke de Montmorency. At that early age he had already composed much music, principally, however, for others, under whose name it was published. Immediately on his arrival in France he took the compositions of Gluck for his models; but it was not till 1786 that he hazarded submitting to the public his first opera, "*La Toison d'Or*," which he dedicated to Gluck, who praised it highly. Vogel died of a putrid fever in 1788, at the early age of thirty-two. At his death he left an opera completed, entitled "*Demophoon*," the music of which was an additional proof of his dramatic talent. The editors of the French Dictionary of Musicians state that, in the year 1791, on the day devoted to the performance of a church service, the overture to "*Demophoon*" was played in the Champ de Mars by twelve hundred wind instruments, with an unparalleled effect.

VOGLER, JOHANN CASPAR, court organist and burgomaster at Weimar, was born near Schwartzburg in 1698. He was one of the best organ pupils of Sebastian Bach. In 1735 he stood for the place of organist at Hanover, which he obtained in preference to various other candidates. He did not, however, take possession of the office, as his prince constantly refused to give him his discharge; but, as an indemnification, nominated him burgomaster as above, to which place was attached considerable pecuniary emolument. He died at Weimar about the year 1765.

VOGLER, ABBÉ GEORG JOSEPH. This celebrated musician was born at Würzburg in 1749. His predilection for music discovered itself at a very early age, which induced his father, at that time a violin maker, to procure his son a piano-forte, the instrument to which he was most partial, as also an experienced teacher. The boy's zeal and talent soon made him equal to his instructor, whilst at the same time he taught himself to play on several other instruments, attaining a high degree of perfection on the violin especially. His piano-forte had a pedal, which was not at that time common. On the action of this pedal Vogler made such remarks as soon led him to propose improvements in its construction. He

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likewise used a new method of fingering the piano, which he tried with success on several of his first pupils. Without neglecting his other studies at the seminary of Manheim, where he was then educating for the church, he also made at that time several successful attempts at composition, and established an amateur concert, at which, under his direction, the works of the best composers were performed. The sublime music and religious musical festivals of the Jesuits, both at Würzburg and at Bamberg, where he next went to study the civil and canon law, not a little contributed to his ardent love of the musical art and to the excitement of his genius. Thus accomplished as an artist, he was now desirous of serving his country by some appointment: as, however, there was no immediate prospect of this, he proceeded again to Manheim, where he experienced such marked approbation that the elector, Carl Theodor, sent him to Padre Martini, at Bologna, to study counterpoint. But as he found the principles he had hitherto adopted were not in unison with the system of this master, he went to Padua, where Padre Vallotti resided, of whose newly-discovered system he had already heard on his arrival at Venice. Whether Vallotti had or had not ever before imparted this system to a pupil, Vogler certainly received instructions in it from him for the space of seven months; at the end of which time the impatience of the pupil was such that the Padre, who was eighty years of age, thus addressed him: "You seem to wish to know in five months that which has cost me fifty years to attain!" and gave up his office of teacher. After Vogler had written recitative at Venice with Hasse, melodies at Rome with Misliweczek, and, lastly, choruses and fugues under the direction of Vallotti, at the same time studying theology at Padua, he returned, in 1775, to Manheim, where he succeeded to the direction of the Electoral Chapel. Of his subsequent travels, it is to be observed that he pursued them in Spain, Africa, Asia, and the Armenian isles, with a view of obtaining the ancient, pure, and unperverted sacred music of those countries. He first submitted his new system of music to the approbation of the Academy of Sciences at Paris in 1780, and then to the Royal Academy of London in 1783; and although, in 1786, he held the situation of chapel-master at Stockholm, this did not prevent him from indulging his love of observation in foreign countries. In 1790 we find him in London, where he was heard with much applause on his newly-invented orchestrion, an instrument something like the panharmonicon. By his performance on this instrument at the Pantheon he realized one thousand pounds sterling. The same year he returned to Germany, where his orchestrion was also heard with admiration at Coblentz and Frankfort. At the latter place his second concerto, including Handel's celebrated "Hallelujah" arranged as three distinct themes, astonished his hearers. From hence he went to Suabia, and, in Etzlingen, was presented with the *wine of honor*. In the year 1792 he was again at Hamburg, where he was heard several times in the churches. After his return to Stockholm he commenced, in 1793, reading lectures on his introductory system of harmony, and pursued these courses in two successive years. In the year 1795 he again undertook a journey to Paris, in order to hear the revolutionary music of that place. Of this opportunity he also availed himself to give a concert on the organ at the Church of St. Sulpice for the benefit of the poor, which produced fifteen thousand livres. On returning through Amsterdam, he took his orchestrion, which had then become much worn and decayed, to Stockholm; he there hired a spacious saloon, with three adjoining rooms for domestic purposes, and had his instrument erected, in 1796, in one of the smaller rooms; it being so placed that the whole power of its sounds vibrated against a door, by opening or closing of which the pianissimo, crescendo, and fortissimo of the instrument could be completely produced. Some other curious mechanism was also contrived to regulate the sound of the orchestrion in the saloon. At the end of the year 1796, when the ten years of his engagement as Swedish chapel-master had expired, he had the satisfaction to see that the pupils in instrumental music, belonging to the royal music school which he had established, had increased to the number of seventeen, and in that year the academy had an orchestra of twenty-eight Swedes, of whom four, whose united ages did not exceed thirty-six years, executed in public a quartet composed by Vogler; besides this, several entire operas were performed by mere children of the singing school, which was then under the direction of Haffner, as its chapel-master, and of the son of the famous Piccini, as singing master. From the happy results of his various exertions to promote the music of Stockholm, it is no wonder that the period of his service was extended by the duke regent to the eleventh year. At length he quitted Stockholm entirely in 1799, with a pension for life of five hundred Swedish dollars. He next proceeded to Copenhagen, where he produced his very successful opera of "*Hermann von Unna.*" He then continued for some time at Altona, during the publication of some of his sacred music, and, in the summer of the year 1800, visited Berlin; here he gave three concerts on the organ, the first in the garrison church, and the second and third in the Church of St. Mary. On these occasions he always regulated his organ according to his own system of simplifications, which system met with such approbation in Berlin that he received a commission from the king to build quite a new organ according to that plan at New Rupin; he at the same time much assisted the amateur theatre at Berlin by bringing out his "*Hermann von Unna.*" He quitted Berlin at the end of the year 1800. The next intelligence concerning him was from Prague, where, in 1801, he delivered his introductory discourse as a public teacher of music; the question proposed by him being, "What is an academy of music?" Previously to his pronouncing this discourse his patent of appointment by the imperial government was read, upon which Councillor Ungar declared his nomination to the governorship of the institution. He then advertised his lectures on theoretical music, and in these bills styled himself "*Protonotarius apostolicus*, formerly elect. palat. consistory councillor, first chapel-master and public teacher of music, and pensioner of his majesty the King of Sweden, and now musician extraordinary at Prague." It is said that he delivered these lectures, at first, to a numerous auditory. In 1803 he left Prague for Vienna, being invited to write an opera for

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one of the theatres there. When the war broke out in 1804 he left Austria for Bavaria, where at Munich, on occasion of the nuptials of the princess, he represented his opera of "*Castor und Pollux*" with great success; he afterwards made a tour to Frankfort and the neighboring places, and was then invited to Darmstadt by the grand duke. Here he met with much encouragement, the grand duke immediately engaging him in his service, with a salary of three thousand florins, and free board and lodging; he also conferred on him the dignity of privy councillor of spiritual affairs; at the same time he presented him with the order of merit of the first class, and appointed him director of the court orchestra.

We must not omit to observe that the two able musicians, Winter and Knecht, were pupils of Vogler's music school at Manheim. It should likewise be noticed respecting his orchestrion that he worked four years on its arrangement. In 1797 he prepared in Stockholm another new invented instrument, named the *organo chordium*. It was manufactured by an able pianoforte maker of that town named Rackwitz, and, it is said, afterwards excited much admiration, so much so that several of them were ordered. The following are amongst the Abbé Vogler's principal works. Books, essays, &c.: "*Bemerkungen über die der Musik vortheilhafteste Bauart eines Musikchors;*" "*Aesthetisch kritische Zergliederung des wesentlich vierstimmigen Singesatzes des vom Hrn. Musikdirector Knecht in Musik gesetzen ersten Psalms;*" "*Verbesserung der Forkelschen Veränderungen,*" Frankfort, 1793; "Introduction to the Art of Harmony," Stockholm, 1795, in the Swedish language; "*Organisten-Schule mit 90 Schwedischen Choräle,*" Stockholm, 1797; "*Klavier und Generalbassschule,*" Stockholm, 1797; "*Choral System,*" Copenhagen, 1800; "*Aeusserung über Hrn. Knechts Harmonik;*" in this work he explains his simplification system; "*Handbuch zur Harmonielehre,*" Prague, 1802; "*Vergleichungsplan der vorigen mit der nun umgeschaffenen Orgel im Hofbethause zu München,*" Munich, 1807; "*Ueber die harmonische Akustik und ihren Einfluss auf alle Musikalische Bildungszweige,*" Munich, 1807; and "*Gründliche Anleitung zum Klavierstimmen für die, welche ein gutes Gehör haben,*" Stuttgard, 1807. Operas: "*Albert der dritte von Bayern,*" in five acts, Munich, 1781; "*Gustavus Adolphus,*" Stockholm, 1791; "*Castor und Pollux,*" Manheim, 1791; "*Hermann von Unna,*" Copenhagen, 1800; and "*Samori,*" grand opera, Vienna, 1804. Amongst his chamber music, which is chiefly for the piano-forte with violin accompaniments, we may distinguish a curious work entitled "*Polymelos, ou Caractères de Musique de différentes Nations, pour Clav. avec 2 V., A., et B.,*" Speier, 1792. Amongst his church compositions are many beautiful hymns, and a delightful motet entitled "*Rorate cœli.*" This is printed, with the Latin and also English words, in the "Vocal Anthology."

VOGT, AUGUST GEORG, a celebrated oboist, was born at Strasburg in 1781. In 1808 he became adjunct professor of the hautboy in the Conservatory at Paris. In 1825 the Philharmonic Society called him to London. In 1829 he returned to Paris, where he received the decoration of the Legion of Honor. He composed concertos, *airs variés*, and fantasias for the oboe.

VOICE. The sound, or sounds, produced by the vocal organs in singing. There are six species of the human voice, which rank in the following order: the bass; the baritono, or tenor bass; the tenor; the counter tenor; the mezzo soprano; and the soprano, or treble. A good bass voice generally extends from F or E, below G gamut, to C or D, above the bass clef note; the baritono from about G gamut to F above the bass clef note; the tenor from C above G gamut to G, the treble clef note, or A above it; the counter tenor from E or F above G gamut, to B, or C, above the treble clef note; the mezzo soprano from A or B, above the bass clef note, to E or F, above the treble clef note; and the soprano, or treble, from C above the bass clef note to A, B, or C, in alt., and sometimes higher. To *voice* a pipe, is to bring it to its intended tone or power; and *to voice* is an expression applied by organ builders to the regulating of the tone of a pipe; but there is no instrument that can well compare with the human voice, or which is quite similar to it. All musical instruments endeavor to imitate it, and their glory consists in the nearness of their approach to this standard. The violoncello, the alto, the violin, are those which have best succeeded in this imitation. As an exception to this rule of superiority stands the organ; which, although not so similar to the voice as the above-mentioned instruments, comes first after it in power and effect; rendered superior, in its grandeur of expression and deep-toned melody, to any other instrument, by combining within itself the peculiarities of all, from the deep bass to the birdlike flute. The power of imitation is possessed by the human voice in an eminent degree; for not only, when cultivated, can it produce the tones of many instruments, but the natural voice can imitate, with more or less study, almost all sounds with which the ear is acquainted.

To take proper care of the voice is of so much importance to every singer that the greatest attention should be paid to all the means for its preservation and to every species of indisposition that tends to injure it. There are but few maladies that affect the organs of the voice alone, as the greater part of the troubles to which it is liable are merely symptoms or parts of other complicated diseases. In every case of this kind a judicious singer will at once seek the advice of an experienced physician, without making the matter worse by trying to cure himself or by resorting to quacks.

One of the most common affections of the voice is hoarseness, causing it to lose in volume of sound and in distinctness and precision of tone. The origin of hoarseness is often catarrhal, in which case it must be treated as a catarrh. It is, however, frequently caused by speaking or singing too much; when it arises from the dryness of the larynx, and the consequent relaxation of its muscles. In this case singing must be postponed for some time, to give room for those parts to recover the necessary power and humidity. They may also be assisted in it by the application of gently softening and moistening remedies, such as gargling with lukewarm elder tea and honey. Hoarseness is very often the consequence of a faulty respiration. When the vowel tone is not brought out with proper economy of breath, when it is produced more by a forcible discharge from off the

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lungs than by a quiet emission of the breath, the necessary moisture is driven away from the vocal chords, and an irritation is felt, which produces frequent coughing. This cough takes away the flexibility of the voice, and may destroy its organs prematurely; nay, it may be very detrimental to the chest itself. Hoarseness from swallowing very fat meats or drinks will lose itself in a short time after this stimulus has ceased.

Sometimes it is the symptom of more serious indisposition, especially of consumption. But upon this we can only so far touch as to give the following rules: If hoarseness comes often, and from every little cause, from every little exertion of the voice, there is reason to be seriously alarmed for the chest, and carefully to avoid every thing that might hurt it; for this often repeated and continued hoarseness is a certain sign, if not of decided consumption, at least of great weakness in the chest, and a tendency to all the ills connected with it.

United to hoarseness is generally another defect of the voice, *roughness*, which is caused by too much or too little moisture in the breathing passages, or by a natural unevenness of them, or by sickness. It comes from the same causes as hoarseness, and is remedied by the same means. Good domestic remedies for it are the yolk of an egg, with sugar and a little claret. To add alcohol to it is not good for every organ; it creates an unpleasant irritation and cough. Honey and liquorice, taken in small quantities, are useful; but they easily produce a stopping of the passages of the chest and throat with phlegm. Tea with sugar is beneficial to some organs, but very often produces greater roughness of voice. Gargling with warm elder tea, and inhaling the vapor of tea, are recommended in such cases. After applying these remedies internally, it is very beneficial to wash the neck with lukewarm water, and to rub it with flannel after it is thoroughly dry. When the organ of the voice becomes dry by too much exercise, or the necessary mucus is taken from the vocal chords, this mucus will very seldom be fully restored by artificial means. The best remedy in this case is, to chew a piece of hard bread, or cracker, until it makes a moist paste; eat this paste slowly, and drink a few swallows of moderately cold water after it. This simple remedy is applied by the best singers with good success. Strong spirituous drinks, such as brandy, rum, &c., are, by their astringent effect, particularly apt to cause roughness of the voice, which will be easily observed. The only remedy in this case is, to abstain from them altogether. The singer has especially to be very careful in the selection of the beer he may drink. It is a very common but mistaken error, committed by bass singers in particular, to think that beer is beneficial to the voice. The sound of the high and middle tones is always endangered by it; and though the lower tones may apparently gain in volume, they generally become rough and hard. Where roughness is natural, or arises from climate, (in the north it is almost epidemical,) very little can be done to amend it. Correct respiration, and careful solfeggio singing, can alone aid, and this in a limited measure.

Catarrh has its origin mostly in a cold, and therefore requires warmth and remedies that excite perspiration; such as elder tea, balm tea, oftentimes made stronger by elderberry jam, &c. The same is to be observed of all those ills that are connected with, and are a consequence of, catarrhs; as cough, sore throat, swelling of the external and internal glands of the neck, of the tonsils of the throat, of the glottis: local remedies merely may be called in to aid these local indispositions; gargling with elder tea, honey, &c.; and, if the evil is deeper down in the throat, inhaling the vapor of tea. External applications of camomile bags are advisable, especially for swellings of the glands. But, above all things, the throat must be kept warm by day and night. To wrap the neck in flannel, and to wash both it and the chest with lukewarm brandy, are useful for this purpose. Asthma and want of breath, if occasioned by weakness of the chest, require the treatment of a physician. Domestic remedies may do much harm; but correct practice of singing, under the direction of a teacher acquainted with physiology, will most certainly contribute materially to the strengthening of the organs of respiration, provided there be no natural defect in their construction.

From these rules, in cases of indisposition of the throat, the reader may deduce for himself, for the most part, what he has to do for the preservation of his voice; and we will only add the following remarks. The most important thing to be observed is, the condition of the body when singing and the manner of singing. Never sing while indisposed, particularly in the organs of the voice; never sing immediately after running fast, or after riding, lifting, or similar bodily exertion; when the voice is not at command, is wavering, incorrect, or panting; which may have very bad consequences withal. Never sing immediately before or after meals, for it hurts both the voice and the health together. Never talk or sing too long; it will raise an irritation, a burning, a pricking in the throat or chest, which are always signs of the approach of a state of indisposition. During singing, stand free and easy; and do not hold any thing before the mouth which might prevent the free flow of the breath, and thus weaken the chest and deaden the tone. The chest must always be held freely erect, that the lungs may expand; strengthening the breath, and giving more ease to the song. Never, or at least very seldom, touch the extreme limits of your power of voice. Frequent repetition of this over-singing might produce a sudden and entire loss of voice. Do not sing in a place either too cold or too warm, so as to lose the proper proportion of warmth between the breath inhaled and exhaled. A singer must be more moderate than any body else in eating and drinking, for the sake of the preservation of his voice; and this precious treasure is well worth such a privation. This is particularly applicable to tenor, soprano, and alto voices; the bass voice is not so delicate. As to the choice of meats and drinks, prefer the lighter and milder articles, and avoid all that is very fat, and even rich fruit, nuts, &c., all strong, spirituous drinks, &c. Tobacco smoking does not hurt the voice if used moderately; nay, it may be of material use, by promoting the secretion and discharge of the phlegm from the organs of breathing, and thus making the voice purer and clearer. Snuffaking, however, stops up the canals, obstructing the resonance of the tone, and consequently making it weaker; and

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it should therefore be avoided by the singer. He should be so dressed as to keep the body as equally warm as possible, to prevent being either heated or taking cold, both of which necessarily hurt the voice; but he should also be dressed with ease and comfort, particularly in those parts which are active in singing, as the throat and chest, in order to allow them a free and unmolested motion; otherwise, by being compressed in their action, they would injure the health. Practice on wind instruments is not admissible for the singer; his breath and the strength of his chest belong to his voice, and must be preserved for it. Lastly, take great care for the preservation of the teeth. Their decay and loss will take away the chief instrument for the resonance of the voice; and this loss will be felt the more, as it prevents the perfect and clear articulation of the words. The singer must therefore do nothing which would hurt the teeth.

The delivery of the voice is a fundamental part of vocal music. Very few persons know how to manage their voices so as to produce the most agreeable sounds: some give the *nasal* sound, and make a noise more akin to the sound of a ram's horn than a human voice; others give the *dental* sound, which makes one feel as if the party was laboring under some great physical deficiency; and various other equally injudicious ways are contrived, as unpleasant as is that of commencing the word with a sort of *huh*, similar to the noise made by the Irish stone drivers, or paviers, or an American woodman.

In all cases a moderate breath must be taken, and not a long one; for by so doing the lungs become much oppressed, and have an inclination to eject the air in a body instead of gradually: thus all command of the voice would be lost. In taking breath the throat must be well opened, and the palate raised, so that the lungs may be inflated instantaneously and noiselessly. The breath must never be taken in the middle of a word, but in the various points of suspension. When exercising the voice, the person should stand erect, firm, and at ease, with the shoulders back, chest expanded, head upright, and a general freedom about the face, throat, and body. The mouth should be opened so as to present an easy, smiling, and graceful appearance, with the jaw and lips perfectly loose; the upper lip raised sufficiently to show the upper row of teeth. The tongue should remain flat in the mouth, the uvula and soft palate inclined towards the passage of the nose, thus preventing the breath from passing through, (otherwise the voice becomes nasal,) leaving open only the passage to the mouth, through which it passes unobstructed, thereby giving a strong vibratory power. The throat should be kept well open, and all tossing of the head particularly avoided; the jaw should be allowed to fall inward, and then the voice should be thrown out, as it were from the chest, and all pain, or pressure, or contraction of the throat carefully avoided. Great care must be taken not to project the lips, as by so doing the muscles of the throat become compressed, which prevents a free expansion of the sound, and also checks the power of vibration. The lips must not be extended very much laterally, as it produces a thin quality of tone, and also stiffens the muscles of the throat and mouth, which greatly lessens the vibratory and expansive power. The mouth being nearly closed is also bad, as it brings the teeth in contact; the consequence of which is, the sound becomes *nasal* and *dental*.

It is now obvious that vocal music, as an approved branch of common education, is rapidly making its way into the schools and academies of our country, eventually to become one of the educational habits of the mass. The knowledge of music must prevail where there is industrious, earnest, and intelligent teaching, and the work will be hastened in proportion to the improvement of teachers and text books. At present the Pestalozzian system is very generally adopted; but this system does not begin at the right point, and consequently the pupil is at work for a number of lessons before he sees any considerable *musical meaning* in what he is doing. It begins always — we mean in its school books — with rhythm, time beating, bars, measures, comparative notes, &c. But does musical science originate or practically begin with any of these principles? These are mostly common, more or less, with all other arts. The purest tone, any more than the ring of a hammer, is still no part of musical science so long as it is only varied by time. But — and here is the great point — let another sound be heard in *pleasing relation above or below it, in pitch*, and we are at once within its exclusive province. Music, then, originates in the RISE and FALL of tones; and these, as it is well known, are controlled by the given pitch, or starting tone, called the *tonic*, or *key*. Certainly, then, its study properly commences at this point; and the *tonic* must immediately take the chair of state and rule by evident "right divine."

VOIGT, JOHANN CARL. Organist at Waldenberg, in Saxony, towards the middle of the last century. He wrote, in the year 1740, a dialogue on music between an organist and his deputy, in which the abuses prevalent in musical performances at that period are vigorously controverted.

VOIGT, JOHANN GEORG HERMANN, organist of St. Thomas's Church at Leipsic, was born at Osterwick in 1769. He received the rudiments of his musical education partly from his father, and partly from J. G. Rose, town musician of Quedlinburg. On the death of his father, about the year 1780, he was apprenticed by his guardian, for a term of years, to another musician, under whom he studied various stringed and wind instruments. On the completion of his apprenticeship in the year 1788 he went to Leipsic, where he was appointed violinist and solo performer on the hautboy at the principal concert; from thence, in 1790, he removed to Zeitz, being elected organist of the principal church in that town. In 1801 he returned to Leipsic, being invited to fill the situations of organist of St. Peter's Church, and of violinist and concerto violoncellist in the concert orchestra. In the following year he obtained his first-named appointment. Voigt published at Offenbach and Leipsic several works of instrumental music, and left many manuscript compositions at his death, which took place at Leipsic in 1811.

VOIGT, CARL LUDWIG, son of the preceding, was born at Zeitz in 1791, and succeeded his father as violoncellist in the theatre, concert, and churches at Leipsic in 1811. He published many compositions for the violoncello, with other string instruments.

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VOLANTE. (I.) Flying. In a light and rapid manner.

VOLATA. The appellation sometimes given by the Italians to a division, or rapid flight of notes.

VOLÉE. (F.) A rapid flight of notes.

VOLKERT, FRANZ, an organist at Vienna, was distinguished from 1810 to 1830 as a composer of comic operas, melodramas, parodies, &c., which he had represented at the Leopoldstadt Theatre, where he was director. He wrote more than a hundred of such works; also some instrumental music.

VOLKMAR, TOBIAS, a distinguished church composer, music director, and chorister at Hirschberg, in Silesia, was born in 1678. He studied composition under Johann Krieger, of Zittau, whose solemn and profound style he so completely adopted that he was called, at Hirschberg, Krieger the Second. He was living in 1740.

VOLKSLIED. (G.) People's song. A popular song, tune, or ballad.

VOLL. (G.) Full; as *mit vollem Orgel*, with full organ.

VOLLKOMMEN. (G.) Perfect.

VOLTA. (I.) An old, three-timed air, peculiar to an Italian dance of the same name, and forming a kind of galliard; also a word used by modern composers for *time*; as *volta prima*, the first time; *volta seconda*, the second time.

VOLTI. (I.) Turn over.

VOLTI SUBITO, or V. S. (I.) Turn over quickly.

VOLUME. Quantity or fulness; as when we say, "Such a performer possesses an extensive or rich *volume* of voice."

VOLUNTARY. A voluntary is an extempore performance upon, or a composition written for, the organ, and serving to relieve and embellish divine service. This species of music, though necessarily limited to a gravity and solemnity of style, admits of considerable variety. The change, order, and number of its movements have never been settled by any law deduced from the authority of particular example or general usage; consequently much is left to the fancy, taste, and judgment of the composer; and if, in the aggregate, he preserve a sufficient degree of dignity, seriousness, and science, not admitting any lighter ideas, or passages, than are calculated to relieve the more solemn parts, he may be said to keep within the pale described by the sacred use for which the organ is so truly fitted and designed. The voluntary was originally so called because its performance, or non-performance, was at the option of the organist.

VON. (G.) By, of; often occurs in German titles.

VORBEREITUNG. (G.) Preparation. A term used in harmony.

VORSCHLAG. (G.) An appoggiatura.

VORSPIELE. (G.) Preludes.

VORZEICHNUNG. (G.) The signature.

VOSS, CHARLES, a favorite piano-forte composer, was born at Strelitz in 1810, and yet lives in Berlin.

VOSSIUS, GERARD JOHN, born in 1577 at a small town in the neighborhood of Heidelberg, was a man of universal learning and abilities. He commenced his studies at Dort about the year 1590, and ten years afterwards was chosen director of the college in that place, though at the time only twenty-three years of age. In 1614 he was appointed director of the theological college which the States of Holland had then lately founded in the University of Leyden. Before he received this latter appointment, Vossius had attached himself to the profession of divinity, and had warmly espoused the side of Arminius at the famous Synod of Dort. These principles, and his history of the Pelagian controversy, recommended him to the notice of Archbishop Laud, who procured for him a prebendal stall in the Church of Canterbury, with permission to hold it notwithstanding his residence at Leyden. On this promotion he went over to England to be installed; and having received an honorary degree of doctor of laws at Oxford, returned to Leyden; from whence, in 1633, he removed to Amsterdam, and became the first professor of history in the college then newly founded in that city. He died at that place in the year 1649, at the age of seventy-two. Vossius published at Amsterdam, in 1650, a work "*De quatuor Artibus popularibus;*" and afterwards another, "*De Universæ Mathesias Natura et Compositione;*" in each of which are contained many curious particulars relative to music and musicians.

VOSSIUS, ISAAC, son of the preceding, was born at Leyden in the year 1618, and, under the instruction of his father, soon became distinguished for his proficiency in academical learning. He was honored by the patronage of Christina, Queen of Sweden, who invited him to her court, and was taught by him the Greek language. About the year 1652, having, however, formed a design of writing against Salmasius, who at that time stood high in her favor, the queen withdrew her regard and dismissed him from any further attendance. At the death of his father, Vossius was offered the situation of professor of history in the University of Leyden, but he thought proper to decline it. In 1760 he went to England, and at Oxford was admitted to an honorary degree of doctor of laws. Three years afterwards he was made a canon of Windsor by order of King Charles II., who permitted him to reside in the castle, where he died in the year 1688. Of his works the most popular is his treatise "*De Poematum Cantu et Viribus Rhythmi,*" printed at Oxford in 1673. This he begins by a remark that music is of two kinds; namely, such as consist of sounds only, and such as consist of sounds joined to words. He then gives an account of the rhythms of the ancient Greeks, and of the various kinds of metrical feet used in their verses, all of which he affects to admire with rapture. His contempt of modern music and musicians he freely expresses, and says that all the powers of exciting the passions by music had ceased above a thousand years before his time. On the controverted question, whether the ancients were acquainted with music in consonance, he, with the utmost confidence, gives it as his decided opinion that they

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were. The improvement of the musical scale has, he says, erroneously been ascribed to Guido; since, in forming his scale, he derived all his ideas from the organs and harps of his time, which consisted, the one of twenty pipes, and the other of twenty strings. As to the application of the syllables, he considers that to be an invention of no use whatever. The invention of the *cantus mensurabilis*, the substitute for the ancient rhythms, he holds in the utmost contempt. The arguments against the imperfection of ancient music, arising from the form of the instruments, he endeavors, but in vain, to refute. In the course of this work the author is lavish of his censures of the ignorance and folly of other writers on music, though his own enthusiasm and bigotry have laid him widely open to the latter imputation. In short, it abounds in evidence of that gross credulity for which its author is well known to have been remarkable. This, however, is by no means the only weakness with which he is charged; his partiality for the ancients, his bold and hasty conclusions, his affected contempt of all modern improvements, his insolent treatment of such persons as differed from him in opinion, and, above all, his vanity, have placed him in the foremost rank of literary coxcombs. As to his work, its general character may be given in a few words: it is a futile, unsatisfactory, and for the most part unintelligible, disquisition.

VOX ACUTA. (L.) In the ancient music, the highest note in the bisdiapason, or double octave.

VOX GRAVIS. (L.) In the ancient music, the lowest note in the bisdiapason, or double octave.

VUIDE, or VIDE. (F.) Open; as *corde vuide*; the open string. Used in all music for stringed instruments to show that the note over which it is placed must be played on the open string.

VULPIUS, MELCHIOR, an excellent church composer, was born at Wasungen, in Thuringia, about the year 1560. He published in 1604, at Leipsic, a choral book, a second edition of which appeared at Jera in 1609.

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W.

WACH, CARL GOTTFRIED WILHELM, a performer on the double bass at Leipsic, was born at Löbau in 1755. He was considered an excellent performer, and also arranged much dramatic music for instrumental pieces. Amongst his works are "*Le Prisonnier*," an opera of Della Maria's, arranged as quintets, Leipsic, 1803; and "*Die Schweize Familie*," opera by Weigl, arranged as quintets, Leipsic, 1811.

WAELRANT, RUBERT, a celebrated Flemish composer, was born in 1517. He resided chiefly in Italy, where many of his works were published, and the remainder at Antwerp. He was the principal promoter of the use of the syllable *si* in solmization, in addition to the six Guidonian syllables. He died at Antwerp in 1595, in the seventy-eighth year of his age. Amongst his works are "*Cantiones Neapolitanæ, 3 et 4 voc.*," Venice, 1565; "*Symphonia angelica, 4, 5, 6, 7, et 8 voc.*," Antwerp, 1565; "*Madrigali e Canzoni Francesi, à 5 voci*," Antwerp, 1558. A very beautiful specimen of the madrigals of this master is to be found in the "Vocal Anthology."

WAERT, GIACHES DI, a celebrated Flemish contrapuntist, flourished at Antwerp about the year 1560.

WAGENSEIL, GEORG CHRISTOPH, chamber musician to the Emperor of Germany, was born in the year 1688, and was living in 1784. From the spirited compositions of this master for the harpsichord, before the piano-forte was brought to any perfection, the lovers of music, observes Dr. Burney, received great delight. The Germans long allowed Wagenseil's sonatas to be written in a lively and easy style; but those musicians who are attached to the more refined and expressive style of Emmanuel Bach consider them as too trifling.

WAGNER, GEORG GOTTFRIED, chorister at Plauen, in Voigtland, was born at Muhlberg in 1698. Besides the harpsichord, he studied the violin and several other instruments, his progress on which was much facilitated by the opportunities afforded him of hearing the best musicians at Leipsic. The celebrated Bach having succeeded Kuhnau, Wagner had now the opportunity of hearing the works of this great master during a period of three years, and till he got his first-named appointment, in 1726, which he still held in 1740. He composed much church and instrumental music, all of which remained in manuscript.

WAGNER, CARL, a celebrated performer on the horn, belonging to the Chapel Royal at Darmstadt in 1795, was also considered a good vocal and instrumental composer. He was a pupil of Portmann, after whose death he published a new edition of his master's method for the horn.

WAGNER, JOHANNA. This celebrated vocalist is the niece of Richard Wagner, the chapel-master of Dresden, whom Liszt, in a recent pamphlet, pronounces to be the greatest composer of the age. The early days of Johanna Wagner were passed at Würzburg, in Bavaria, her parents being engaged at the theatre. As a child she was selected to represent the good spirit in the fairy spectacles, her declamatory powers being remarkable. At fifteen years of age she made a successful *début* in Abigail, in the comic piece, "*Le Verre d'Eau*," at the theatre of Ballenstadt. She subsequently appeared as Preciosa and Esmeralda, and made a great sensation in the part of Cordelia, in "King Lear." At this epoch of her career it was remarked that her style was distinguished as much for juvenile grace as tragic energy. Her original destiny was fixed for the drama; but as her parents, who had a reputation as teachers of singing, perceived that she had a good voice, she was taught the character of the Page in Meyerbeer's "Huguenots." Her organ, however, daily increasing in compass and power, she was allotted the part of Caterina, in Halèvy's "*Reine de Chypre;*" and the striking success she met with decided Mlle. Wagner to quit definitively the legitimate drama for opera. Her uncle strongly urged her to visit Dresden; but before she went to that city she visited Paris with her father, and there took lessons for six months of Manuel Garcia, the brother of Viardot and Malibran, and the master of Jenny Lind. On the arrival of Mlle. Wagner at Dresden she was engaged for five years at the theatre; and from this time she took the line followed by Madame Schröder Devrient, although without any servile imitation of the style of that eminent *artiste*. In Agatha, in Weber's "*Der Freyschütz*," and in Beethoven's "*Fidelio*," she acquired great fame. Her next engagement, owing to political events having affected the Dresden theatre, was at Hamburg; and she was the first singer in Germany who undertook the part of Fidès, in Meyerbeer's "*Prophète*." It was her delineation of this character which spread her name throughout Germany. She afterwards sang in Vienna and Berlin with signal success, in the last-mentioned capital being the successor of Mme. Viardot in Fidès. The result was, that the royal intendant of the Berlin Opera House entered into an engagement with Mlle. Johanna Wagner for ten years, on terms far beyond those ever before granted to any prima donna in Germany. In her contract, leave of absence for six months during the year was reserved for the young and gifted *artiste*.

The *répertoire* of Mlle. Wagner is rich and varied; and, owing to her genius, the masterpieces of Gluck and of Spontini have been most successfully revived at Berlin. "*Iphigenie en Tauride*," and "*Clytemnestre en Aulide*," and the Grand Priestess in the "*Vestale*," have been highly popular. Her Alice in "*Robert le Diable*," Valentina in the "*Huguenots*," and Fides in the "*Prophète*," have displayed her supremacy in Meyerbeer's operas. In the revival of Spontini's "*Olympia*" she was the Statira, surpassing, ac-

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cording to the German critics, the celebrated Milder, who was the original representative. Rellstab, the eloquent critic of Berlin, writes of her Statira, "In passion she is a Medusa, in imperious command a Juno, and in pathos a Niobe." Mlle. Wagner does not confine her line of characters to the classic models. Her Norma, Lucrezia Borgia, and Romeo, in Bellini's works, have created as great a sensation in Germany as her Fidès, Fidelio, Statira, Alice, Valentina, &c. Her Donna Anna in "*Don Giovanni*," and Odette in Halèvy's "Charles VI.," show the versatility of her lyric capabilities.

Mlle. Wagner, while she has acquired within such a brief period her artistic fame, seems to have inspired her admirers in Germany with the highest respect for her personal qualities. When she quitted Hamburg, in the spring of 1851, for her engagement at Berlin, there was a grand ceremonial at the Tonhalle: she was crowned in public; and the population accompanied her to the railroad, greeting her with prolonged acclamations.

WAGNER, RICHARD. M. Fétis, in a series of articles in the "*Revue et Gazette Musicale*," gives the following particulars of the history of this remarkable innovator in dramatic music, who for some years has been so lauded by some and decried by others in the musical world of Germany, Paris, and London; and who, since the autumn of 1853, has excited no little attention among the lovers of great orchestral music in this country by the successful and repeated performance of his overture to "*Tannhäuser*." M. Fétis gleans his materials from Wagner's own "Communications to his Friends."

Richard Wagner was born at Leipsic on the 10th of May, 1813. He thinks it a good fortune that he lost his father in his earliest years; for after relating the story of a king who drove from his palace a certain young fairy, who wanted to endow his new-born son with a spirit of discontent with the actual and of passionate pursuit of the new, he says that this same fairy comes to us all at our birth, and that we might *all becoome geniuses*, if she were not repulsed from us by what is called *education*. "Without let or hinderance," he adds, "after the death of my father, the fairy glided into my cradle and bestowed on me the gift that never left me, and which, in complete independence, has made me always my own teacher, directing me in life and art. *Behold, in that consists all genius.*" But the boy was not isolated from all influences. He had family relations, a mother, a sister, a brother, all connected somehow with the theatre, who made him frequent the side scenes; and there he imbibed a dramatic taste. He played little plays, in his own chamber, however, and alone; he invented his own subjects, and took no pleasure in the hackneyed drama which he saw. He was sent to a gymnasium, ("neglected as his education was,") where he acquired a knowledge of antiquity and a taste for poetry and music; and he even tried his hand at painting, until the painter, who had received him into his house, died.

"I was writing dramas," says Wagner, "when at the age of fifteen I became acquainted with Beethoven's symphonies; these decided my exclusive passion for the study of music, which had acted powerfully upon my organization ever since I heard the '*Freyschütz*' of Weber. Still, my studies in this art never turned me from my propensity to imitate the poets; only this propensity submitted itself to the musical impulse, and I cultivated poetry only from the musical point of view. Thus I remember, in my exaltation about the 'Pastoral Symphony,' I composed a *comédie champêtre*, borrowing the subject from Goethe's 'Lovers' Humors.' I made no poetical sketch; I wrote the verses and the music at once, and let the dramatic situations and their musical expression arise conjointly."

In the beginning of his eighteenth year he was deeply excited by the revolution of 1830 and the unhappy fate of Poland. Too young to be an actor in those events, his emotion sought vent in the writing of a great deal of instrumental music, particularly sonatas, overtures, and one symphony, which was performed at a subscription concert in 1833. Wagner did not hear it, because poor health had obliged him to leave Leipsic and seek a milder climate at Würtzburg, near his brother, professor of singing and father of the famous *prima donna* Johanna Wagner.

After a year of repose, he became director of music in the theatre at Magdeburg. So far, as he says himself, he had been but an imitator of the style of renowned composers. The "Oberon" of Weber, and the "Vampire" of Marschner, then in vogue at Leipsic, suggested to him the text of an opera entitled "The Fairies," which he drew from one of Gozzi's novels. He set it at once to music, a mere echo of his impressions of Beethoven, Weber, and Marschner. About this time passions of another and more private nature got possession of him and modified his ideas. He wrote another opera, "The Novice of Palermo," which was represented on the Magdeburg stage on the 29th of March, 1836, and failed. His chagrin led him to resign his place. In 1837 we find him at Konigsberg as conductor of the theatre orchestra; but, for reasons not known, he remained there only a few months. It appears that he married in this period, as he says, too lightly.

He was afterwards engaged as musical director in the theatre at Riga, and there commenced a comic opera on a subject taken from the "Thousand and One Nights," which his disgust at the life of the theatre and his position soon led him to abandon. He resolved to go to Paris, and wrote the first two acts of his "Rienzi." Driven by despair, "he broke," as he says, "the relations which had existed till that moment," and was *en route* for Paris without sufficient means for such a journey. The vessel in which he embarked was wrecked upon the coast of Norway; but finally he reached the shores of France, and in a few days entered Paris, possessing nothing but the sketch of an opera and the hope of better times. "I trusted in the universal language of music to fill the gulf which my unmistakable instinct told me existed between me and Parisian life."

His first care was to look out for immediate aid. M. Maurice Schlesinger, music publisher and proprietor of the "*Gazette Musicale*," gave him employment enough to satisfy his more pressing wants, placed him in relation with artists and literary men, and even tried to direct him by his counsels. He made him compose romances to French words, so that his name might

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penetrate the saloons; but the unusual forms of his melodies went against the ears and larynxes of those who tried to sing them. Schlesinger procured him a commission to write an overture for the *Société des Concerts*, and he chose Goëthe's "Faust" for a subject, designing to make it the first movement of a grand symphony; but such an enigma did it prove upon rehearsal that a public performance of it was put out of the question. An opera in the mixed style, called "*La Défense de l'Amour*," met with no more success.

These failures in a small sphere did not disturb a mind so organized as Wagner's; they only made him greater in his own eyes. He looked up to a higher order of success; he yielded to the counsels of his friends to encourage their good will; but *he* would be content with nothing short of the Grand Opera, with all its means of musical and scenic effect: the persuasion that this was his true place was what had drawn him to Paris. What he saw at the *Academie Royale* had surpassed all his imaginings, and lent new energy to his desire to exhibit his power in a serious work upon that vast stage. His brain whirled with the excitement of the music in the first opera he heard there; yet before long he felt a hope, nay, a certainty, of bearing off the palm from all rivals as soon as a work of his own should be brought out. To support himself, in the mean while, the author of "*Tannhäuser*" was obliged to arrange vaudeville music for a theatre on the Boulevards, which, however, did not pay, because it did not answer the purpose. There remained but one resource for Wagner, offered him by Schlesinger: the arrangement of new operas for the violin and *cornet-à-pistons*. Such drudgery was not to his liking; and Schlesinger proposed to him to write fantastic pieces for his musical journal, which were translated by another out of the German into French. Here he succeeded better. Two novels from his pen were remarkable for interest of subject and originality of form. The first is a young composer's pilgrimage to Vienna to see Beethoven; the other the death by starvation of a young musician seeking recognition in Paris. The first embodied his sentiments, the second his personal experience.

Two years of fruitless efforts in Paris convinced Wagner that that was no place for his ideas and tastes. One thought now occupied him; which was, to return to Germany and procure a representation in a grand theatre of his "Rienzi," now completed, and which seemed to him the complete realization of the idea he had pursued from early youth. He had also finished the poem of his "*Hollandais volant*," — Flying Dutchman, — and was negotiating with his country for the admission of these works in some capital. His evil fortunes were suddenly at an end. He received letters from Dresden and Berlin informing him of the acceptance of "Rienzi" at the theatre of one of those cities, and of the "Flying Dutchman" at the other. A commission to arrange an opera of Halèvy for the piano, and the sale of his *Hollandais* libretto, to be used by another composer under another name, gave him the means for this journey; and he left Paris in the beginning of 1842, after three years of torture there, with a new era opening before him.

On the way from Paris Wagner's mind was preoccupied with a new work, in which, developing his tendencies more fully, he proposed to break definitively with the existing forms of the musical drama and place the art under new conditions. The subject of this work lay in the old legend and chanson of "*Tannhäuser*." "This Tannhäuser," says M. Fétis, "was of a noble family of Franconia, one of those German troubadours who flourished in the twelfth and thirteenth centuries under the name of *minnesingers*, or singers of love. Tannhäuser was a good knight, according to the old popular German ballad: —

'Der Tannhäuser war ein Ritter gut:

"He cultivated poesy and music with equal success, and was a worthy rival of Wolfram von Eschenbach, Walter von der Vogelweide, Rodolph of Rotenburg, Ulric of Lichtenstein; in a word, of the most celebrated, judging by the sixteen songs and ballads that have reached us under his name. In 1207 Tannhäuser, or Thanhäuser, or, finally, Tanhüser, received, like all the minstrel poets of Germany, an invitation from the landgrave of Thuringia to take part in the famous poetical tournament held by the prince at his Castle of Wartburg, near Eisenach. Here begins the plot of Wagner's opera. It seems that the good knight had found on his way one of those rare manuscripts of which we have an instance in the 'Metamorphoses' of Ovid, and that he was seized with a veritable passion for the allegories of paganism, especially for the gallantries of Venus. He chose this theme for his improvisation, and sang with enthusiasm of the delights of a mysterious place called the *Venusberg*. A cry of indignation escaped all lips when they heard him eulogizing sensual love instead of that pure, Platonic love which fired most of the minnesingers for the beauties that existed in their imagination. Declared unworthy of the prize, Tannhäuser went off with a bleeding heart. He was seized with remorse, and went to Rome to confess his sins and seek for absolution; but this was refused. Desperate and furious, hoping no joy but in that that had caused his ruin, the poet dedicated himself anew to the worship of the false divinity that had led him astray. He died impenitent, and fell into the power of the evil one. Such is the legend handed down from age to age and still repeated evenings by the peaceable people of Thuringia."

On his way to Dresden to bring out his "Rienzi," Wagner followed the valley of Thuringia, and passed near the Castle of Wartburg, the sight of which inspired his project with new force. From that moment he was elaborating the subject of "*Tannhäuser*," and caressing his imagination with the hope of fine success.

Arrived in Dresden, he set about the rehearsals of his "Rienzi," finding a new sense of satisfaction in the zeal and praises of the singers. The first performance was a triumph; though M. Fétis intimates that the public understood not what it was applauding, and was only carried away by the momentary charm of novelty. At all events, he reaped a solid benefit, about which he records his great surprise: "What! I, but just now isolated, abandoned, without hearth or home, find myself all at once loved, admired, and even contemplated with astonishment. Moreover, as an effect of this success, I found a solid and durable basis of a prosperous existence in my unexpected appointment as chapel-master to the King of Saxony!"

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The success of "Rienzi" decided the director of the Court Theatre at Dresden to put upon the stage the "*Fliegende Hollander*," — Flying Dutchman, — which met with a signal failure on the 2d of January, 1843. Early in 1844 it was again produced twice, under better auspices, at Berlin, but on the second time to an almost empty house. The critics spoke of the eccentricity of its musical forms, and this had its weight with the public. One consolation Wagner had, however, in a letter from Spohr, who had produced the "Hollander" in the theatre at Cassel, and encouraged him to go on in the path he had marked out for himself.

Wagner's hopes of revolutionizing the musical drama seemed for a time dashed. At Hamburg his "Rienzi" had not succeeded. Autograph copies of his two operas, which he had sent to the theatre directors in several great cities, were in most cases returned unopened. But he lost no faith in his own conception; he ascribed the failure either to defects of execution or to the dulness of the public. The response of here and there an appreciative individual confirmed him in his self-reliance; and thenceforth, he says, he addressed himself, not to the masses, who had no affinity with him, but to the few whose tone of thought and feeling was analogous to his own. He returned in earnest to the composition of his "*Tannhäuser;*" the painful and laborious task impaired his health; the physicians urged a suspension of labor and a visit to the baths of Bohemia. There he only half followed their prescription, for he already sketched the plan of his last opera, "*Lohengrin.*"

Returning to Dresden, he commenced the rehearsals of "*Tannhäuser.*" The director of the Royal Theatre hoped much from this work, and lavished great expense upon it. It required an enormous orchestra — nearly two hundred instruments, we have been told. Actors, orchestra, and chorus vied with one another in zeal and carefulness to make the execution answer to the poet-musician's thought. But the result was a disappointment; the audience went off with open signs of discontent, and only one more performance was tolerated.

He sought to get his "*Tannhäuser*" introduced into other theatres. "I took measures for the propagation of my opera, and particularly turned my eyes towards the theatre at Berlin; but I received a formal refusal from the superintendent of the royal theatres of Prussia. The general intendant of music to the royal court seemed more favorably disposed: through his mediation I solicited the royal interest in behalf of the execution of my work, and begged permission to dedicate the score of '*Tannhäuser.*' I was told, in reply, that the king never accepted the dedication of a work with which he was unacquainted; but that, considering the obstacles to the representation of my opera in the theatre, the king might consent to hear it if I would arrange some portions of it for military music to be played on parade. I could not have been more profoundly humiliated, nor taught to feel my true position with more certainty. From that time all publicity of art had ceased for me."

Nevertheless, he immediately set about the composition of "*Lohengrin.*" His sense of separation from the public, he says, excited him to try to manifest himself to his own circle of sympathizers in the full development of his ideas. Three years had passed between the production of the "*Hollander*" and the "*Tannhäuser;*" this last was played for the first time on the 20th of October, 1845. The "*Lohengrin*" was finished in the latter part of 1847, and had begun to be studied by the singers in the early part of 1848, when the political events of that year suddenly interrupted his artistic projects. Wagner was a radical: though he had never taken any active part in politics, he says his instinct led him to take an interest in it the moment that any revolutionary element was mingled in it. Before this explosion Wagner had been preoccupied with a plan of reforming the taste of the population of Dresden by a new organization of the Royal Theatre and new kinds of exhibitions; but he despaired of achieving any thing so long as the theatre was under court influence; nothing but a revolution could render possible the realization of his views. It came. Wagner went down into the street, and the revolution was victorious. But the triumph was a short one, for the Prussian army came to the aid of the court of Saxony. Dresden was reconquered, and Wagner was a fugitive from his country. Arriving, not without danger, in that beautiful valley of Thuringia through which he had travelled with enthusiasm seven years before, he followed its windings, agitated by very different feelings. In a few days he crossed the frontier of Switzerland, in the character of a political refugee, and fixed his abode at Zurich, where he has since lived in meditation and retirement. During the years 1849 and 1850 his name was current in Germany chiefly through the efforts of Liszt, that lover of new things, to convince the public of the value of the Wagner operas, in which he recognized a new era for art. Through the Goethe-like supremacy of Liszt in matters of art at Weimar, the operas were repeatedly brought out there in the Court Theatre; enthusiastic reports were written to the principal German musical journals, a strong and earnest Wagner party sprang up, headed by Liszt and the editor (Brendel) of the Leipsic "*Neue Zeitschrift für Music,*" and Wagner seized the favorable moment to set forth his programme of a grand revolution in the musical drama, and in fact in all art, in his three principal books, entitled "*Das Kunstwerk der Zukunft,*" — The artistic Mission of the Future, — "*Kunst und Revolution,*" — Art and Revolution, — and "*Oper und Drama,*" — Opera and Drama, — followed by the "Communications to his Friends" above mentioned.

In 1851 the "Police Gazette" contained the following: —

"Wagner, Richard, late chapel-master from Dresden, one of the most prominent adherents of the revolutionary party, who was prosecuted for his participation in the revolution in Dresden in May, 1849, is supposed to have the intention of quitting Zurich, where he has for some time resided, to come into Germany. A portrait of Wagner is here appended; should he be identified, he is to be handed over to the Royal State Tribunal in Dresden."

WALDER, J. J., a musician at Zurich, in Switzerland, about the year 1790, published in that town, in 1788, a method for singing; also, about the same time, several collections of songs.

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WALDHORN, (G.) The French horn. Literally, *woodhorn*.

WALKER, JOSEPH C., an English author, born at Dublin in 1760, published in London, in 1786, a work entitled "Historical Memoirs of the Irish Bards, interspersed with Anecdotes of, and occasional Observations on, the Music of Ireland; also an historical and descriptive Account of the Musical Instruments of the Ancient Irish; and an Appendix, containing several biographical and other Papers, with select Irish Melodies."

WALLACE, WILLIAM VINCENT, was born in Ireland in 1815. His father was master of a military band, and an excellent practical musician, playing nearly every instrument in the orchestra. The young Wallace displayed a wonderful aptitude to excel his father in all these accomplishments, and at the age of fifteen could handle with considerable mastery nearly every instrument, and could play with extraordinary excellence the piano-forte, the violin, the clarinet, and the guitar. Nor was this a display of mere mechanical facility; his great store of mechanical power was practically applied, for he had written over two hundred compositions, fantasias, marches, &c., for military bands, before the period at which we have commenced his history. So Wallace at fifteen, though a young leader, was an old musician. His position in Dublin brought him in contact with all the musical celebrities of that day, and doubtless his musical purposes were strengthened by the kind encouragement and judicious commendation of Paganini, Catalani, and others. For three years he occupied a high musical position in Dublin, and had the honor of directing the first performance of Beethoven's "Mount of Olives" in Ireland. At the age of eighteen his strength seemed to sink under the pressure of his many studies and various engagements. A long sea voyage was recommended for the establishment of his health; so he sailed for Sidney, far away in the South Seas. For a long period after his arrival in Sidney he led an active life; his fiddle remained unpacked, and he literally plunged into the bush. But for one characteristic circumstance the world might never have known Wallace, the composer. During one of his brief visits to the town of Sidney he was invited by some friends to attend a musical party. He went, little dreaming how that evening was to influence his destiny forever. When he entered the room he saw four gentlemen seated round a table, working away, with greater will than power, at a quartet of Mozart. All the music slumbering at his heart seemed to spring at once into vivid life, and he became possessed with the great musical desire. Much to the surprise of his host, he played first fiddle to the next quartet, and so they played on till morning. The fame of his playing spread through the town like wildfire, and reached the ears of the governor, Sir John Burke, who urged Wallace to give a concert. After much persuasion he consented. His success was great; and Sir John Burke, as a mark of his delight, sent him two hundred sheep, which was in that country a princely gift.

After giving several concerts, a restless desire to travel seized upon him. First he visited Van Dieman's, then New Zealand, from whence he went on a whaling voyage in the South Seas. From New Zealand he journeyed to the East Indies. With that unconsciousness or recklessness of danger which was his characteristic in those days, he penetrated far into the interior, and encountered "incidents" of travel from which nothing but a remarkable coolness and presence of mind could have delivered him. After seeing all he deemed worthy, tiger hunting included, he longed for change of scene, and so started from Madras, after half a day's thought, for Valparaiso, in South America. From Santiago he crossed the majestic Cordilleras of the Andes to Buenos Ayres, where his stay, however, on account of the blockade, was but brief. He returned to Santiago, where he displayed a remarkable evidence of his enthusiasm for art. He had given a pledge to play at a concert, on a certain day, in Valparaiso, for the benefit of a charity, but some circumstances drove the promise from his memory. Being reminded by a friend of the fact when it was apparently impossible for him to reach Valparaiso in time, Wallace resolved to ride on horseback the whole distance, one hundred and twenty-five miles, to keep faith; and he performed this equestrian feat with thirteen horses in less than eleven hours, and was in time for the concert. From Chili he went to Peru, and gave a concert at Lima, which produced the large sum of five thousand dollars.

He then visited the West Indies; and then went to Vera Cruz, Tampico, and the city of Mexico. His success in these cities was great, and there can be but little doubt that he realized a great amount of money. In New Orleans his triumph was more gratifying than any triumph he had yet achieved, for it was wrung from a critical and exacting audience. So great was the enthusiasm his performance excited that the musicians in the orchestra forgot to play, and laid down their instruments to join in the tumult of applause. From New Orleans he journeyed through the States, and his concerts were a succession of triumphs.

"We remember as well as though it were but yesterday," says a writer in a New York journal, "being one of a party invited to meet a new musical wonder from the south. We were introduced to a tall, slim, and gentlemanly man, carefully and elegantly dressed. There was high intelligence in his face, but it seemed to lack fire; there was a languor in his air which made us think that the luxurious indolence of the south had become, as it were, a part of his nature. He seemed half a-dreaming; and the wild romance of his life, which spread abroad, linked half a dozen heartrending love tales with the name of our melancholy musician. He played the piano. His famous '*Cracovienne*' was the first piece, and it was generally acknowledged that he was the greatest pianist that had then visited America. But when he took his violin in hand and exhibited such extraordinary mastery over the instrument and such impassioned sentiment, we were, one and all, carried away with mingled feelings of astonishment and delight. His success in this country which followed this well-remembered evening is familiar to all. He was looked upon as a gifted and eccentric genius and as a musician of high attainments. His compositions for the instruments upon which he played were acknowledged as full of originality and power."

Wallace next went to London. As a pianist

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he took a position at once; but there were many good pianists, some of them the rage, and piano compositions were a drug in the market. "We have often heard Wallace tell how, on his first arrival in London, he left some of his piano compositions with C., the publisher of Bond Street, and how, on his second visit, they were politely handed back to him; how he on his return home, somewhat discomfited, but with an inward consciousness of future greatness, marked on the margin of said pieces, '*Refused by C., on such a date*;' and how, after the triumphant success of 'Maritana,' C. came to his lodgings and paid him twenty guineas for one of the very pieces he had formerly refused even as a gift; and how they had a hearty laugh at the turn of Fortune's wheel."

He determined to write an opera. "Maritana" was produced, and met with a success far beyond the most sanguine hopes of the composer. His second opera, "Matilda of Hungary," called forth admiring comments from the best musical writers in England. From the first to the second opera there was a wonderful mental stride. By this work Wallace placed himself at the head of English operatic composers. In the many English operas written during the past twenty years there are countless prominent beauties that the world will not willingly let die; but in all there was a want of that character, that strong individuality, which stamp a style and mark a school. In "Matilda of Hungary" these requisites are found.

The success of Wallace's opera in England attracted the attention of the continental musical world, and he received an invitation from Vienna to superintend the production of "Maritana." Wallace longed to be heard in Germany; and he started with his scores, and arrived in Vienna shortly after Benedict. They both sent in their operas for approval, and the work of Wallace was accepted, although he was a foreigner and unknown compared with Benedict. The opera was most carefully rehearsed and admirably performed, and was received with more public enthusiasm in Vienna than it even met with in London. It was played night after night for many months, and ran through all the German theatres.

Wallace studied most assiduously while in Germany, and wrote the greater part of his grand opera, "*Lurlei*." His fourth opera was "The Maid of Zurich." We find mentioned also two Italian operas, "Gulnare" and "Olga."

When Wallace left Germany, after a brief visit to London, he went to Paris, where he revelled in the fellowship of the most brilliant musical minds in the world. The great ambition of an operatic composer's life was in a fair way of being realized. He was commissioned to write an opera for the Grand Opera of Paris. Elated with the bright prospect before him, he sought out St. George, and from him procured a *libretto* for his opera. Full of the subject, he began his work; but before he had finished the first number that calamity which of all calamities he feared the most overtook him, and he became blind. The first oculist in France attended him assiduously; week succeeded week until they grew into months, and still he remained in total darkness. The anxiety, the torture of mind, which he endured during this trying period may be better imagined than described. At length a change for the better was apparent; and a long sea voyage was ordered him, as the only means of permanent relief. So once again he became a wanderer. He arrived in Rio Janeiro. He remained in South America some eight months and gave several concerts. He played frequently before the court, and received from the hands of the emperor a superb diamond ring. Leaving Rio, he visited New Orleans, where, together with Strakosch, he gave several concerts with wonderful success. From New Orleans Wallace worked his way to New York, through the west, narrowly escaping death by the explosion of the steamer St. Louis, on the Mississippi, in the summer of 1850. He immediately registered his declaration of intention to become a citizen, and prepared himself to work upon new operas in hand. He had only been here a brief space of time when he made a lucrative and brilliant engagement, for a number of years, with the firm of William Hall & Son, awarding to them the sole right of publishing his compositions in this country. The amount of his music already published in this country, not including his operas, is immense.

WALLIS, JOHN, doctor of divinity, an eminent divine and mathematician, was born at Ashford, in Kent, in the year 1616. From the grammar school at Felsted, in Essex, he went to Emanuel College, Cambridge, but was afterwards elected fellow of Queen's College. About the year 1640 he was admitted into holy orders, and, leaving the university, became domestic chaplain to Sir Richard Darley and the Lady Vere. Four years after his admission to orders he was chosen one of the scribes, or secretaries, to the Assembly of Divines at Westminster. In 1649 he was made Savilian professor of geometry at Oxford; on which occasion he entered himself at Exeter College, and was admitted to the degree of master of arts, and, in 1654, to that of doctor in divinity. Soon after this, on the decease of Dr. Gerard Langbaine, he was appointed *custos archivorum* of the university. He was one of those persons whose private meetings for the improvement of philosophy by experiments gave rise to the institution of the Royal Society; and after its establishment he was not only a constant attendant on, but a frequent correspondent of, this society. His learning was not less deep than it was extensive; and a singular degree of acuteness and penetration is discoverable in all his writings; the only parts of which necessary to be mentioned are his edition of Ptolemy, with the appendix entitled "*De veterum Harmonia ad hodiernam comparata*;" his "*Porphyrii in Harmonica Ptolomæi Commentarius, ex Cod. MS. Græce et Latine editus*;" and "*Manuelis Bryennii Harmonica, ex Cod. MS.*;" all contained in the third volume of his works, printed at Oxford in the year 1669. Dr. Wallis was also the author of various musical papers inserted in the Philosophical Transactions, particularly a discourse on the trembling of consonant strings; another on the division of the monochord; another on the imperfection of the organ; and the fourth on the strange effects reported of music in former times. He died in 1703, in the eighty-eighth year of his age.

WALLISER, CHRISTOPH THOMAS, director of music in the Cathedral of St. Thomas, also to the University of Strasburg from the year

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1599, died in that town in 1648. He published, in 1611, a work entitled "*Musicæ figuralis præcepta brevia, facili ac perspicuâ methodo conscripta et ad captum tyronum accommodata, &c.;*" "*Chorus nubium ex Aristophanis comedia ad æquales compositus; et chori musici novi, Eliæ, dramati sacro tragico accommodata,*" Strasburg, 1613; "*Chori musici novi harmonicis 4, 5, et 6 vocum numeris exornati et in Charielis tragica comedia in Argentoratensis academiæ theatro exhibita, interpositi,*" Strasburg, 1641. This was one of the first attempts made in Germany to imitate the Greek, or rather the Italian, custom of introducing choruses in dramatic pieces.

WALMISLEY, THOMAS FORBES. Born in the year 1783. He was the third son of William Walmisley, Esq., clerk of the papers to the House of Lords. He received the rudiments of his musical education in the choir of Westminster Abbey, and of his classical studies in Westminster school; and, in 1798, was introduced by the Hon. John Spencer (who first instructed him in playing) to Attwood, organist and composer to his majesty's Chapel Royal, &c., under whom he studied the piano, organ, and counterpoint. In 1803 he began his career as a teacher of the piano and singing, and, in 1805, as a composer of vocal music. In 1810 he married the eldest daughter of William Capon, Esq., (draughtsman to his royal highness the Duke of York,) a lady of superior endowments, by whom he had five sons and three daughters. In 1812 he became assistant organist at St. Martin's in the Fields. Among his most popular works are the following. Cantatas and canzonets: "The Sailor," "The Soldier, "O Memory," "To Hope," "To-morrow," "O Woman," "The Tear," "Thyrza," "Flowers are Fresh," duet; "Dear is the Dawn," ditto; and "The Weird Sister of the Lake." Glees, rounds, and trios: "The Fairy of the Dale," three voices; this is light, elegant, and expressive: "Ye mariners of England," four voices, with double accompaniment for the piano-forte; "Underneath this stone doth lie," round for four voices; this is in a chaste, subdued style; the theme is plain, but the harmony is rich; "O'er the glad waters," round for four voices; "Six Glees, for 3, 4, 5, and 6 Voices," inscribed to Attwood; "No more with unavailing love," for four voices; "Hail, lovely power," for four voices; "The Bride's Wreath," for four voices; "As those we love decay," for three voices; "Busy, curious, thirsty fly," for four voices; and "From flower to flower," for five voices.

WALTER, GEORG ANTON, a German instrumental composer, resident at Paris, was also a good violinist. His principal published works bear date from the years 1790 to 1800.

WALTER, IGNAZ, singer in the Electoral Chapel at Metz, was born in Bohemia in 1759. He was a pupil in composition of Chapel-master Starzer, of Vienna. He composed many operettas, also some church and instrumental music, up to the year 1800.

WALTHER, JOHANN GOTTFRIED, was of a family that, from the time of Luther downwards, has produced many excellent musicians. He flourished in the first half of the last century, and was organist of the Churches of St. Peter and Paul in the city of Weimar, and is said by Mattheson to have ranked among the most famous organists and composers for the organ of his time. The friends of music owe the highest obligation to him as the author of a laborious and most valuable work, compiled by him and published at Leipsic in 1732, entitled "*Musikalisches Lexicon, oder Musikalische Bibliothek,*" in a large octavo volume, containing not only an explanation, in the manner of Brossard, of all the terms used in music, but memoirs of musicians in all ages and all countries, from the first institutors of the science down to his own time.

WALTHER, JOHANN, one of the most celebrated contrapuntists of the sixteenth century, was chapel-master to the Elector Maurice, of Saxony, at Dresden. In the library of the Duke of Saxe Coburg is to be found a manuscript collection of German and Latin hymns, which were sung by the Protestants in the time of Luther. It has the following motto: —

"Si nescis Christum et vincis Ariona cantu,
Debetur musis gloria nulla tuis."

The greatest of his works is, however, the one entitled "*Wittembergisch Teutsch Geistl. Gesangbüchlein mit 4 und 5 Stimmen, durch Johann Walthern, Churfürstlichen von Sachsen Sängermeistern aufs neue mit Vleiss corrigirt, und mit vielen schönen Liedern gebessert und gemehrt,*" Wittenberg, 1544. It contains sixty-three German hymns for four, five, and six voices, and thirty-seven Latin hymns for four and five voices.

WALTZ, or WALZ. (G.) The name of a modern dance originally used in Suabia. The measure of its music is *triple*, usually written in $\frac{3}{4}$ or $\frac{3}{8}$ time, and performed moderately slow, or, at the quickest, in *allegretto*. The waltz, though of comparatively late introduction into this country, has long been a favorite species of movement in Germany, and is frequently introduced in the overtures, concertos, sonatas, and other extended forms of composition.

WANHAL, JOHANN. See VANHALL.

WARBLE. To warble, is to sing in a manner imitating that of birds. Those soprano performers whose voices are of a clear, flutelike, and shrill tone, and who run divisions with smooth rapidity and liquid sweetness, are said to warble.

WARE, GEORGE, an eminent musician and composer, died in 1850, at his residence in Parliament Place, Liverpool, in the eighty-second year of his age. Mr. Ware was the original leader of "*Der Freischütz*" in England, and was the author of several elaborate works on the theory and practice of musical composition.

WARREN, E. T. An English musician, and author of a work entitled "Reliques of Ancient Music." He also published an annual collection of catches and glees, and a monthly collection of the same, both of which works were in high repute. He flourished in the last thirty years of the eighteenth century.

WARWICK, THOMAS, was organist of Westminster Abbey, and also one of the organists of the Chapel Royal. He composed a song in forty parts, which was performed in 1635, by forty musicians, before King Charles II. Sir Philip Warwick, secretary of the treasury in the reign of Charles II., was his son.

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WATER MUSIC. Music expressly composed for performance upon the water, and consisting of a combination of parts for wind instruments; particularly horns, flutes, hautboys, and bassoons.

Handel, who had fallen into disgrace with his patron, George I., hit upon a scheme of regaining the king's pleasure, by forming a band of wind instruments upon the water, to play some melodious airs (called his water music) which he had written for the time and occasion of a royal regatta. The king was so much pleased and surprised by the effect that he sent for Handel, who was instantly restored to favor. This, probably, was the first band of wind instruments ever heard in England. Wind instruments were used in the time of Charles II., as appears from a passage in Pepys's Diary, p. 201. He went to the playhouse, and says, "That which did please me beyond any thing in the whole world was the *wind musique*, which is so sweet that it ravished me."

WATSON, THOMAS, an English musician and poet, published in London, in 1590, a work entitled "The first Set of Italian Madrigals Englished, not to the Sense of the original Dittie, but after the Affection of the Noate." Some of the works of Luca Marenzio are in this collection.

WAVING LINE. When a waving line is placed vertically before the chord the notes are played successively, from the lowest ascending to the highest, and retained down the full time of the chord.

WAYGHTES, or WAITS. This substantive formerly signified hautboys; and, which is remarkable, has no singular number. From the instruments its signification was, after a time, transferred to the performers, who, being in the habit of parading the streets by night with their music, occasioned the name to be applied, generally, to all musicians who followed a similar practice. Hence those persons who annually, at the approach of Christmas, salute the public with their nocturnal concerts, were, and are to this day, called *wayghtes*.

WEBB, DANIEL, an English author and amateur musician, published in London, in the latter part of the last century, a work entitled "Observations on the Correspondence between Poetry and Music." He died in 1798.

WEBBE, SAMUEL, was born in 1740. His father was of high respectability and independent fortune, but dying suddenly at Minorca, whither he went to assume an office under government, while his son was an infant, and the family property being alienated from the rightful descendants, his widow was reduced to such comparative indigence that her son received but very little education, and was apprenticed to the trade of cabinet maker at the very early age of eleven. His disposition was averse from so mechanical an employment; and his indenture was no sooner concluded than he determined not to follow his trade. He applied himself to the study of Latin. His mother died in less than a year after this period, and he had recourse to copying music for his support, though as yet wholly unacquainted with the art, to which, however, he was very much attached. From a German professor, named Barbandt, organist to the Bavarian Chapel in London, with whom he became acquainted in the course of his business as a copyist, he acquired the rudiments of music. In the mean time his industry was so unceasing, that, when fully employed, he would write from five in the morning till twelve at night, and when this was not the case he pursued the study of music; having also obtained a respectable knowledge of Latin, he turned to the acquisition of French. At the age of twenty-three he married, and the birth of a child added to his difficulties. His ardor for knowledge, however, seemed to augment with his embarrassments, and he now engaged an Italian master. Soon after this he began to teach music and to compose; and scarcely a year passed without his receiving a prize medal, and sometimes two, for his glees, from the Glee Club, down to the time when this donation to merit was discontinued. He subsequently acquired a competent, and indeed extensive, knowledge of the German and Hebrew; nor did he neglect the manly exercises, for he is said to have excelled both in fencing and dancing. These high accomplishments were accompanied with a simplicity and goodness of heart which endeared him to the whole circle of his connections.

Webbe's glees and part songs have been collected and published in three volumes, and they amount to no less than one hundred and seven compositions. We have subjoined the list; and this collection, though it by no means comprises all his works, for he has written masses and songs which have attained a great celebrity, may yet be considered as comprehending those parts which have most essentially contributed to his fame: "As o'er the varied meads," "A generous friendship," "As Nancy danced," "Arise, ye winds," "As the moments roll," "Around the festive board," "Alas! how vain," "Awake, sweet muse," "Belinda's sparkling wit," "Bacchus, Jove's delighted boy," "Breathe soft, ye winds," "Balmy zephyrs," "Bid me, when forty winters," "Come live with me," "Come, rosy health," "Cecilia more than all," "Cupid, my pleasure," "Come, push round," "Discord, dire sister," "Daughter sweet," "Divine Cecilia," "Fair eye of night," "Glorious Apollo," "Great Bacchus," "Hither, all ye loves," "Hail, happy meeting," "Hence, all ye vain delights," "Hail, music," "If love and all the world," "In care and sorrow," "I'll enjoy the present time," "Let not love," "Live to-day," "Music's the language," "Me Bacchus fires," "My fair is beautiful," "My name it is slight," "Now I'm prepared," "*Non fide al mar*," "O night," "O love," "On his death bed," "*O come, O bella*," "Pretty warbler," "*Quand io bevo*," "Rise, my joy," "Sister of Phœbus," "Seek not to draw me," "Surely that's the charming maid," "Since I'm born a mortal man," "So full of life," "Swiftly from the mountain's brow," "Sweet bird," "To me the wanton girls," "Thy voice, O Harmony," "The Spring," "To the festive board," "There behold the mighty bowl," "'Tis Beauty calls," "The mighty conqueror," "Thy beauteous eyes," "The death of fair Adonis," "The girl that I love," "To the pale tyrant," "The sun that sets," "To the gods of the ocean," "The man who in his breast," "The fragrant painting," "The gods of wit and wine," "To love I wake," "The glorious sun," "True as the

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needle," "To a heart full of love," "The blossom so pleasing," "When innocence and beauty," "When charming Chloe," "When shall we three meet again," "Who can be happy," "When winds breathe soft," "When Nature formed," "Where'er my Delia comes," "Wine gives the lover vigor," "Wanton gales," "What bright joy," "When we dwell," "We our short lives will measure," "Where hapless Ilion," "What may arrive," "With breath," "Wine and good cheer," and "You gave me your heart."

WEBBE, SAMUEL, Jr., eldest son of the preceding, was born in London about the year 1770. He received his principal instructions in music from his father, and early in life was considered an excellent pianist and organist. He soon, also, attained eminence as a composer of part songs; one or more of his works of that description having been adjudged the prize medal from the Glee Club. About the year 1798 he settled in Liverpool for some time. He afterwards, however, returned to London, where he engaged with Messrs. Logier and Kalkbrenner in the conduct of a musical school on Logier's system, and became organist of the Spanish ambassador's chapel, near Manchester Square. Amongst his numerous vocal works we can mention the following. Songs: "I'll sing of love," "Farewell to Northmaven," "Harp on the willow," "Love wakes and weeps," "Ode to Solitude." Duet: "In Celia's face." Glees: "Stay, O stay, thou lovely shade," three voices; "Six Airs from Beggar's Opera harmonized;" "One morning, very early," four voices; "Come away, death," four voices; and "Gentle stranger, have you seen." Webbe has also ably arranged, as motets, seven different pieces from the well-known "*Passione*" of Haydn. He has also composed a "*Paternoster*" and other music for the Catholic church, some of which may be found in Novello's collection of motets.

WEBER, BERNHARD ANSELM, chapelmaster to the King of Prussia at Berlin, was born at Manheim in 1766. He was first educated for the church; at the same time receiving instructions in music from the Abbé Vogler, Holzbauer, and Einberger. In 1787 he was elected conductor of the orchestra in Grossmann's theatre at Hanover. Here he remained three years, when he was invited by the Abbé Vogler to accompany him in a journey through part of Germany, Holland, and the north of Europe. They remained for some time at Stockholm, where Weber produced a mass, a *Te Deum*, and several other pieces for the church. In 1792 we find him at Berlin; from whence, in the following summer, he proceeded to Vienna, where he became known to the celebrated Salieri, who gave him much encouragement in theatrical composition. He was appointed to his first-named situation in the year 1803. His works consist chiefly of dramatic pieces and piano-forte music, bearing date from the years 1784 to 1809. He died at Berlin in 1821.

WEBER, HEINRICH DIONYS. A vocal and instrumental composer, resident at Prague in the year 1800. He was considered in Germany to be a man of much talent.

WEBER, DR. FRIEDRICH AUGUST, a physician at Heilbronn, was born there in 1753. He was a distinguished musical amateur and composer, and wrote many theoretical and practical works. He died at Heilbronn in 1806.

WEBER, GEORG, organist of the Ducal Chapel at Würzburg in 1807, was considered an eminent organist, pianist, and professor of music. Some of his works, both instrumental and vocal, have been published.

WEBER, GOTTFRIED, the composer and writer about music, was born March 1, 1779, at Freinsheim, in Rhenish Bavaria. Being the only son of the burgomaster, who was afterwards counsellor of justice at Manheim, he received a serious education and made his first studies under the pastor of his native village, which he continued at the gymnasium in Manheim. In 1796 he went to the University of Heidelberg. In the following year he undertook a journey to Munich, Regensburg, and Vienna, in which latter city he remained some time; when he resumed his studies at Heidelberg in 1799, spent a year in the office of a respectable advocate in Manheim, and betook himself in 1800 to Göttingen, where he studied a year and a half. This, with some practice in the Imperial Chamber at Wetzlar, prepared for Godfrey Weber an honorable official career. In 1802 he established himself at Manheim as an advocate. His success at the bar procured for him, in 1804, the appointment of prosecuting attorney for the city. After ten years' exercise of that function, during which he had leisure enough for an ardent devotion to music, he was called in 1814 to Mayence as a judge; and four years afterwards the Grand Duke of Hesse made him counsellor of justice at Darmstadt. In 1825 he was member of a commission for framing a new civil and criminal code for the Grand Duchy; for his zeal and industry in which he was rewarded, in July, 1832, by the appointment of attorney general to the Supreme Court of Appeal and of Cassation. He died on the 12th of September, 1839, at the baths of Kreuznach, at the age of sixty.

His musical education, which was that of an amateur, began at the piano, at which he made, at first, but little progress; then he took lessons on the flute and violoncello, on both which instruments he acquired some skill. His taste for the art increasing with his progress, he devoted himself to it with ardor during the twelve years of his life in Manheim after his return from Göttingen. He founded there a school for music and some spiritual concerts, which long continued to be famous. It was also during his first years in Manheim that he made attempts at composition, without possessing much idea of harmony or counterpoint. He wrote his first masses; they were received with favor, but he soon saw that, to produce any thing of permanent value, he must master the science of composition. He read all the treatises which he could lay his hand upon. Struck by the contradictions which he found in the different systems of Kirnberger, Vogler, Marpurg, and others, and lacking practical education, he came to the conclusion that all the received ideas about the generating principles of the chords, the scales, &c., were sheer illusions: he became a sceptic as to any absolute musical science, and based every thing upon the mere empirical ground of practice and usage. He read the scores of the great masters, and

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deduced his rules from a comparison of cases in their practice. In his "Attempt at a systematic Theory of Composition," — *Versuch einer geordneten Theorie der Tonsetzkunst*, — Mayence, 1817–21, in three volumes, he declares that he does not believe in the existence of a system that accords with all the facts of harmonical experience. The originality of so bold a work excited great attention, and a second edition was called for in 1824, and still a third in 1830–32. The Germans themselves soon felt the emptiness of such a negative theory, but gave Godfrey Weber all credit for his remarkable powers of analysis, displayed in his close and accurate comparison of a multitude of particular cases. A translation of this work, under the title of "Godfrey Weber's Theory of Musical Composition," by James F. Warner, was published in Boston, Massachusetts, in 1846.

His second work, an extract of the more elementary portions of the first, was published in 1822, and called "*Allgemeine Musiklehre für Lehrer und Lernende.*" To the third edition of this (1831) Weber appended a dictionary of music. He also published the following: 3. "*Die Generalbasslehre*," &c., — Doctrine of Thorough Bass, for Self-Instruction, — 1833. 4. "On the chronometrical Marking of Time, with a Comparison of Maelzel's Degrees with the simple Oscillations of the Pendulum," 1817. 5. "Description and Scale of G. Weber's Double Trombone," an instrument which he invented, 1817. 6. "*Versuch einer praktischen Akustik der Blaseninstrumente*," — Practical Acoustics of wind Instruments. 7. "*Ueber Saiteninstrumente mit Bänden*," — On stringed Instruments with Bows, — 1823. 8. "On an important Improvement of the Horn." 9. "On the Simplification and Improvement of the Kettledrums." 10. "Results of Inquiries into the Authenticity of Mozart's Requiem," 1826. 11. "Further Results," &c., 1827. Most of the above works were written for encyclopædias and musical journals. In 1824 Weber undertook the publication of a periodical magazine of the history and literature of music, entitled "*Cæcilia.*" He was principal editor of the first eighty numbers of this excellent work, forming twenty octavo volumes. Interrupted for a time, it was resumed after his death by Dehn, of Berlin.

Godfrey Weber aspired to the reputation of a great composer, and always expressed regret that his fame as a theoretic writer had so absorbed that which he had coveted for his compositions. This, it is said, gave him a distaste for music in his latter years. He began to publish when his musical education was scarcely sketched out. The arrival of the Abbé Vogler at Darmstadt, and the acquaintance which he formed at his school with Carl Maria von Weber and with Meyerbeer, and their ardent love for art, stimulated his creative faculty, and it was then that he produced his best works. Among these are, "A *Te Deum* (in E flat) for four Voices and Orchestra," Op. 18; "A Requiem (in F minor) for male Voices, Violas, Bass Horns, Drums, and organ Obligato," Op. 24; "Three Masses," Ops. 27, 28, 33; "A Hymn to God," for two choirs, Op. 42; a great variety of songs for one or more voices. Also, some instrumental pieces: a sonata for piano, a trio for violin, alto, and violoncello, &c. Gottfried Weber was a member of most of the musical academies of Europe. That of Stockholm made him an honorary academician in 1827.

WEBER, EDMUND VON, director of the music at the Court Theatre in Salzburg in 1797, was a pupil of Haydn. He was elder brother of the celebrated C. M. Von Weber. Some of his instrumental works have been published. He has also composed some dramatic pieces.

WEBER, CARL MARIA VON. The following account of this favorite composer is abridged from "Hogarth's Musical History:" —

Carl Maria von Weber was born in 1786 at Eutin, a small town in Holstein. His father, who was a violinist of some note, gave him a liberal education, and enabled him to cultivate his talents for music and painting, between which his inclinations seem, in his early years, to have been divided. His ardor in the study of painting, however, abated as his mind became more and more engrossed by his love of music. After he had acquired great skill as a piano-forte player, his father placed him under the care of Michael Haydn, brother of the illustrious Joseph Haydn, and himself a celebrated composer in the ecclesiastical style. Under him Weber labored earnestly; but, according to his own account, without much success. The master was then far advanced in years and of an austere disposition. "There was too awful a distance," Weber himself says, "between the old man and the child."

At this time, in 1798, his first work was published, consisting of six "*Fughetti*," or short fugues, which were favorably noticed by the "Leipsic Musical Gazette." In the same year he went to Munich, where he received instructions from M. Kalcher, the organist of the Royal Chapel, to whom he ascribes his knowledge of the laws of counterpoint and their ready application to practice. Under the eye of this master he composed an opera, a grand mass, and many instrumental pieces; all which were afterwards committed to the flames. The art of lithography, recently invented, now attracted his attention; and his attempts to improve upon the invention for a time entirely occupied his mind. But his ardor in this pursuit soon subsided, and he returned to his musical labors.

At the age of fourteen he composed the opera "*Das Waldmädchen*," — The Wood Girl, — which was performed for the first time in November, 1800, and received with applause at Vienna, Prague, and St. Petersburg. The whole of the second act was composed in ten days, "one of the unfortunate consequences," he himself says, and the remark is worthy of being attended to, "of those marvellous anecdotes of celebrated men which act so strongly on the youthful mind and incite to emulation." After this he was induced, by reading an article in a musical journal, to think of composing in an ancient style and of reviving the use of forgotten instruments. According to this plan, he composed an opera called "*Peter Schmoll und seine Nachbarn*," — Peter Schmoll and his Neighbors, — which had little success, but received the warm approbation of his old master, Michael Haydn.

Soon afterwards he visited Vienna and mingled in the musical society of that city. He became acquainted with the Abbé Vogler, a learned and profound musician, who generously under-

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took to give him the benefit of his own knowledge and experience. Aided by the advice and assistance of Vogler, Weber for two years devoted himself to a severe study of the works of the great masters; and, during this period, published only one or two trifles. After having finished this course of education, he received the situation of *maestro di capella* at Breslau. During his residence there he composed an opera called "*Rübezahl*, or Number-Nip," the celebrated spirit, or fiend, of the Hartz Mountains.

In 1806 he entered into the employment of the Duke Eugene, of Wurtemberg. Here he composed several symphonies and other pieces of instrumental music. He also remodelled his opera of "The Wood Girl," and reproduced it under the title of "*Sylvana*." In 1810 he composed the opera of "*Abu Hassan*" at Darmstadt. This piece, which is founded on a well-known and amusing story in the "Arabian Nights," had considerable success. The tale is well dramatized, and the music light and comic. It was brought out in London some years ago and frequently performed.

In 1813 he was employed to reorganize and direct the opera at Prague, and relinquished the management in 1816, after having accomplished the object for which he undertook it. He then received an invitation to Dresden, for the purpose of establishing a German opera in that city. He had previously declined many handsome offers from various quarters; but this invitation he accepted with alacrity, as it promised to gratify the wish he had long entertained, of placing on a proper footing the national opera of his own country. He continued to hold this situation till his death.

At Dresden he composed his far-famed "*Freischütz*." He did not, however, bring it out there, but, by permission of his sovereign, at Berlin, where it was first performed in the beginning of 1822. It was received with an enthusiasm which rapidly spread over Germany, and at once raised its author's name to the summit of popularity. His well-regulated mind bore with calmness this sudden celebrity. "I am delighted," he says, in a letter to a friend, "that my '*Freischütz*' has given you pleasure. I need the approbation of men of merit to stimulate me to activity. Carried to my present height by the storm of applause, I am ever in fear of a fall. How much better it is to pursue one's way in peace and quiet!" Nothing but "*Der Freischütz*" was performed in any theatre in Germany, and nothing but the airs from it were heard even in the streets of the smallest villages. In July, 1824, an English version of it was produced in London, at the English Opera House, and fully gratified the highly-raised expectations of the public. On the opening of the great winter theatres, it was brought out at both of them. Each theatre had a different version of it, and in each version it was injured by wanton changes, mutilations, and interpolations, according to the prevailing usage in English adaptations of foreign operas. The great features of the piece, however, remained; it was got up with much splendor and magnificence; and, generally speaking, was well performed. It was received with an enthusiasm not inferior to that which it had excited in Germany; it made the round of all the provincial theatres; and, wherever it appeared, was played night after night to overflowing houses.

In the winter of 1822 Weber produced the musical drama of "*Preciosa*," founded on a tale of Cervantes. This piece was very successful, not only at Dresden, where it was originally produced, but all over Germany. The attempts, however, to adapt it to the French and English stage failed, notwithstanding the beauty and romantic character of the music.

In November, 1823, the opera of "*Euryanthe*" was produced at Vienna, and received as warmly as the "*Freischütz*" had been. The applause was enthusiastic, and the composer was four times called upon the stage during the first performance. Its progress in general favor, however, was less rapid than that of the "*Freischütz*." It was rather coldly received at Berlin; and the musical wits of that place punned upon its title, and called it "*L'Ennuyante!*" People were disappointed, not because they did not meet with the same excellence as in the "*Freischütz*," but because it was not *the same kind* of excellence. "The effect produced by my '*Euryanthe*,'" Weber says, in one of his letters, "is precisely what I anticipated. My indiscreet friends have, in this instance, lent their hand to my enemies, by requiring that '*Euryanthe*' should seduce as many as the '*Freischütz*' had done; both the one and the other are equally foolish in doing so." "*Euryanthe*," however, was calculated to gain a lasting success, if a slow one. Its story, though it wants the attractions of *diablerie*, is interesting, and resembles that of Shakspeare's "Cymbeline;" and the music, though not capable of immediately striking the popular ear, makes a profound impression when the performers have surmounted the great difficulties of its execution.

In the year 1824 Weber undertook to compose an opera for Covent Garden Theatre; and the drama of "Oberon" was written for him by Mr. Planché. Mr. Kemble, then manager of that theatre, in the course of a tour through Germany, in which he was accompanied by Sir George Smart, went to Dresden in the month of August, 1825, for the purpose of visiting Weber and making the final arrangements respecting this opera, which was to be brought out, under his own superintendence, in the following spring. On this occasion the travellers were witnesses of Weber's zeal for the improvement of music. He carried them to a tea garden, the price of admission to which was a few groschen, — something about threepence, English, — where a good and numerous orchestra were playing for the entertainment of the company. On his desiring them to mention any overture they wished to hear, they named one, which was played with admirable precision and effect. Weber then told them that this band was supported as a kind of nursery for instrumental performers, who entered it for a low remuneration, as vacancies in the orchestra of the opera and other regular orchestras in the city were filled up from it, and it afforded a supply of well-trained and experienced players.

On the 5th of March Weber arrived in London. His expected visit had excited great interest, and the attentions he received were in the highest degree gratifying to his feelings. On his arrival, in place of being required, as an alien, to present himself at the passport office, he was waited upon and requested to give himself no

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trouble, as that matter had been arranged for him. He took up his abode in the house of Sir George Smart, whose attention to his comforts was unremitting. The letters written by him from London to his wife, Caroline Brand, a distinguished actress, to whom he had been married for some years, give an account of every thing that occurred to him at this time and place his character in the most amiable light. In a letter written a few days after his arrival he describes the impression made upon him by his reception in England.

"The English way of living," he says, "suits mine exactly; and my little stock of English, in which I make tolerable progress, is of incalculable use to me. * * * The people are really too kind to me. No king had ever more done for him out of love. I might almost say they carry me in their arms. At seven o'clock in the evening we went to Covent Garden, where 'Rob Roy,' an opera after Sir Walter Scott's novel, was played. The house is handsomely decorated, and not too large. When I came forward to the front of the stage box, that I might have a better view of it, some one called out, 'Weber! Weber!' and though I drew back immediately, there followed a clamor of applause that I thought never would have ended. Then the overture to the '*Freischütz*' was called for, and every time I showed myself the storm again broke loose. Fortunately, soon after the overture 'Rob Roy' began, and things gradually became more quiet. Could a man wish for more enthusiasm or more love? I must confess that I was completely overpowered by it, though I am of a calm disposition and somewhat accustomed to such scenes. I know not what I would have given to have had you by my side, that you might have seen me in my foreign garb of honor. And now, my dear love, I can assure you that you may be quite at ease, both as to the singers and the orchestra. Miss Paton is a singer of the first rank, and will play '*Reiza*' divinely. Braham not less so, though in a totally different style. There are also several good tenors, and I really cannot see why the English singing should be so much abused. The singers have a perfectly good Italian education, fine voices and expression. The orchestra is not remarkable, but still very good, and the choruses particularly so. In short, I feel quite at ease as to the fate of 'Oberon.'"

This opera, after very careful preparation, was brought out on the 12th of April. It was admirably performed in every department, and the great powers of Braham and Miss Paton never were more fully displayed. The composer, in a letter to his wife written the same night, describes the reception of the piece. "My best-beloved Caroline," he says, "through God's grace and assistance, I have this evening met with the most complete success. The brilliancy and affecting nature of the triumph are indescribable. God alone be thanked for it! When I entered the orchestra the whole of the house, which was filled to overflowing, rose up, and I was saluted by huzzas, and waving of hats and handkerchiefs, which I thought would never have done. They insisted on encoring the overture. Every air was interrupted twice or thrice with bursts of applause. * * * So much for this night, dear life, from your heartily-tired husband, who, however, could not sleep in peace till he had communicated to you this new blessing of Heaven. Good night!"

During his residence in London Weber showed great simplicity of manners, quiet and retiring habits, and a mild and cheerful temper. He greatly enjoyed the society of a few accomplished and intelligent persons, but disliked gay and fashionable parties, which he always avoided except on the very few occasions of his being invited to them as a musician, when he considered his attendance as a sacrifice to professional duty. At table he was temperate; never exceeding, after dinner, two or three glasses of port, which he preferred to every other wine, feeling, no doubt, the benefit of its cordial and restorative quality in a climate so severely trying to his feeble constitution. He greatly enjoyed, too, a glass of good porter. He disliked the introduction of the "*Freischütz*" as a subject of conversation. Notwithstanding the extraordinary success of that opera, though it had been performed times innumerable at every theatre in Germany and printed in a great variety of forms, he had never derived any pecuniary advantage from it whatever; and he felt sore and mortified that a work which had profited so many should have contributed nothing to the benefit of his family. So strong was this feeling that to dwell on the merits or the popularity of the "*Freischütz*" was the only thing that seemed capable of disturbing the gentleness of his temper.

Weber was now in the last stage of the fatal malady under which he had long labored. It was a pulmonary disease, which had been aggravated by the fatigues of a long journey and the severity of a climate to which he was unaccustomed. "To-day," he says to his wife on the 17th of April, "is enough to be the death of any one. A thick, dark, yellow fog overhangs the sky, so that one can hardly see in the house without candles. The sun stands powerless, like a ruddy point in the clouds. No, there is no living in this climate. The longing I feel for Hosterwitz and the clear air is indescribable. But patience, patience — one day rolls on after another; two months are already over. I have formed an acquaintance with Dr. Kind, a nephew of our own Kind. He is determined to make me well. God help me! that will never be in this life. I have lost all hope in physicians and their art. Repose is my best doctor, and henceforth it shall be my sole object to obtain it."

"Oberon" continued to draw good houses, but its popularity was not equal to that of the "*Freischütz*." The composer, while he was the delight of the small circle of musical friends among whom he lived, was disqualified, by his feelings, habits, and manners, from sharing in the golden harvest so abundantly reaped by foreign favorites among the English aristocracy. His feelings were too high, his habits too retiring, and his manners too plain and simple to enable him to profit by their liberality. He was willing to increase the emoluments of his long and painful journey to England by attending private parties for the usual remuneration to artists of distinction; but he was not willing to seek invitations to such parties by paying court to their givers; and the consequence was, that two or three such invitations were all he received. On the 26th of May he had a benefit concert; and

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on this occasion, when it might naturally have been expected that an overflowing audience would have testified the sentiments of the English public towards one of the greatest musicians who had ever visited our shores, the room was not more than half filled. Weber, struggling at once with illness and with suppressed feelings of disappointment and mortification, was hardly able to get through the business of the evening as conductor. At the end of the concert he threw himself on a sofa in a state of exhaustion, which filled his surrounding friends with alarm.

His whole thoughts were now turned towards his home, and his impatience to be once more in the bosom of his family was extreme. This joyful hope was destined never to be realized. On the morning of the 5th of June, 1826, Weber was found dead in his bed.

On the 21st of June his remains were interred in the vaults below the Roman Catholic chapel in Moorfields. The procession was attended by a numerous body of his friends and professional brethren, Sir George Smart being chief mourner. The funeral service, in which the "Requiem" of Mozart was performed by a large vocal and instrumental band, took place in the presence of two thousand persons, by whom the chapel was filled; and the ceremony was solemn and impressive.

The last account of Weber's family that we have met with is that given by Moscheles, who visited Dresden in October, 1826, and wrote to a friend in London. "I visited poor Weber's widow, and found her still inconsolable for the loss of her husband. She burst into tears as soon as she saw me. What has been rumored here, and even in England, as to their not having lived happily together, is, I can assure you, a *calumny*. He has left two fine young boys." The envenomed tongue of detraction none can escape; but if ever there was a case in which such rumors were utterly groundless and malignant, it was that of Weber. Besides the two boys whom he left, he had three children who died in their infancy.

Weber's character may be gathered from the foregoing sketch, brief as it is, of the circumstances of his life. He was modest, gentle, and affectionate; possessed of a strong intellect and much firmness. His mind was highly cultivated, and his knowledge of literature considerable. In the earlier part of his life he exercised his pen, with some distinction, as a critic, in the musical journals of that period; and left, at his death, an unfinished work, entitled "*Tonkünstlers Leben, eine Arabeske*," — The Life of a Composer, an Arabesque, — which was published, after his death, by the guardian of his children, along with an autobiographical sketch of his life and fragments of his correspondence. This production, as its title indicates, is written in that fantastic and incoherent style to which the German literati are somewhat too much addicted; there is, too, a vague and misty air about the general speculations, also characteristic of the German literary school, which frequently renders the aim and meaning of the author difficult to come at; and there is a good deal of laborious and overstrained humor. With all this there are many acute and profound observations on musical subjects; and the whole is interesting, as throwing light on the intellectual constitution of a great artist.

If the author of the "*Freischütz*," "*Euryanthe*," and "Oberon" has not raised himself to the level of Beethoven and Mozart, he is but a little lower than these mighty masters. His powerful and original genius was strengthened by a profound knowledge of his art, and his mind was enriched and fertilized, (if the expression may be allowed,) not only by a most extensive study of the works of the greatest composers, but by the closest observation of all the phenomena of nature from which musical impressions are derived. From these sources his strong and active imagination was stored with materials which, as he lived, only became more and more exhaustless. None of his works exhibits such a richness of ideas as "Oberon," a piece that was written when his body, wasted by disease, was sinking into the grave. Though, however, this opera may be considered the greatest of his compositions, containing strains the most tender, romantic, and impassioned, magnificent choral harmonies, and novel and beautiful orchestral effects, — and though, among those who are capable of appreciating the highest efforts of art, it has even exalted the reputation of the author of the "*Freischütz*," — yet it has never excited those mingled feelings of amazement and delight with which that unique production was every where hailed. Weber's fancy loved to wander in the regions of enchantment, and to imbody the wild and fantastic images of German superstition. "Like Salvator," to adopt the language of the best criticism on the genius of Weber we have yet met with, "he gloried in delineating the wild and savage aspects of Nature, and in wandering, like Beethoven, in her sullen and more gloomy recesses. The romantic turn of his mind, inspired by his early studies, rendered the wild legend of the '*Freischütz*' perhaps the most suitable subject on which he could have employed his talents. In depicting, or rather in aggravating, the horrors of the 'wolf's glen,' with its fearful omens and all its unearthly sights and sounds, in painting the grief and despair of his hero, and the gloomy, demoniacal spirit of the lost and abandoned Caspar, he found full scope for his peculiar talent. Were we to compare him with any of our romance writers, we should say that he possessed, though mingled with and controlled by a finer taste and far greater discretion, a congeniality of soul with Monk Lewis and Mrs. Radcliffe; and, rich as the dramatic literature of his country is in tales of superstition and *diablerie*, we think it to be regretted that he did not at least furnish us with another romantic opera from that prolific source." Some of the most powerful passages in "Oberon" afford striking manifestations of this peculiar turn of the author's genius. Among these are the incantation scene, "Spirits of air;" and the fiendlike chorus, mingled with shouts of laughter, of the evoked demons; the chorus which forms the finale to the second act; and the scene in which the hero is tempted by evil spirits. In all these we recognize in every note the author of the "*Freischütz*."

Weber's instrumental accompaniments are stronger than those of Mozart. Whether this species of coloring has reached its height, or whether it will continue to increase in strength, it seems hardly possible to conjecture. Every succeeding generation of dramatic composers has added variety, richness, and force to the effects

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of the orchestra; and accompaniments, at first thought too predominant and overpowering, have come, in course of time, to be considered thin and feeble.

WEBERLING, JOHANN FRIEDRICH, violinist in the chapel of the Duke of Wurtemberg, was born at Stuttgard in 1758. He published three concertos for the violin, composed in a brilliant style, three solos for the violin, three concertos for the horn, and several duos, variations, &c., for the flute. He died in 1825.

WECHSELNOTEN. (G.) Irregular transient notes, appoggiaturas.

WECKMANN, MATHIAS, organist of St. James's Church at Hamburg, was born in 1621. He was a pupil in singing of J. Gabrieli; and in composition, of Chapel-master H. Schutz. He sang in the Elector's Chapel at Dresden till the change of his voice, when he applied himself more especially to the organ, and was soon nominated by the elector court organist. He was thence invited to Nykœping, in Denmark, by the prince royal of that country, who appointed him his chapel-master. The prince dying, Weckmann returned to his organist situation at Dresden, which he only quitted some years afterwards for his more lucrative appointment at Hamburg, where he died in 1674. He published, amongst other works, "*Canzones pour deux V., Basson, et B. C.*," Dresden, 1651.

WEELKES, THOMAS, organist of Winchester, and afterwards of Chichester, was the author of a set of madrigals for three, four, five, and six voices, printed in 1597. He published also, in the year following, ballets and madrigals to five voices, with one to six voices, in 1600; "A Set of Madrigals in six Parts;" and, in 1608, "Ayeres or Phantasticke Spirites for three Voices." He likewise composed many services and anthems which are well known and much esteemed. There is a madrigal of his composition printed in the "Triumphs of Oriana," and an anthem in Barnard's collection. Several of the madrigals of Weelkes were highly esteemed and frequently performed by English glee singers. Among these are "Welcome, sweet Pleasure," and "The Nightingale."

WEICH. (G.) Soft; minor, in respect to keys and mode.

WEICHMANN, JOHANN. A German musician. Amongst his works are "Musica, or the Art of Singing," 1647; and various ballets, courantes, allemandes, and sarabands, for two voices or instruments, Königsberg, 1649.

WEICHSEL, CARL, an excellent violinist, and brother of the celebrated Mrs. Billington, was born in London in 1764. He was a pupil of W. Cramer, and for several seasons led the orchestra at the King's Theatre. He published some violin music in London, as also at Vienna, between the years 1790 and 1800.

WEIGL, JOSEPH, Sen., a celebrated violoncellist, resided at Vienna about the year 1772. He was a member of the Chapel Royal there.

WEIGL, JOSEPH, son of the preceding, and chapel-master and conductor of the orchestra at the Theatre Royal in Vienna, was born there in 1765. He was a pupil of Albrechtsberger and Salieri. He wrote several dramatic pieces of considerable merit for the Vienna theatre; on the appearance of one of which, "*La Principessa d'Amalfi*," opera buffa, 1794, he received a very flattering letter of approval from the great Haydn, who named the piece a *chef-d'œuvre*. In 1802 Weigl was appointed chapel-master, &c., at Stuttgard. The success of his Italian operas at Vienna procured him engagements at La Scala, in Milan, in 1807 and 1815. After the death of Salieri he obtained (in 1825) the place of second imperial chapel-master. From that time he ceased writing for the theatre, and devoted himself solely to church music. His compositions are very numerous, including about thirty operas, among which the most famous is the "Swiss Family;" some fifteen ballets; eighteen dramatic oratorios and cantatas; ten masses, graduals, offertories, &c.; overtures, airs, romances, choruses, &c.

WEIGL, THADDEUS. Younger brother of the preceding, and also a composer to the Theatre Royal at Vienna since the year 1797. He produced many dramatic pieces of merit, and in 1804 was appointed to the situation of director of the music at the Theatre Royal, in the place of Süssmayer.

WEIMAR, GEORG PETER, music master at the gymnasium in Erfurt, was born near that town in 1734. He was considered a very excellent master, and published, amongst other works, "A Method for Singing," Leipsic, 1795, and various sets of cantatas, motets, and hymns. He died in 1800.

WEINLICH, CHRISTIAN EHREGOTT, music director in the Church of the Holy Cross at Dresden, was born in 1743. He was a pupil of Homilius, and in 1767 was appointed organist of the Reformed Church at Leipsic, whence he removed to the same situation in Dresden, being also nominated chorus master to the opera buffa there. He composed various oratorios of considerable merit; also some instrumental music. His works bear date between the years 1775 and 1801.

WEISS, CHARLES, flutist and composer, was born at Mulhausen, in Switzerland, and accompanied an English nobleman to Rome, in 1760, in the capacity of music master. Through the interest of his pupil he afterwards established himself in London, where he died in 1795. He held the situation of first flutist in the private concerts of George III. His playing was much admired, and he also composed some good music for his instrument.

WEISS, CARL R., son of the preceding, is a native of Mulhausen. He received musical instructions from his father from so early an age that he played a concerto on the flute when only nine years old. His father, however, would not consent to his following the musical profession; he was therefore, much against his inclination, sent into a counting house, the routine of which so disgusted him that he soon neglected his business and was sent to Paris, and thence proceeded to Italy. In Bergamo he was introduced to the eminent composer Mayer: from that moment his only delight consisted in music paper, and he entertained a hope that his father would still allow him to follow the stream of Nature, and embrace

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music as his profession. This, however, was not the case; but three years afterwards, being in Naples, a singular circumstance afforded him an opportunity of breaking what he conceived to be his mercantile chains. He was invited every evening at that time to musical parties, and thus again was obliged to neglect his mercantile occupations. His employer, who was a rich merchant, reproaching him for this want of attention, said that he must either give up the mercantile or the musical pen, for that one combining with the other formed bad harmony. "I think you are right," exclaimed Weiss; "and I will avoid these discords by leaving you." Scarcely had he pronounced these words when an eruption of Mount Vesuvius gave the signal of alarm throughout the town. Weiss, although not superstitious, could not help feeling at that moment that his new career would not always be accompanied with sunshine. Still he was delighted at having obtained his freedom from the counting house, and was directly advised by his friends to settle as a professor of the flute at Naples. His first pupil was the son of the Princess Filangini; and he was proceeding with very good prospects, when he found that his presence in Naples interfered with the business of a valued friend, who was also a flute master. He therefore decided to leave Naples for Rome, where he gave his first concert, which, unexpectedly, was so crowded that he cleared in one evening as much as he got in a whole year from his mercantile pursuits. The idea of going to England to join his father, who was living there, was now constantly present to his mind. He first, however, travelled farther in Italy, and, being in Genoa at the time the English troops took possession of that town, circumstances obliged him to accept an offer of employment as clerk in the office of Sir John Dalrymple. The Italian levy being discharged at the expiration of two years, Weiss proceeded to Milan, and thence to Geneva, where he procured an introduction to Madame de Staël, who promised him good letters for England, but died before he required them. He now determined to proceed to London without any letters of introduction, and, after the usual difficulties in making talents known in a foreign country, he settled in London, with a considerable share of patronage both as composer and performer. At the end of the season of 1821 Weiss left London on a tour to Brussels, Spa, and Aix-la-Chapelle. When he arrived at Lille his passport was not returned from the minister in Paris, and, having no connection in Lille, he did not wish to comply with the prefect's order to remain until he received his document. He therefore took the diligence next morning for Brussels without passport. No unpleasant rencontre happened until he left Spa for Aix-la-Chapelle. On the frontier of Prussia and the Netherlands he was requested to show his passport. Weiss explained the matter by saying that he was requested by the amateurs of music to go to Aix-la-Chapelle to give a concert. His name was not unknown to the officers, but they insisted on having evident proofs that he was a performer. Weiss had then no other choice left but to take out his flute, when, after a short prelude, he was allowed to pass. He published about seventy compositions for the flute; among others a concerto, many etudes, fantasias, trios, duos, &c.

WEISS, FRANZ, a violinist in the service of Prince Razumowsky at Vienna, was born in Silesia in 1778. He played the alto in the celebrated quartet party where the quartets of Beethoven were first executed by Schuppanzich. He died at Vienna in 1830. He was a composer of some merit, and wrote ballets, symphonies, and overtures, besides "*Trois Quatuors pour 2 V., A., et Vc.*," Op. 1; "*Trois Duos pour 2 V.*," Op. 2; "*Caprices et Variat. pour une Fl.*," Op. 3; "*Gr. Sonate pour le Clav.*," Op. 4, 1803; "*Gr. Quintuor pour 2 V., 2 A., et Vc.*," Op. 5; "*Gr. Sonate pour le Clav.*," Op. 6.

WELDON, JOHN, a native of Chichester, received his instruction in music from John Walter, organist of Eton College, and afterwards from Henry Purcell. From Eton he went to Oxford, and was appointed organist of New College; but in 1701 he was appointed a gentleman extraordinary of the Royal Chapel, and in 1708 succeeded Dr. Blow as one of his majesty's organists. In 1715, upon the establishment of a second composer's place, Weldon was admitted to it. He had been but a short time in this station before he gave a specimen of his abilities in the composition of the communion service, as well as by the several anthems required by the conditions of his appointment. At the same time that Weldon was organist of the Royal Chapel he held the same situation in the Church of St. Bride's, London; and King George I. having presented the parish of St. Martin in the Fields with an organ, Weldon, perhaps in compliment to the king, was chosen organist. He was a very sweet and elegant composer of church music. This composer died in 1736, and was succeeded in the King's Chapel by Dr. Boyce.

WELSH BARDS. When Edward I., of England, conquered Wales, he found that the songs of the Welsh bards had so powerful an influence over the minds of the people that for his own safety he adopted the cruel policy of putting them all to death.

WELSH TUNES. Melodies of the ancient Cambrians, and said by Caradocus, in his Chronicle of Wales, to be derived from the Irish through the means of Griffith Ap-Conan, of Irish birth, and King of North Wales. Many of the Welsh tunes are sufficiently in the measure and style of those of Ireland to sanction this opinion; which is further confirmed by the similarity of the ancient instruments of the two countries.

Wynne, in his History of Wales, asserts on the authority of Caradoc, a Welsh writer of the twelfth century, that the Irish devised all the instruments, tunes, and measures in use among the Welsh.

WELSH HARP. An instrument formerly much used by the Cambrian harpers, and said to have about a hundred strings. Its form is somewhat different from any other harp, and the great number of strings renders it a very difficult instrument to play, and it is seldom found to be in perfect tune.

WELSH, THOMAS. This eminent English musician was born about 1770 at Wells, in Somersetshire. At the age of six he was a chorister in the cathedral, and by singing the anthems on Sundays attracted the lovers of music from

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Bath, Bristol, Bridgewater, and still more distant towns; so that on Saturdays the city hotels felt the increase of visitors, and on Sundays the church was crowded to excess. The reputation of so young a singer soon reached the ears of Mr. Sheridan, who sent to Wells and engaged the lad for the oratorios, then conducted by Linley, at the Opera House in the Haymarket. On his first performance the boy founded a reputation which, until that period, it had never been the fate of any child to enjoy: the attraction of his voice and style of singing was prodigious, and an engagement followed for the stage, during which he performed in many operas written expressly to exhibit his powers. The first was "The Prisoner," by Attwood; this was succeeded by "The Prize," "The Adopted Child," "The Mariners," "The Cherokee," and "Lodoiska." It was remarkable that Storace betrayed a wish to suppress the growth of the boy's reputation, and refused to compose for him; so that, had not Mr. Kemble, the manager, insisted on the production of "The Cherokee," and the beautiful song, "Sweet bird," in the opera of "Lodoiska," his fame (owing to the unkindness of Storace) would have been suffered to fade, instead of grow, as it did, to high importance. Through the liberal feelings of Mr. Kemble, who bestowed great pains on him, he was also brought into notice as an actor; Mr. Kemble conceiving, on Welsh's performing the character of Prince Arthur, in "King John," that he displayed a mind well suited to the stage.

His musical education, however, still continued to be carefully attended to; and his masters were Horn, senior, John Cramer, and Baumgarten: with the last gentleman he studied the theory of music, and was his favorite pupil. The works produced by Welsh, when about twenty-three years of age, were the farces of "The Greeneyed Monster" and "Twenty Years ago," at the Lyceum Theatre, and a full opera at Covent Garden entitled "Kamtschatka," which, although not successful as a drama, gave the composer of the music great scope, and placed Welsh high in his profession for taste and song writing, and ability in the arrangement of the orchestra. The chorus which commenced the opera, as well as many others in the piece, was beautifully constructed, and received decided marks of public admiration by frequent encores. For some time after there appeared no theatrical compositions of Welsh; but his time was well employed for the gratification of the public in teaching pupils for the stage, and in this department he had no rival. Sinclair, Charles Horn, Miss Stephens, Miss Merry, and Miss Wilson are the persons who, fortunately for themselves and the public, became his apprentices, and made their *débuts* under his direction and care.

Welsh appears to have studiously endeavored to give to his female pupils each a different style: perhaps the natural ability of each may have marked the line best suited to their respective talents, which, under so judicious a master, would of course be embraced as affording legitimate grounds for discrimination.

WENK, A. H., secretary to the Duke of Saxe Gotha, was considered as a good composer, pianist, and performer on the harmonica. He resided for many years, up to the year 1810, at Amsterdam. He was a violin pupil of Hatasch, and studied the piano and composition under G. Benda, with whom he resided for some time at Paris, where, and subsequently at Leipsic, he published some instrumental music.

WENKEL, JOHANN FRIEDRICH WILHELM, organist at Uelzen, in the duchy of Luneberg, was born in 1734. He first studied the organ and composition under Schroeter, and in 1756 went to Berlin, where he formed an acquaintance with Bach, Marpurg, and Kirnberger, through whose interest he obtained the situation of singing master at the Secondary School in Berlin. After remaining there seven years, he was invited to Stendal as director of music in the four principal churches. In 1768 he quitted that situation for the place of organist at Uelzen, where he was still living in 1791, with the reputation of being one of the best organists, pianists, and composers of Germany. His works are principally instrumental.

WERCKMEISTER, ANDREAS, the son of a brewer at Benneckenstein, a small town in Thuringia, was born in 1645. After the usual school education, he was sent to the College of Quedlinburg, and, having much improved himself in music, was some time afterwards invited by the council of Hasselfelde, a city in the principality of Blankenburg, to become their organist. While in this employment, he was sent for to the same office at Elrich, but was prevented from going thither by the Duke Rudolphus Augustus, who wished to keep him within his own district. Being, however, invited, in the year 1674, to Elbingerood, with the offer of the places of organist and recorder of the town, he was permitted to accept them. He was some time afterwards appointed organist of the Church of St. Martin at Wallerstadt, in which station he died in the year 1706. His works are "*Orgel Probe*," printed in 1681; "*Musicæ Mathematicæ*," in 1687; "Sonatas for a Violin, with a Thorough Bass," in 1689; "*Musicalische Temperatur*," in 1691; "A Treatise, in German, on the Use and Abuse of Music," printed in the same year; "*Hypomnemata Musica*," in 1697; "*Erweiterte Orgel Probe*," in 1698; "*Cribrum Musicum*," in 1700; "A Translation of Steffani's Letters, with Notes," in 1700; "Reflections on Thorough Bass," in German, without a date; "*Harmonologia Musica*," in 1702; "*Organum Gruningense redivivum*," in 1705; and "Musical Paradoxal Discourse," published the year after his death.

WERNER, GREGORIUS JOSEPH, chapelmaster to Prince Esterhazy at Eisenach, in Hungary, about the year 1736, was the predecessor of Haydn in that office. He composed several cantatas, and a curious work entitled "*Neuer und sehr curios Musikalischer Instrumentalkalender Parthien Weiss, mit 2 V. und B. in die 12 Jahrmonate eingetheilet und nach eines jedweden Art und Eigenschaft mit Bizzarrien und seltsamen Erfindungen*," Augsburg, 1748.

WERNER, JOHANN GOTTLOB, formerly chorister in Hohenstein, and afterwards music director at Merseburg, published at Leipsic a work entitled "40 *Orgelstücke für angehende Orgelspieler, nebst Bemerkungen, 2 Abtheilungen*;" also the following: "Two hundred and forty-one Preludes;" "Two Interludes and four Varia-

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tions;" "Eight choral Preludes;" "Twelve miscellaneous Organ Pieces;" and "*Choral-Buch zu den neuen protestantischen Gesangbüchern vierstimmig für die Orgel ausgesetzt nebst Vor und Zwischenspielen;*" Leipsic, 1815. This volume contains all the best old German church melodies from the time of Luther.

WESENTLICH. (G.) Essential, in regard to chords, melody, &c.

WESLEY, CHARLES. This celebrated musician was born at Bristol in 1757. He was the son of the Rev. Charles Wesley, and nephew to John Wesley, the leader of the Methodists. His musical genius was observed when he was not quite three years old, when he surprised his father by playing a tune on the harpsichord readily and in just time. Soon afterwards he played several others. Whatever his mother sang, or whatever he heard in the streets, he could, without difficulty, make out upon this instrument. Almost from his birth his mother used to quiet and amuse him with the harpsichord. On these occasions he would not suffer her to play only with one hand, but, even before he could speak, would seize hold of the other and put it upon the keys. When he played by himself she used to tie him by his back string to the chair, in order to prevent his falling. Even at this age he always put a true bass to every tune he played. From the beginning he played without study or hesitation. Whenever, as was frequently the case, he was asked to play before a stranger, he would invariably inquire, in a phrase of his own, "*Is he a musiker?*" and if he was answered in the affirmative, he always did with the greatest readiness. His style, on all occasions, was *con spirito;* and there was something in his manner so much beyond what could be expected from a child, that his hearers, learned or unlearned, were invariably astonished and delighted. When he was four years old Mr. Wesley took him to London; and Beard, who was the first musical man who had heard him there, was so much pleased with his musical abilities that he kindly offered his interest with Dr. Boyce to get him admitted among the king's boys. This, however, his father declined, as he then had no thoughts of bringing him up to the profession of music. He was also introduced, among others, to Stanley and Worgan. The latter, in particular, was extremely kind to him, and would frequently entertain him by playing on the harpsichord. The child was greatly struck by his bold and full manner of playing, and seemed even then to catch a spark of his fire. Mr. Wesley soon afterwards returned with him to Bristol; and when he was about six years old he was put under the tuition of Rooke, a very good-natured man, but of no great eminence, who allowed him to run on *ad libitum*, whilst he sat by apparently more to observe than to control him. Rogers, at that time the oldest organist in Bristol, was one of his first friends. He would often seat him on his knee and make the boy play to him, declaring that he was more delighted in hearing him than himself. For some years his study and practice were almost entirely confined to the works of Corelli, Scarlatti, and Handel; and so rapid was his progress, that, at the age of twelve or thirteen, it was thought that no person was able to excel him in performing the compositions of these masters.

On going to London he received instructions on the harpsichord from Kelway, and in the rules of composition from Dr. Boyce. His first work, "A Set of six Concertos for the Organ or Harpsichord," was published under the immediate inspection of that master; and, for a first attempt, was indeed a wonderful production, as it contained some fugues which would have done credit to a professor of the greatest experience and the first eminence. About the year 1779 a domestic subscription concert, for twelve nights in each season, was opened at Wesley's house in Chesterfield Street, Marylebone, which continued for some years, and in which many of his own compositions were heard with pleasure. His performance on the organ, and particularly his extempore playing on that sublime instrument, was the admiration and delight of all his auditors. In 1784 he published "A Set of eight Songs," in an extremely fine and masterly style; and an anthem by him, "My soul hath patiently tarried," is also inserted in Page's "*Harmonica Sacra.*" He was still living at London in 1829.

WESLEY, SAMUEL, brother of the preceding, was born in 1766, and also afforded a very early indication of musical genius: When only three years of age he could play on the organ, and when eight years old attempted to compose an oratorio. Some of the airs which he wrote for the organ were shown to Dr. Boyce, who remarked that they were among the most pleasing that he had ever heard. "This boy," he said, "unites by nature as true a bass as I can do by rule and study." S. Wesley composed a high mass for the chapel of the unfortunate pontiff Pius VI. The pope thanked the composer for it in a Latin letter, written to his apostolic vicar in London. He published, amongst other works, some anthems, sonatas, and duets for the piano-forte, and a series of voluntaries for the organ; all of which afford the most satisfactory evidence of taste and genius. His compositions are masterly and grand; and his extempore performance of fugues on the organ was astonishing. He produced from that solemn instrument all the grand and serious graces of which it is capable. His melodies, though struck out on the instant, were sweet and varied, and never commonplace; his harmony was appropriate, and followed them with all the exactness and discrimination of the most studious master; and his execution, which was very great, was always sacrificed to the superior charms of expression. S. Wesley died about the year 1815. A full-length portrait of him, at the age of eight, was engraved in London. He is standing at a table, with a pen in his hand, and music before him, as if composing; and by the foot of the table lies a book of music, with the title, "Ruth, an Oratorio, by Samuel Wesley, aged eight years."

WESSELY, JOHANN, concert master to the Duke of Bernburg at Ballenstadt, was born in Bohemia in 1762. He was not only a good violinist and conductor, but also an agreeable quartet composer in the style of Pleyel. By the "Gotha Theatrical Calendar" for 1799, we find him engaged in that year in the theatrical orchestras of Cassel and Altona. In the former town he seems to have resided from the years

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1797 to 1800, when he was invited to his first-named situation at Ballenstadt. His works bear date from the years 1788 to 1804.

WESSELY, BERNHARD, born of Jewish parents at Berlin in 1767, obtained, in 1788, the situation of music director at the National Theatre in Berlin. He studied music under Kirnberger, Fasch, and Schulz, and became known as a composer, in 1786, by two cantatas; the one on the death of Moses Mendelssohn, and the other on the coronation of the King of Prussia, both of which pieces were performed in public and highly applauded. It is remarkable that, though a Jew, Wessely played the second violin at the performance of Handel's "Messiah" in the Church of St. Nicholas at Berlin. In 1796 he was appointed chapel-master to Prince Henry of Prussia at Rheinsberg. He has published various works of vocal and instrumental music of great merit. His works bear date from 1786 to 1802, in which latter year he wrote both the words and music of a cantata on the death of his master, Prince Henry. This composition was performed in the Garrison Church at Berlin with considerable applause.

WESTENHOLZ, CARL AUGUST, chapel-master to the Duke of Mecklenburg-Schwerin at Ludwigslust, was born in 1736. He was a pupil in singing and composition of J. A. Kemzen, and studied the violoncello under Vortizka. He wrote many oratorios, cantatas, and other pieces for the church, only one of which was published; namely, his cantata entitled "The Shepherds at the Manger of Bethlehem." He died at Ludwigslust in 1789.

WESTERHOFF, C. W., a much-esteemed vocal and instrumental composer, was concert master, violinist, and tenorist in the Ducal Chapel at Buckeburg in 1799. He has published much instrumental music.

WESTON, ——, of Charlton, Northamptonshire, England, died in March, 1849. He obtained a local celebrity, seldom equalled, for purity of tone and accuracy of time in leading concerts of the old masters. For this last half century he has held the high post of premier violin and leader at all the concerts in that neighborhood; and many are the amateurs and others that can bear witness to his ability and steadiness in that arduous though lofty position. His manner was, on all occasions, mild and placid, and towards the latter part of his life showed the playful, kindly spirit of one on whom Time had laid his hand with gentlest care: this did not preclude him from giving to his bow, when it was needed, all the energy and strength the choruses of the great masters require, or the delicacy and finish the instrumental pieces may demand. We may easily conceive he was one of that fast-fading school of violinists that like steady, sound, legitimate playing, before the fantastic tricks that are so much practised now. In his walk he earned and deservedly held a high reputation over what may be called a long, a momentous epoch — a venerable existence of seventy-nine years. He was followed to the grave by twelve of his old friends and pupils, and sleeps now beneath the green turf —

"Washed by still rains, and daisy blossomed" —

of Charlton churchyard, in the shadow of those walls whose echoes he has so often raised to the voice of devotion and praise.

WESTPHAL, JOHANN CHRISTOPH, son of the proprietor of the celebrated music warehouse at Hamburg, was appointed, in 1803, organist of St. Nicholas's Church in that town. He was celebrated as a performer on that instrument; also as a pianist and violoncellist. He has also composed some good instrumental music.

WEYSE, C. E. F., an excellent pianist, resided at Copenhagen in 1798. He has published much instrumental music, of which four *allegri di bravura* for the piano-forte were republished at Berlin, in 1796, by the Chapel-masters Schulz and Reichardt. They are considered to be brilliant and excellent, but very difficult studies for pianists. He also produced a symphony, some sonatas, and several operas.

WHISTLE. A small, shrill wind instrument, in tone resembling a fife, but blown at the end like the old English flute.

WHITE, ROBERT, who preceded Bird and Tallis, and who died before their fame was well established, was an excellent composer of church services in the style of Palestrina; whom, however, he did not imitate, as he was anterior to him, and a great master of harmony before the productions of this chief of the Roman school were published, or at least circulated, in other parts of Europe. He died in 1581. The works of White do not appear to have been ever printed; but in the library of Christ Church, Oxford, a sufficient number of them, in manuscript, has been preserved to excite not only wonder, but indignation, at the little notice that has been taken of him by musical writers.

WHITE, JOHN, professor of music at Leeds and organist of the church at Wakefield, was born in the year 1779 in the city of York. His parents first intended to place him as an apprentice to a medical friend, but, finding his taste for music to be decidedly predominant, they were induced to hesitate upon their choice. They observed, that wherever the sound of a violin was heard the young boy was found to be an eager listener; that neither marbles, hoop, cricket, nor, indeed, any other juvenile amusement, possessed the least charm for him; that, although compelled to attend the grammar school from seven in the morning till five in the evening, he sought no relief from the confinement of school in the amusements of his schoolfellows, but preferred sitting to hear the strains of even indifferent music. A turn so decisive his parents at length determined should be encouraged, and young White was regularly brought up to the profession of music; when such was the rapidity of his progress, that, at the age of twelve, he surprised the citizens of York by the performance of one of the concertos of Borghi, an author whose compositions were at that time esteemed the *chef-d'œuvres* of art. In 1794 Lord Harewood having intimated his wish to obtain a leader, teacher, and director for his private concerts and oratorios at Harewood House, young White, who was then only fifteen years of age, was considered the only person in the neighboring country able

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to undertake the situation. In consideration, however, of his youth, and the inexperience which must necessarily attend him, his first engagement was only for the short term of a month; but that month superinduced a long succession of years, a permanent salary being soon proposed to him and accepted. White went regularly with the family to London for the space of eight years, although not particularly wanted by them for the fulfilment of any musical department. His object was, to gain as much knowledge as possible in the profession, to which, with the utmost ardor, he had now devoted himself. He selected his various masters, and became a pupil of Dussek on the piano-forte; of John Ashley in thorough bass, the organ, and singing; of Raimondi on the violin; of P. Meyer on the harp; and of Dahmen on the violoncello. Various as were the instruments he determined to undertake, they appear not to have confounded his progress, for he obtained considerable success on all. At this time, also, he became particularly intimate with Salomon, who introduced him to the professional concerts in town, and, when Lindley or Dahmen had previous engagements, took him to various parties to supply their places as principal violoncello. At this period of his musical progress, so nicely balanced was his skill on the two instruments, the violin and violoncello, that it became difficult to determine on which was his superiority. A wager, indeed, was laid between Raimondi and Salomon which was his principal instrument: the former said the violin; the latter persisted in declaring that it was the violoncello. One thing, however, is certain, that the violoncello brought him more into notice with the professors; but engagements on one or the other, for he was equally ready for either, were offered in all the principal orchestras in the metropolis.

In 1803 he married; soon after which he settled at Leeds. His reputation there rapidly increased, and he may be said to have had the patronage of nearly all the noblemen's and gentlemen's families within the space of twenty miles. In 1804 he was appointed organist of Harewood church; in 1807 of St. Paul's Church, Leeds; and in 1821 of the parish church in Wakefield. The organist he here succeeded, Mr. Clementshaw, was a man of no ordinary character in his profession. He was of the true Handelian school: it was thought, therefore, that his loss must produce a chasm in the organ department, whoever should be elected his successor; but this chasm was completely filled up by White. In Yorkshire White was the favorite and popular leader, particularly in Handel's oratorio music, which may be said to have been greatly cultivated and improved under his direction. His skill, indeed, in this department was very great, and gave a confidence and accuracy to the chorus singers of the West Riding which rendered them almost unrivalled.

As a concerto player, no one in the recollection of the oldest inhabitant ever played so many concertos or gave more general satisfaction in this very difficult and trying department. From the years 1798 to 1818 there is a list of performances, with concertos, played by White, in Edinburgh, Glasgow, Manchester, (occasionally,) York, Leeds, Sheffield, (almost regularly for many years,) Hull, Doncaster, Rotherham, Scarborough, Harrowgate, &c.; in short, in all the principal towns in the northern part of the kingdom.

WHITEFIELD, the celebrated preacher, was the first person who adapted devotional poetry to the old popular songs of the Scotch and English. His reason was, as he said, "because it was not right that the devil should have all the good music." He was such a lover of old tunes, that, were he now living, he would probably be willing, rather than give up *the best music*, that the devil should take the modern school of "professors."

WHYTHORNE, or WHITHORNE, THOMAS, an English musician, was born in 1531. A collection of his songs was published under the following title: "Songes of three, fower, and five voyces, composed and made by Thomas Whythorne, Gent., the which songes be of sundrie sortes; that is to say, some long, some short, some hard, some easie to be song, and some between both; also some solemne, and some pleasant or mery; so that, according to the skill of the singers (not being musicians) and disposition or delite of the hearers, they may here find songes to their contentation and liking," London, 1571. At the back of the titlepage is a portrait of Whythorne, engraved on wood.

WIDERKEHR, JACQUES CHRIST. MICH., born at Strasburg in 1759, was a pupil of the celebrated Richter. He went to Paris in 1783, and was received as a violoncellist at the *Concert Spirituel* and *Concert Olympique*. Widerkehr was a distinguished instrumental composer. Amongst his works are two opera of sonatas for the pianoforte; two opera of violin duos; two of quintets; two of symphonies, with grand orchestra; and, finally, eleven concertante symphonies. The whole were performed in public at Paris, in various concerts, and with considerable applause.

WIDMANN, ERASMUS. Chapel-master to the Count of Hohenlohe at Weckercheim. He published various opera of sacred and instrumental music and several didactic works. His compositions bear date from the years 1607 to 1623.

WIECK, CLARA, who became the wife of the composer Robert Schumann, and who for some years has been accounted the greatest of female pianists, is the daughter of the much-esteemed music teacher Wieck, of Leipsic, where she was born in 1818. She is also favorably known as a composer.

WIEDERHOLUNG. (G.) Repetition.

WIEDERKEHR, JOHANN. A German instrumental composer, resident at Paris. Amongst his works are the following: "3 *Quat. à 2 V., A., et Vc.*," Op. 1, Paris; "3 *Quat. à 2 V., A., et Vc.*," Op. 6, Offenbach; "3 *Sonat. pour le Clav. avec V.*," Op. 4, Paris, 1796; "3 *Sonat. pour le Clav. avec V. ad lib.*," Op. 5, Paris, 1797; "3 *Sonat. pour le Clav. avec. V. ad lib.*," Op. 5, Offenbach; "3 *Quat. Conc. pour 2 V., A., et Vc.*," Op. 6, Paris, 1796; "*Sinfon. Conc. pour Clar. in C, Fl., Oboe, Cor in F, 2 Fag., et Vc. oblig.*," Paris, 1800; "*2me. Sinfon. pour Clar. et Basson princ.;*" and "*3me. Sinf. pour Cor et Basson princ.*"

WIESE, CHRISTIAN LUDWIG GUSTAB, FREYHERR VON, born at Anspach in 1732,

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was a celebrated musical amateur. He wrote several theoretical works on music between the years 1790 and 1795.

WIESNER, NORBERT, an instrumental composer at Vienna in 1800, was also known as a pianist and harpist.

WILBYE, JOHN. A celebrated English musician, who flourished at the end of the sixteenth and commencement of the seventeenth centuries. He published "Madrigals to three, four, five, and six Voices," London, 1598; "Madrigals to three, four, five, and six Voices," second book, London, 1600. Amongst his more favorite compositions are the following: "Flora gave me fairest flowers," madrigal, five voices. A copy of this, with separate piano-forte accompaniment, is inserted in the Vocal Anthology. "Fly, love, to the heaven above," madrigal, three voices; and "Down in a valley as Alexis trips," madrigal, five voices.

WILCKE, JOHANN CASPAR, chamber musician and tenor singer to the Prince of Schwartzburg, was born at Weimar in 1707. His master in singing was the celebrated J. Pfeiffer. After performing in several German towns he went to Russia, when he was engaged at Moscow, in the Imperial Chapel, at an annual salary of about one hundred and twenty pounds. He did not however remain longer than six months; though he was in such favor with the court of Russia that on quitting that country he was intrusted with several valuable presents for the Prince Royal of Prussia, and was accompanied to the frontiers of Russia by two grenadiers of the imperial guard. Shortly afterwards he accepted his first-named situation, which he filled till his death in the year 1758.

WILDE, JOHANN, chamber musician to the Emperor of Russia at St Petersburg after the year 1741, was a native of Bavaria. He was eminent as a violinist and performer on the viol da gamba.

WILLAERT, ADRIANO, was a pupil of John Mouton and the master of Zarlino. He is placed by the Italians at the head of the Venetian school. He was born at Bruges, in Flanders, and, during his youth, studied the law at Paris; if with the view of making it his profession, there must have been an early conflict between legislation and music, which latter, having a powerful advocate in his own heart, gained the cause; for, by his own account, he went to Rome in the time of Leo X., where he found that his motet, "*Verbum bonum et suave,*" was performed as the composition of Josquin: he therefore had been a composer some time before his visit to Rome. He died, at an advanced age, about the year 1550. Amongst his published works we can enumerate the following: "*Verbum bonum et suave,*" &c., motet for six voices; this is printed in the "*Motetti della Corona,*" Fossombrone, 1519; "*Famosissimi Adriani Willaert, Chori Divi Marci illustrissimæ Republicæ Venetiarum Magistri, Musica 4 vocum, (quæ vulgo Motectæ nuncupatur,) noviter omni studio ac diligentiâ in lucem edita,*" Venice, 1539; "*Motettæ 6 vocum,*" Venice, 1542; several motets in Salblinger's "*Concentus,*" Augsburg, 1545; "*Pater noster à 4 voci,*" printed in the "*Fior. de Motetti,*" *Lib.* 1, Venice, 1539; "*Fantasie o Ricercari dall' excellentiss. Adr. Vuigliart e Cipr. Rore, suo Discepolo,*" Venice, 1549; "*Psalmi vespertini, omnium dierum festorum per annum, 4 vocum,*" by Willaert and Jachet, Venice, 1557; "*Musica nova à 3, 4, 5, 6, e 7 voc.,*" Ferrara, 1588; this collection was published by Willaert's pupil and friend F. Viola, and contains Willaert's portrait; "*Cantiones Musicæ, seu Motettæ, cum aliis ejusdem cantionibus Italicis, 4, 5, 6, and 7 vocum,*" Venice; and "*Villanellæ Neapolitanæ, 4 vocum,*" Venice. A four-part motet by Willaert is also given by Sir J. Hawkins in his "History of Musicians," vol. ii. p. 474.

WILLING, JOHANN LUDWIG, organist at Nordhausen, was born at Kuhndorf in 1756. He was a pupil of J. E. Rembt, and was considered one of the best German musicians of the last century. He died in 1805. His works were chiefly instrumental, and for the organ and piano-forte.

WILLMANN, SAMUEL DAVID, organist at Berlin, published from the year 1789 the following amongst other works: "*3 Quart. pour le Clav. avec Fl., V., et B.,*" Berlin, 1789; "*3 Solos f. die Flöte mit Begl. des Fortep. oder Vc.,*" Berlin, 1796; "*4 Duetten f. 2 Fl.,*" Berlin, 1797; and "*Der Leyermann und ein Walzer,*" Berlin, 1797.

WILLMERS, F. J. RUDOLPH, a talented pianist and composer for his instrument, was born at Copenhagen in 1820. He studied under Hummel; and in 1836 he studied composition under Friedrich Schneider at Dessau, with whom he passed two years. He then visited the north of Germany, Sweden, Norway, and finally returned to Denmark. In 1840 he made an artistic tour in Germany with much *éclat*.

WILMS, J. W., professor of music at Amsterdam, and a good pianist and flutist, was born in 1771. He has published many works, chiefly for the piano-forte. His "*Sinfonies à grand Orchestre,*" Op. 9, are highly considered in Germany. They are published at Leipsic by Kühnel.

WILSON, DR. JOHN, a native of Feversham, in Kent, born in 1597, was first a gentleman of the Chapel Royal, and afterwards, in his faculty of music, a servant in ordinary to the king. He is reported to have been the best lute player of his time, and, being a constant attendant on his majesty, frequently played to him in private. He was created doctor in music at Oxford in 1644, and continued in that university about two years; but, on the surrender of the city, he went to reside in the family of Sir William Walter, of Sarsden, in Oxfordshire. In the year 1656 he obtained the musical professorship and resided in Baliol College. After the restoration he was made a gentleman of the Chapel Royal. These preferments drew him from Oxford, and induced him to resign his professorship to Edward Low, who for some time before had officiated as his deputy.

He died in the year 1676, at the age of seventy-nine, and was interred in the cloisters of St. Peter's Church, Westminster. His compositions are, "*Psalterium Carolinum, the Devotions of his Sacred Majestie in his Solitudes and Sufferings, rendered in Verse, set to Music for three Voices and an Organ or Theorbo,*" published in 1657; "*Cheerful Airs, or Ballads; first composed for one single Voice, and since set for three Voices,*" published at Oxford in 1660; "*Aires for a Voice alone to a Theorbo or Bass Viol,*" printed in a collection en-

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titled "*Select Airs and Dialogues*," in 1653; and "*Divine Services and Anthems*," published in the year 1663. He also composed "*Fantasias for Viols*," and music to several of the odes of Horace, and to some select passages in Ausonius, Claudian, Petronius Arbiter, and Statius. The latter was never published, but is extant in a manuscript volume, curiously bound in blue Turkey leather, with silver clasps, which he presented to the university, with a strict injunction that no one should be permitted to peruse it until after his death. It is now deposited under the archives of the Bodleian Library. Dr. Burney says that Wilson "seems to have set words to music more clumsily than any composer of equal rank in the profession;" and in another place, that "his compositions will certainly not bear a severe scrutiny either as to genius or to knowledge."

WILSON, JOHN, renowned as a singer of the Scotch ballads, was born in the Canongate of Edinburgh on Christmas day, in the year 1800, and served an apprenticeship as a printer till his nineteenth year. He was married shortly afterwards, and by this marriage had six children. At an early age he gave indications of high talent in his profession as a compositor, and was ultimately engaged as a reader or corrector of the press by the well-known James Ballantyne, the printer of Scott's novels, a great portion of the manuscript of which passed through the hands of Wilson, who thus became acquainted with the author of Waverley. At this period Wilson began to feel the defects of his early education, for he had been sent to work when only ten years of age, and he applied himself diligently to the acquirement of the French and Latin languages, with a view to qualify him for rising in his profession. By close application in the evenings he soon became versed in those two languages; and shortly afterwards, in company with two intimate friends, he turned his attention to the study of Italian.

Wilson was always passionately fond of singing; but in boyhood his voice was thin and husky in quality. His taste was first formed under the auspices of John Mather, who at that time was leader and teacher of a musical association called the Edinburgh Institution, which met in the High Church Aisle, and to the classes of which great numbers of children were admitted gratuitously. The tuition received at the institution, with some occasional practice in a band in the Tron Church led by Benjamin Gleadhill, formed the early musical education of John Wilson. Long afterwards both his teachers were delighted with his musical powers, expressed their astonishment, and said that such success could not have been predicted from his early capabilities. One quality, however, he seems always to have had; and that was, a devoted attachment to singing. He never tired of it. He delighted in exercising his voice. He attained a smattering of music, which enabled him to read a psalm tune, and he used occasionally to make his appearance in the precentor's desk of some obscure kirk or meeting house, and gradually began to indulge hopes of becoming a candidate for some such situation. About this time a musical companion was appointed precentor to Duddingston Church, the clergyman of which, Mr. Thompson, the celebrated landscape painter, was passionately fond of music; and he, together with his lady, aided by their new precentor, made a daring innovation on the ancient mode of drawling the music, and established in the church a little band.

The romantic walk to this sweet little church accorded well with Wilson's attachment to rural scenery, and he was in the habit of accompanying his friend to Duddingston on the Sunday mornings to assist him in his musical avocation, occasionally officiating for him in his absence. His voice now began to be developed, and the liberal and enlightened artistic clergyman, a man well known to have been the means of forwarding many deserving young men, was the first to appreciate the quality of Wilson's voice and the first to advise sedulous cultivation. Cheered onward thus, he applied himself diligently to musical education, and soon afterward became a candidate for, and was appointed precentor of, the Relief Church in Roxburg Place, with a yearly salary of seventeen guineas. After remaining several years there, where he was much admired and was presented with a piece of plate from the congregation, his now beautiful tenor voice and his fine musical taste, which began to be much talked of and attracted crowded audiences, induced the town council to appoint him, in 1826, as precentor to the new Church of St. Mary, the pastor of which, the Rev. Henry Grey, was at that time the most popular of the Edinburgh preachers. Situated in a fashionable neighborhood, the congregation chiefly of the higher classes, the modest bearing and amiable character of their young precentor, together with the beautiful manner in which, even at that time, he chanted the pleasing melodies of his country, made him a welcome guest at many of their tables, and induced many of them to employ him in teaching singing to their children.

About this time Mr. Ballantyne got into embarrassed circumstances and was obliged to reduce the expenses of his printing establishment. Unwilling to part with Wilson, he asked him to remain at a reduced salary; but as Wilson's family was increasing, he thought it justifiable to endeavor to better his circumstances, and left the printing business finally in January, 1827. He was now well employed as a teacher of singing, and enabled to put himself under the tuition of an accomplished teacher.

Wilson continued teaching singing and appearing occasionally at private concerts in Edinburgh until June, 1827, when, ever anxious for improvement, he went to London, where he remained for three months, receiving lessons from Signor Lanza, an Italian master of the vocal art. His progress pleased his teacher so much, that, on his return, Lanza gave him a letter, saying that he had intended visiting Edinburgh, but had abandoned that intention in consequence of the return to his native town of his pupil, whom he now considered as well qualified to teach as he was himself. The mode he had learned from Lanza of bringing out the *voce di petto*, or chest voice, was so superior to any hitherto practised in Edinburgh that he soon acquired a great number of pupils.

Wilson still retained his situation as precentor in St. Mary's Church, and during the winter season his time was fully occupied in teaching. By this means he was again enabled to visit Lon-

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don in the summer of 1828, when he received lessons from Aspull, then a celebrated teacher of harmony, counterpoint, and thorough bass. After three months' exercise under this master, during which time he was kept practising daily from seven o'clock morning till 10 o'clock evening in a room where there were three pupils, each singing different tunes and practising on different piano-fortes, Wilson went home maturely versed in the theory and practice of music. Again, in the summer of 1829, after another winter's teaching, he visited London, and remained there until February, 1830, under his last and most eminent teacher, the far-famed Crivelli, to whose tuition he was so much attached that he studied assiduously to perfect himself as a musician, and remained until he had scarcely sufficient means to pay his passage home. On arriving at Edinburgh, he found the funds he had left to sustain his family totally exhausted; and he was fond of relating how, when on this occasion walking along the streets on his way to a friend to borrow a one-pound note, he met with a pupil who had not paid him his fees for lessons received during the previous winter, and who, accusing himself of neglect, pulled out his purse, and sent him home to his wife and family with three guineas in his pocket. After this Wilson never knew poverty.

Previous to this period Wilson had taken lessons in elocution both in Edinburgh and in London, and in March, 1830, made his first appearance on the stage of the Edinburgh theatre, as Henry Bertram, in the opera of "Guy Mannering." Many of his friends and acquaintances were present, and several of them recollect well the tremulous anxiety that pervaded the house when his voice was first heard behind the scenes, in the opening of the beautiful duet, "Now hope, now fear," and with what unmingled delight they hailed his success. On the following night he sang in the opera of "Rosina," and during the same week his fame was stamped as an actor as well as a singer by his masterly impersonation of "Massaniello." On that evening, among other magnates who at the time frequented the Edinburgh theatre, was James Ballantyne, Mr. Wilson's former employer, in whose critical acumen with regard to the drama and opera all parties had unbounded confidence. As the opera advanced, and the young vocalist warmed in his part, the veteran connoisseur was seen to get restless and fidgety, until Wilson, with matchless purity and intensity of feeling, chanted, in tones that thrilled through every heart, the delightful song, "My sister dear;" when, unable to contain himself, Mr. Ballantyne exclaimed aloud, "Bravo! bravo! that *will* do! that *will* do! I was wrong in my estimation of his powers, after all."

Mr. Wilson was now an established favorite. The public press was teeming with his praise, and he remained performing for three weeks at the Edinburgh theatre, at the conclusion of which he had a bumper benefit. Immediately thereafter he went to Perth, where he performed during the summer, and was engaged for Covent Garden, where he appeared for the first time October 30th. He sang at Covent Garden and Drury Lane until 1837. He was engaged in English opera in 1838; and in September of that year came to this country. He died at Montreal, August, 1849.

WILSON, MARMADUKE CHARLES, was born of respectable parents in London in 1796. As he very early evinced considerable talent, both in the performance and composition of music, he was placed under the charge of Mr. William Beale. With this gentleman he continued till 1812. In the year 1803, being seven years of age, he performed on the piano at the Hanover Square Rooms, and obtained unanimous applause from the audience, not only on account of the execution exceeding what could have been expected from his years, but for the actual merit of the performance itself. Samuel Wesley, being attracted by his promising talent, proposed that Wilson's musical education should be completed under his superintendence: this desirable proposition was acceded to, and, while with Wesley, he repeatedly performed in public with uniform success and applause. Upon his performance of the 4th of May, 1813, a morning paper remarks, that "the amateurs and professors who were in the room were unanimous in declaring that he would be one of the most accomplished performers on the piano-forte that England had ever produced."

Notwithstanding the signal success which attended his early efforts, a natural diffidence and a repugnance to the gaze of the many induced him, on the completion of his studies, to withdraw from public performances, and to restrict himself to composition and private tuition.

Wilson's compositions partake largely of the beauties and peculiar character of those of his friend and principal master; they abound in vigorous and scientific movements, blended with passages of exquisite harmony and pathos. The principal and most popular of them are: Instrumental, Op. 1, "*The Air of Up, Jack, up, and the day's your own*," arranged as a rondo for the piano-forte. 2. "*A Duet for the Harp and Piano-forte*," dedicated to the Right Hon. Lady Foley. 3. "*The Tenth Air of the Series of Dramatic Airs*," arranged by various composers for the Harmonic Institution. 4. "*Airs from Himmel's Opera of Fanchon*," arranged for the piano-forte. 5. "*An Air, with Variations*," dedicated to Mr. Atkinson. 6. "*A Sonata*," dedicated to J. B. Cramer, Esq. Vocal: 1. "*The Exile*," a ballad. 2. "*Merrily swim we, the moon shines bright*," a glee for four voices, the words from "The Lord of the Monastery." 3. "*Love wakes and weeps*," a serenade, the words from the novel of "The Pirate." 4. "*Carle, now the king's come*," a solo and chorus.

WINDLADE. (G.) The wind chest of an organ.

WIND INSTRUMENTS. Those instruments the sounds of which are produced by the breath or by the wind of bellows. So called in contradistinction to those which are struck or which are performed with the bow, as the drum, tambourine, violin, violoncello, &c. For descriptions of the various wind instruments and scales, refer to the same under the several heads as alphabetically arranged in this Encyclopædia. Persons who have listened to sounds attentively have noticed that, besides their acuteness and gravity, loudness or softness, shape and figure, there is another quality belonging to them, which musicians have agreed to denominate *color*. Thus the trombone has been called *deep red*; the trumpet, *scarlet*; the clarinet, *orange*; the

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oboe, *yellow;* the bassoon, *deep yellow;* the flute, *sky blue;* the diapason, *deeper blue;* the double diapason, *purple;* the horn, *violet;* &c.

WINNEBERGER, PAUL. A violoncellist and composer, in the year 1800, at the French theatre in Hamburg. He is known by three violin quartets, published at Offenbach in 1800; concertos for violoncello and orchestra; sonatas for piano, with and without other instruments; &c.

WINTER, JOHANN CHRISTIAN, chorister and music director at Hanover, was born at Helmstadt in 1718. He wrote several dissertations on church music in the Latin language; also the words and music of many cantatas.

WINTER, PETER VON. This eminent composer was violinist and vice chapel-master to the King of Bavaria at Munich. He was born in 1754. In 1770 he conducted the orchestra of the theatre at Munich. He not only composed for the theatres of his own country, but has enriched the Italian stage by many excellent works. The following list contains his principal compositions. For the church: "*Messa à 4 voci, 2 V., 2 Fl., 2 Ob., 2 Cor., 2 Fag., Viola, 2 Tromp., Timp., B., e Organ,*" Vienna; "*Graduale à 4 voci, 2 V., 2 Viole, 2 Fl., 2 Cor., 2 Tromp., Timp., e B.,*" Vienna; "*Die Pilger auf Kalfari,*" oratorio, Munich; "*Bettulia liberata,*" oratorio, Venice, 1792; and "*Die Auferstehung,*" cantata. For the theatre: "*Helena und Paris,*" opera, Munich; this was translated into Italian, and peformed at Florence in 1784; "*Bellerofon,*" melodrama, Manheim, 1787; "*Psyche,*" German opera; "*Circe,*" serious opera, in Italian; "*Orpheus,*" ballet, with songs. This work had the greatest success in London. It is a grand tragic pantomime, in four acts, intermixed with songs and choruses. "*Leonardo and Blandine,*" melodrama; "*Cora and Alonzo,*" melodrama; "*Armida,*" in three acts, with choruses, melodrama; "*Der Bettelstudent,*" operetta, Vienna; "*Das Hirtenmädchen,*" operetta, Vienna; "*Scherz, List, und Rache,*" operetta; "*Catone in Utica,*" opera seria, Venice, 1791; "*Antigone,*" opera seria, Naples, 1791; "*I Sacrifici di Creta,*" opera seria, Venice, 1792; "*Armida und Rinaldo,*" melodrama, Vienna, 1793; "*I Fratelli Rivali,*" opera buffa, 1794; "*Ogus, ossia il Trionfo di bel Sesso,*" opera buffa, Prague, 1791; "*Die Sommerbelustigungen,*" ballet, Berlin, 1795; "*Das unterbrochene Opferfest,*" operetta, Vienna, 1796. The music of this operetta was published in various editions, for instruments, at different towns in Germany. "*I due Vedovi,*" opera buffa, Vienna, 1796; "*Die Thomasnacht,*" operetta, Bayreuth, 1795; "*Die Pyramiden von Babilon,*" or the second part of the "*Zauberflöte.*" The second act was composed for the Schikaneder theatre at Vienna in 1797. "*Elisa,*" operetta, Vienna, 1798; "*Das Labyrinth,*" operetta, Vienna, 1798; "*Der Sturm von Shakspeare,*" Munich, 1799; "*Maria von Montalban,*" opera seria, Munich, 1800; "*Tamerlan,*" opera, in French, Paris, 1802; "*Castore e Pollux,*" opera, in Italian, London, 1803; and "*Frauenbund,*" Munich, 1804. For the chamber. First, vocal: "*Pigmalione,*" cantata; "*Piramo e Thisbe,*" cantata; "*Die verlassene Dido,*" cantata; "*Vortigerne,*" cantata; "*Hector,*" cantata; "*Ignes de Castro,*" cantata; "*Henry IV.,*" cantata; "*Bayersche Lustbarkeit,*" cantata; "*Der Franz Lustgarten,*" cantata; "*Die Hochzeit des Figaro,*" cantata; "*Andromaque,*" cantata; "*Progne et Philomele,*" cantata; "*Gesänge beym Klavier,*" first and second part, Munich, 1800; "*Gesänge beym Klavier, 3ter Theil,*" Augsburg, 1801; "*3 Kantatinen,*" Italian and German, Op. 15; "*9 Kanzonetten,*" Italian and German, Op. 16; "*Quartet für Gesang,*" Italian and German, Op. 17; "*Die Erlösung des Menschen, mit untergelegtem Stabat Mater;*" "*Timoteo, oder: Die Macht der Töne,*" a grand cantata from Dryden's "Alexander's Feast," Leipsic, 1809; "*Colmal,*" grand opera, Munich, 1809; "*Die Blinden,*" opera, 1810; and "*Die Erlösung des Menschen,*" cantata for four voices, with orchestra and *Stabat Mater,* Leipsic, 1805. Instrumental: "*6 Concerti à V. princip. c. Acc.;*" "*Concerto à Oboe princip. c. Acc.;*" "*Concertini à V., Clar., Cor., de Bassetto, e Fag. princip. c. Acc. di 2 V., Viola, e B.;*" "*Rondo con Var. à V. princip. 2 V., 2 Fl., 2 Cor., V., e B.;*" "*3 Sinfon. à Grand Orchestra,*" Ops. 1, 2, and 3, Offenbach, 1795; "*Quatuor pour 2 V., A., et B.,*" Op. 5, Munich, 1800; "*3 Quintetti pour 2 V., 2 A., et B.,*" Op. 6, Leipsic, 1802; "*Sestetto pour 2 V., 2 Cors, A., et B.,*" Op 9, 1803; "*3 Nouv. Quat. pour 2 V., A., et B.,*" Paris, 1803; "*Septuor pour 2 Cors, Clar. 2 V., A. et B.,*" Op. 10, Leipsic, 1804; "*Sinfon. concert. pour V., Cl., Fag., et Cor.,*" &c., Op. 11; "*Ouverture de Proserpine,*" in parts, Leipsic, 1809; and "*Ouverture de Calypso,*" in parts, Leipsic, 1809. Winter died in 1825.

WIRBEL. (G.) The peg of a violin, tenor, guitar, &c.

WIRES. Wires are used to form the strings of harpsichords, pianos, and other similar instruments, and also to cover the catgut strings of many large strings used on instruments.

WISE, MICHAEL, was a native of Salisbury, and one of the first of the children of the Chapel Royal after the restoration. He became composer and master of the choristers at Salisbury in 1668, and in 1675 was appointed a gentleman of the Chapel Royal. Eleven years after this last promotion he was made almoner and master of the choristers of St. Paul's. He was much favored by Charles II.; and being appointed to attend the king in one of his journeys, he claimed, as his organist for the time being, the privilege of playing on the organ in the church of whatever place the king stopped at. It is said that in one place he had the presumption to begin his voluntary before the preacher had finished the sermon; and it is possible that some such unwarrantable and indiscreet behavior as this might have drawn upon him the royal displeasure; for, on the king's decease, we find that he was under a suspension, and at the coronation of James II. Edward Morton officiated in his room. He composed many fine anthems, "*Awake up my glory,*" "*Prepare ye the way of the Lord,*" "*Awake, put on thy strength,*" and some others. He composed also that well-known two-part song, "*Old Chiron thus preached to his pupil Achilles,*" and some catches, printed in the "Musical Companion." He was a man of great pleasantry, but ended his days unfortunately. Whilst he was at Salisbury, in the year 1687, some harsh words took place between him and his wife, on which he rushed out of the house in a violent rage, and (it being towards midnight) was stopped

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by one of the watchmen. With this man he began a new fray, and, in the contest, received a dreadful blow on the head, which fractured his skull and killed him.

WITT, CHRISTIAN FRIEDRICH, chapel-master to the Duke of Gotha, was born at Altenburg, where his father was court organist. He was sent early in life by his prince to Vienna, for improvement in music, and on his return was first appointed court organist, and afterwards, in 1713, chapel-master. He died in 1716. He wrote various hymns, also some harpsichord and organ music.

WITT, FRIEDRICH, chapel-master to the grand duke of Würzburg, and a very able and agreeable composer, was born in Franconia in 1771. He studied the violoncello early in life, and was appointed professor of that instrument in the chapel of the Duke of Oetting-Wallerstein in the year 1790. His master in composition was the Chapel-master Rosetti. F. Witt composed several oratorios and cantatas, also much instrumental music. His principal works are dated between the years 1800 and 1807.

WITTHAUER, JOHANN GEORG, a professor of music at Berlin, and subsequently organist at Lubeck, was born at Neustadt, in Suabia, in 1750. He was a harpsichord pupil of J. Adlung, of Erfurt. He died at Lubeck in 1802. Amongst his works was an improved edition of "*Löhleins Klavierschule*," and several sonatas for the harpsichord, published between the years 1783 and 1793.

WITVOGEL, G. FRIEDRICH, organist of the new Lutheran Church of Amsterdam, was a native of Barel, in the duchy of Oldenburg. He engaged, in 1730, in the music trade at Amsterdam, where he published the works of most of the great masters, also some Protestant church music of his own composition.

WOELFFL, JOSEPH. This celebrated pianist and composer was born at Salzburg in 1772, where he studied the piano-forte and composition under Leopold Mozart and Michael Haydn. In the year 1793, or 1794, he commenced a musical tour, proceeding first to Warsaw, and afterwards going to Vienna, where, in 1795, he produced his first opera, entitled "*Der Höllenberg*," at the Schikaneder theatre, which was received with great applause. The distracted state of Germany, on account of the wars of that period, determined Woelffl to visit England. In his journey thither he performed at Prague, Dresden, Leipsic, Berlin, and Hamburg, where he gave his last concert in 1799. After remaining for some time in England, his playing being the theme of universal admiration, he went in 1801 to Paris, where he was also considered the most extraordinary pianist in Europe. He there produced an operetta which was favorably received, entitled "*L'Amour Romanesque*." He soon after returned to England, and resided there till his death, which took place in the year 1811. He composed several other operas, besides a long list of instrumental works, consisting of sonatas, concertos, quartets, trios, &c.

WOETS, JOSEPH BERNARD, professor of the piano at Paris, was born at Dunkirk in 1783. He received his first instructions in music from his father, who was an organist in that town; and afterwards became a pupil of the Conservatory at Paris, studying the piano under Boieldieu, and composition under Berton. He has published several works of admired piano-forte music, and some collections of romances.

WOLDEMAR, MICHEL, a violinist at Paris, born at Orleans in 1750, was a pupil of Lolli. He composed much music for his instrument, amongst which are "2 *Conc. pour V.*;" "12 *Duos pour V.*;" "6 *Rêves d'un V. seul*;" "6 *Caprices pour V.*;" "4 *Sonat. fantasmagoriques, intitulées l'Ombre de Lolli, l'Ombre de Tartini, l'Ombre de Pugnani, et l'Ombre de Mestrino*;" "*Thêmes de Mozart et Haydn, variés pour Violon seul*;" "Grand Solos, Liv. 1 and 2." He has also published a method for bowing, and a method for the clarinet; likewise two works, the one entitled "*Barême Lyrique de Woldemar, ou l'Art de composer toute sorte de Musique sans savoir la Composition*," Paris, 1800, and the other "*Tableau Mélo-tachygraphique*." This is a treatise on musical short hand.

WOLF, ERNST WILHELM, was born at Great Behringen, near Gotha, in 1735, and studied music at Jena. In 1761, when his studies were completed, he was appointed concert master to the Duke of Weimar. He not only composed a great number of German comic operas, but also several excellent pieces for the harpsichord. In 1782 he brought out an Easter cantata, or anthem, in score, and afterwards a funeral anthem, of which the music is admirable, though in the former the airs are somewhat too dramatic for the church. He is justly esteemed a composer of much originality. A chorus, taken from each of the above pieces, is inserted in La Trobe's sacred music as a specimen of his compositions. He died at Weimar in 1792. Amongst his works we can enumerate the following. Theoretical: "Musical Travels in June, July, and August, 1782," Weimar, 1784; "Lessons of Music," &c., Dresden, 1788, in folio. Church music: "*Osterkantate, nach H. J. Tode's Poesie*," Schwerin, 1789; "Jesus in Gethsemane," a cantata, Schwerin, 1789; "*Die letzte Stimme der sterbenden Liebe am Kreuz*," cantata; "*Der Sieg des Erlösers*," cantata; "*Der leidende Erlöser*," cantata; "*Die letzte Stunde des sterbenden Erlösers*," cantata; "*Kleines Passions Oratorium*;" "*Hier will ich bey dir*," &c., a passion cantata; "*Der 100te Psalm*." Theatrical music: various operettas and cantatas; also the operas of "*Alceste*," words by Wieland; and "*Superba*," words by Sechendorf. To these we might add various instrumental sonatas, concertos, &c., chiefly for the harpsichord, and bearing date from the years 1774 to 1789.

WOLF, GEORG FRIEDRICH, chapel-master to a German nobleman, was born at Haynrode, in the duchy of Schwartzburg. He published a method for the piano-forte entitled "*Unterricht im Klavierspielen*," in two volumes, which went through several editions after the year 1783; also a method for singing, and a concise musical dictionary. His practical works consist of piano-forte and vocal music. In 1802 he received the appointment of chapel-master at Wernigerode, in Upper Saxony, where he died in 1814.

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WOLF, LUDWIG, an excellent violinist and composer for his instrument, belonged to the orchestra of the theatre at Frankfort in the year 1796.

WORGAN, JOHN, born at London about 1715, was at first a pupil of his elder brother, afterwards of Roseingrave, and finally of Geminiani. Handel and Palestrina were the subjects of his persevering study. By analyzing the works of Handel he became a learned fuguist on the organ. He obtained the places of organist at St. Butolph's and St. Andrew's; and the University of Oxford conferred on him the degree of doctor in music. He died in 1790. His principal works are the oratorios "Hannah" and "Manasseh." Some collections of organ pieces and a great number of songs for one or more voices, which he composed for the Vauxhall Concerts, have been printed at London.

WRANITZKY, PAUL, an excellent violinist, was elected, in 1790, first violin and director of the opera orchestra at the National Theatre of Vienna. He was born in Bohemia in 1756, and was a pupil of the celebrated Haydn. His compositions are very numerous and highly admired. They consist of several theatrical pieces, performed at Vienna between the years 1791 and 1800, and various opera of instrumental music, consisting of symphonies, concertos, sestets, quintets, quartets, trios, duos, and solos, bearing date between the years 1790 and 1800. His German opera called "Oberon," which was performed at Frankfort in 1790 on the occasion of the coronation of the Emperor Leopold II., had such success, that, during six weeks, it was performed every night. Wranitzky died at Vienna in 1808.

WRANITZKY, ANTON, younger brother of the preceding, was chapel-master to the Prince of Lobkowitz at Vienna, and from about the year 1796 was considered one of the best violinists in that capital. He died in 1819. He has composed various works for his instrument.

WUNDERLICH, JOHANN GEORG, born at Bayreuth in 1755, was, in the year 1800, flutist in the orchestra of the Grand Opera at Paris; also professor of that instrument (in the second class) at the Conservatory. He has published various works for the flute. He died in 1819.

WUNDERLICH, CHRISTIAN FRIEDRICH, chamber musician and performer on the hautboy in the chapel of the Margrave of Anspach, was born at Culmbach in 1722. He was considered, in his youth, as an excellent player both on the hautboy and clarinet, for both of which instruments he composed various works between the years 1738 and 1770.

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X.

XAVIER, ANTON MARIA, chamber violinist to the Emperor Napoleon, and member of the Royal Academy of Music, was born at Paris in 1769. He was of a noble family, but was obliged on account of the French revolution to follow music as a profession. He was a pupil of Bertheaume and of Mestrino. His violin playing was greatly admired at Paris. He published likewise several compositions for his instrument and many romances.

XIMENES, FRAN., cardinal, and Archbishop of Toledo, was born at Tordelaguna in 1457. He took a very active part in the organization of the Spanish church music of his time; and introduced the Mozarabic or Gothic chant, which differs in several respects from the Gregorian and Ambrosian chants. It is very similar to the ancient African church music introduced by St. Augustin. A law of the council of Toledo determines that no person shall be admitted to the ecclesiastical dignity in Spain without being able to sing the whole missal, or at least all the customary chants and hymns of the church, in the Mozarabic style.

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Y.

YANIEWICZ, FELIX. A Polish gentleman, born at Wilna, and in his youth attached to the court of Stanislaus, King of Poland. His genius for music showed itself at a very early age, and was so much admired by King Stanislaus that he signified his desire that every means should be employed for the cultivation of a talent so remarkable. With this object in view, a liberal pension was assigned to Yaniewicz, that he might travel in Germany, Italy, and France for the improvement of his art. Whilst in Paris, where he was particularly noticed by several members of the royal family, the French revolution broke out, and soon after the sun of Polish liberty set, perhaps forever. Amidst the tempest of political commotion which involved the ruin of Stanislaus and the dismantlement of Poland, Yaniewicz's fortunes were involved in the general wreck; and in 1792 he went to England, where he remained. There he married an English lady, by whom he had one son and two daughters. Both his daughters seemed to inherit their father's musical talent. The eldest, Felicia, became distinguished as an admirable pianist, possessing great force, neatness, brilliancy of touch and execution. Her public performances have been equally creditable to herself and to her father, who was her chief instructor and the model of her taste. As a singer, her pure and unpretending style and delicate intonation have given great pleasure to her hearers in public and in private. The youngest, Pauline, gave great promise of musical excellence. Yaniewicz was long well known in the musical world as a very eminent performer on the violin. His style seems to have been more the result of his own peculiar mode of feeling and expression than any scholastic imitation or predilection. With great spirit and precision in the more brilliant passages, there was blended in those of the cantabile character a strain of amatory feeling and serious tenderness which gave an indescribable charm to his performance. His tone was pure and equal, his intonation remarkably exact, and his style free from those unmeaning harlequinades and flattering flippery embellishments which disfigure the violin playing of so many performers whose merits are otherwise considerable. His concertos, trios, ducts, and other compositions gave proof of a fine and cultivated taste.

YONGE. Author of a work entitled "*Musica Transalpina*," published in London in the year 1588. The dedication to this work supplies the following interesting notice of the state of music in London at that time: "Since I first began to keep house in this city, it hath been no small comfort unto me that a great number of gentlemen and merchants of good account, as well of this realm as of foreign nations, have taken in good part such entertainments of pleasure as my poor ability was able to afford them, both by the exercise of music, daily used in my house, and by furnishing them with books of that kind, yearly sent to me out of Italy and other places; which, being for the most part Italian songs, are for sweetness of air very well liked of all, but most in account with them that understand the language."

YOST, MICHAEL. Under this name several pieces of instrumental music were published at Paris about the year 1790. All of them, however, were the composition of J. C. Vogel.

YOUNG, MATTHEW, an Irish bishop, published at Dublin, in 1784, a treatise entitled "An Inquiry into the principal Phenomena of Sounds and Musical Strings." He died at Whitworth, in Lancashire, in the year 1800.

YRIARTE, DON TOMAS DE, a Spanish author, published at Madrid, in 1779, a poem, in five cantos, entitled "*La Musica.*" There is an indifferent French translation of this poem, entitled "*La Musique, Poème de D. Thomas Yriarte, trad. de l'Espagnol par Grainville, et accompagné de Notes par Langles.*" Paris, 1800.

YSSANDON, JEAN, a French musician, published at Paris, in 1582, a work entitled "*Traité de Musique pratique, divisée en deux Parties,*" &c.

YZO published in 1754, probably at Paris, two works, entitled "*Apologie de la Musique et des musiciens Français, contre les Assertions peu melodieuses, peu mesurées et mal fondées de J. J. Rousseau, Citoyen de Génève,*" and "*Lettre sur celle de J. J. Rousseau sur la Musique.*"

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Z.

ZA. A syllable formerly applied by the French, in their church music, to B flat, to distinguish it from B natural, called *si*. Mons. Loulie, the author of "*Éléments, ou Principes de Musique*," printed at Amsterdam in the year 1698, rejecting the syllable *za*, has retained only *si*; and this method of solmization has been since practised throughout France.

ZABERN, JACOB, published at Munich, in 1500, a work entitled "*Ars bene cantandi choralem cantum*."

ZACCARIIS, or ZACHRIIS, CÆSAR DE, born at Cremona, was musician to the Bavarian court, and flourished towards the end of the sixteenth century.

ZACCHARELLI, an Italian dramatic composer in the latter part of the last century.

ZACCHINI, GIULIO, an organist at Venice, published in 1572 a work entitled "*Motetti à 4 voci*."

ZACCONI, LUDOVICO, an Augustine monk of Pesaro, and afterwards a musician in the service of the Duke of Bavaria, was the author of an excellent work, printed at Venice, first in 1591 and afterwards in 1596, under the title of "*Pratica di Musica*." This is justly esteemed one of the most valuable treatises on the subject of practical music that is extant; and although it seems chiefly intended for the use of experienced musicians, it abounds with precepts which are applicable to practice, and suited even to ordinary capacities. In the year 1662 he published a second part of this work, in which he treats of the elements of music and the principles of composition. The rules for the composition of counterpoint, fugue, and canon are taken from the writings of Zarlino, Artusi, and other Italians.

ZACH, JOHANN, was born in Bohemia, and received his musical education under the first organists and contrapuntists of his day. He was chapel-master to the Elector of Mentz, and his instrumental compositions were much admired. He died in poverty in 1773.

ZACHARIÄ, JUSTIN FRIEDRICH WILHELM, an eminent German poet and composer, was professor of *belles lettres* at the Gymnasium in Brunswick, where he died in 1777. His compositions were chiefly vocal.

ZACHAU, FRIEDRICH WILHELM, the son of a musician of Leipsic, was born in that town in 1663. He was placed at the public school there, and became a deeply-skilled proficient in the science of music, and likewise attained some excellence as a performer on the organ and other instruments. He studied under Thiel at Stettin, and in 1684 was appointed organist of the Church of the Virgin Mary at Halle, in Saxony, where he continued until his death in the year 1721. He composed several pieces for the church and some lessons for the harpsichord. His professional celebrity occasioned him to have many pupils; and it is no small addition to his character that he was the musical preceptor of Handel.

ZAHN, a celebrated performer on the bassoon, was born in Franconia. He was engaged, in 1761, in the Imperial Chapel of St. Petersburg, and resided in Russia during twenty years.

ZAMPIERI, or SAMPIERI, a good Italian violinist, resided for some time in England about the year 1795. He was a very singular character, and gave several concerts, at which he introduced his own compositions, whimsically describing in the bills the story his music was meant to illustrate.

ZAMPOGNA, or SAMPOGNA. The *flute à bec*, or common flute.

ZANCHIUS, court musician and organist to the Emperor Rudolph II., was born at Treviso about 1570. He flourished at Prague at the commencement of the seventeenth century, and published there, amongst other works, "*5 Vesperpsalmen von 8 und 12 Stimmen*," 1603.

ZANETTI or ZANETTINI, ANTONIO, a Venetian, was chapel-master to the Duke of Modena. He brought out at Venice the following operas: "*Medea in Atene*," 1675 and 1678; "*L'Aurora*," 1678; "*Irene e Constantino*," 1681; "*Temistocle in Bando*," 1683; "*Virgilio Console*," 1704; and "*Artaserse*," 1705.

ZANETTI, FRANCESCO, chapel-master at Perugia, was born at Volterra about the year 1740. In 1790 he resided in England, where he published several compositions for the violin. Amongst his dramatic works are "*L'Antigono*," Leghorn, 1765; "*La Didone abbandonata*," Leghorn, 1766; and "*Le Cognate in Contessa*," opera buffa, Alessandria, 1783.

ZANOTTI, FRANC. M., an Italian author, published "*Lettere del Sgr. Franc. M. Zanotti, del P. Giamb. Martini, del P. Giovenale Sacchi, Accademici dell' Istituto di Bologna, nelle quali si propongono e risolvono alcuni dubbi appartenenti al trattato: Della divisione del tempo nella musica, nel ballo e nella poesia, pubblicato in Milano nell' anno* 1770, *e all' altro: delle quinte successive nel contrapunto, e delle regole degli accompagnamenti, pubbl. l' anno* 1780," Milan, 1782.

ZANOTTI, GIOVANNI CALISTO, was, in 1770, chapel-master at Bologna. In 1791 he is named as a dramatic composer in the Milan theatrical calendar.

ZAPF, JOHANN NEPOMUK, pianist at Gratz, published, chiefly at Vienna, many works for his instrument since the year 1800.

ZAPPA, FRANCESCO, a good violoncellist and composer for his instrument, published some of his music at Paris about the year 1776.

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ZARABANDA. An old dance in waltz time. See SARABANDA.

ZARGE. (G.) The sides of any musical instrument; such as the violin, tenor, violoncello, guitar, &c.

ZARLINO, GIUSEPPE, a celebrated chapel-master of St. Mark's Church at Venice, was born at Chiaggia, near Venice, at the commencement of the sixteenth century. He was a pupil of Adrian Willaert, and succeeded Cyprian de Rore, whose office he filled in 1565. His theoretical works raised him to the rank of one of the first classical authors of the sixteenth century. He was, after Guido, one of the first authors who wrote on music scientifically, making use of the monochord to treat of the length of the strings and the consonances. The merit of having discovered the relation between the major and minor third is also attributed to him. All his works were printed at Venice in 1538, in four volumes folio. Zarlino was the composer of the "*Modulationes sex Vocum per Phil. Usbertum editæ*," Venice, 1566. He likewise composed for the theatre. In 1630 one of his operas, called "*Orfeo*," was represented at Paris by a company of singers brought there by Cardinal Mazarin. Walther fixes the time of the death of Zarlino in the year 1559; but he is deceived, since he succeeded Rore in 1565. Fétis names the year 1590; and this opinion is most probable. Dr. Burney says, "There are few musical authors whom I have more frequently consulted than Zarlino, having been encouraged by his great reputation and the extent of his plan to hope for satisfaction from his writings concerning many difficulties in the music of the early contrapuntists; but I must own that I have been more frequently discouraged from the pursuit by his prolixity than enlightened by his science: the most trivial information is involved in such a crowd of words, and the suspense it occasions is so great, that patience and curiosity must be invincible indeed to support a musical inquirer through a regular perusal of all his works." However, as there is perhaps more pedantry discovered by writers upon music in general than any other art, from their ambition of being thought profoundly skilled in the useless jargon of ancient Greek theorists, if we make allowance for Zarlino's infirmity in that particular, many useful precepts, and much curious information concerning the music of the sixteenth century, may be collected from his works.

ZEITMAASS. (G.) The time, or movement.

ZELLER, G. B. L., chapel-master to the Duke of Mecklenburg-Strelitz and composer of some dramatic and violin music, died at Strelitz in the year 1803.

ZELO, *con*, ZELOSO. (I.) With zeal, enthusiastically.

ZELTER, CARL FRIEDRICH, was born at Berlin in 1758. His father, a Saxon, had him instructed during his childhood and youth in various elegant as well as useful acquirements. Engaged in the cultivation of his mind, for which purpose he attended the Joachimsthal College, he had already attained his seventeenth year, when he was articled to his father's business, that of a builder. Hitherto he had not shown much inclination for music, and had manifested but little attention to the instruction he received on the piano-forte and organ from a Berlin organist.

After a tedious and painful illness, by which he was attacked in his eighteenth year, an extraordinary passion for music all at once sprung up in him. But as at this period nearly the whole of his time was devoted to his professional pursuits, the evening alone was left to him to satisfy his thirst for harmony. Thus whole nights were frequently spent in copying music and in practising the violin and piano-forte. This enjoyment, however, was but of short duration, for his instructor in the latter instrument could no longer attend him; and, fearing that such constant and unwearied application might injure his health, his father endeavored to check his voluntary studies. But this did not stop his progress, for, as he was now deprived of his instruments, he began to compose, for which purpose only pen, ink, and paper were necessary. He had no rules, and, being governed only by his fancy, his deficiency in the knowledge of composition was constantly manifesting itself; and, having no acquaintance with scientific musicians, he had no means of gaining information through the medium of conversation. He therefore procured some scores of Emanuel Bach and Hasse, the study of which showed him the importance of order and unity in composition, and taught him how to preserve a constant flow of melody in the middle parts.

Now, however, his health actually began to sink under his exertions and the many privations to which his earnest application subjected him. His thoughts were exclusively devoted to the art of which he was enamoured, and all else was neglected. His business was neglected for it, and his health ruined. His father again remonstrated, and the young enthusiast renewed his promises of obedience: he for some days took more sleep and paid more attention to his affairs, but in less than a month relapsed into his former habits, though he did also attend to his drawing, his geometry, and other business; but at the same time prosecuted his musical studies with all the ardor which his little remaining strength would permit.

In the year 1783, having completed his probationary architectural drawing, he was admitted among the number of master builders. And now, for the first time, he received lessons in counterpoint from M. Fasch. "I have," he himself states, "made as much use of this excellent instruction as I possibly could in the midst of my other occupations. To this worthy M. Fasch I am entirely indebted for whatever merit many of my compositions may possess."

After alluding to three themas with variations of his composition published at Berlin, and many songs scattered in various publications, he adds, "I have besides composed several pieces of music for particular occasions. The best among these are a cantata upon the death of the Emperor Friedrich II. in the year 1787, and another cantata upon the birthday of a beloved mother in the year 1793. A variety of single arias and scenas, many of which I scarcely even can recollect, are not to be taken into account. The concerto for the tenor which I composed in the year 1780, if it has merit, has on the other hand many faults, and is not theoretically correct. All the rest of my musical works are studies, consisting of fugued choral pieces and fugues, which I have

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never considered worthy of preservation. If I should hereafter be enabled to devote more time to my beloved art, I hope to indemnify the friends of my muse, if any such there be, for those works which, from precipitance or without any blame attaching to me, have already been brought before the public."

"Thus far only," Gerber states, "extend the particulars which Zelter had the kindness to furnish me with in 1793. But it is necessary to add a few explanatory observations. For the benefit of such of my readers as have no other idea of a master builder than that he must be begirt with a leathern apron and armed with a trowel, I must remind them, in the first place, that Zelter's tools consisted solely of a case of drawing instruments and a pen; and that no one can have any conception of his great, his important, occupations who has not had an opportunity of witnessing the solid taste, the grandeur and splendor, of the architecture of Berlin." How many an artist might, with a feeling of shame, look upon this pattern of activity, who day after day superintended the building of various great edifices, yet nevertheless ever bore in mind with reference to music the words of Horace, *nulla dies sine linea!* In order also to be as useful as possible when his fatiguing professional duties of the day were completed, he, in his hours of relaxation, joined the singing academy of Fasch and became one of its most active members; indeed, it may be said that he was Fasch's right hand.

And when, in the year 1797, Gerber revisited Berlin, Zelter singly at the piano-forte directed the whole, while Fasch, then become aged and infirm, was most commonly a silent listener in one corner of the room. And this school, or society, performed before Naumann, Himmel, and other distinguished composers one of Naumann's learned compositions written for them, (a Latin psalm,) and a part of Fasch's masterpiece for four choirs. In the same year, too, Zelter conducted Graun's "*Tod Jesu*" at the Opera House, in which the choruses were sung by the united members of Fasch's society; the orchestra having consisted of the members of the Royal Chapel and the best amateurs in Berlin.

The following are the titles of Zelter's detached papers and compositions. On the representation of Gluck's opera, "*Alceste*," at the Berlin Opera House, from the letters of an artist, published in the fifth number of the Journal, entitled "*Deutschland*," Berlin, 1796, after many interesting observations upon the dramatic treatment of the story by Calsabigi, he remarks, "The conductor of the opera should always have the right to wield the helm of the vessel, because he is more likely to enter into the beauties of an excellent poem than a poet is to understand any thing of music, even what is meant by a dissonance." Analysis of a scene from Benda's "Romeo and Juliet," in the first volume of the "Lyceum of the Fine Arts," Berlin, 1797–8; dance and aria from the opera "*Axur*," with variations, for the piano-forte; "*La Malade, pièce caracteristique pour le Clavecin;*" Schiller's "*Ode an die Freude*," — Ode to Joy, — for the piano-forte; "*Seize chorales composées*" *par* M. M. Reichardt, Gürrlich, Zelter, &c.; "*Trinklied*," "Drinking Song," of K. Müchler; twelve songs with piano-forte accompaniment. The following greater vocal productions also are quoted in Rellstab's catalogue: "*Aria di Bravura: Grato Flauto, &c., p. Soprano con Flauto concertato. Rondo à 6; Dove sei, mia bella nice, &c., p. Soprano con Flauto concertato;*" fragment from Wieland's "*Serafine*" in score; all of which were already written about the year 1790; and another of the same description from his celebrated cantata, already alluded to, on the death of the Emperor Friedrich II.

The following works of his also have appeared in print: "Memoir of Carl Friedrich Christian Fasch, by C. F. Zelter, with a Portrait," Berlin, 1801; another set of twelve songs, with piano-forte accompaniment; "*Der Taucher*," — The Diver, — by Schiller, for the piano-forte; "Collection of Ballads and Songs," books 1, 2, 3, 4; "*Johanna Sebus*," for several voices, with piano-forte. He subsequently collected his gems of songs and arias of every description, and published them in numbers. There is also a "*Te Deum*" of his composition.

In 1809 Zelter was appointed by the king professor of music at the Berlin Academy of Arts and Sciences; and as a proof that it was not a mere empty title conferred upon him, the king called him the very same year to Königsberg to attempt the revival of a taste for church music, which had sunk to a very low ebb — a task for which he was eminently qualified. At the commencement of this year, too, a new society had been formed at Berlin, consisting of about twenty-four male members of the Singing Academy, under the name of "*Die Liedertafel*," — The Vocal Club, — of which Zelter was president. The members were divided into two bodies of tenors and two of basses; they assembled once a month and sang their songs, the poetry and music being of their own production, their president making his remarks on them. In fact, it was a revival, in a much improved form, of the guild of the old German "Meister-sänger," and did no little credit to the state of cultivation and the attainments of the *dilettanti* of Berlin.

Zelter died, at a rather advanced age, in 1832. He appears to have been not only a skilful musician and an ardent lover of his art, but also a man of strong mind and of refined taste generally; and the correspondence between himself and Goethe, which commenced in 1796, on the occasion of his setting to music Goethe's song, "*Ich denke Dein*," and was continued until 1832, — when it was terminated by the poet's death, — forms six volumes, every page of which is replete with information and amusement. It has been said of Lord Bacon's Essays that they are not essays, but severally contain hints for many essays. The same may be observed of the criticisms of Zelter and Goethe; they are fragmentary rather than elaborate, and contain the germ of more extensive disquisition.

ZENARO, DA SALO GIULIO, a musician of the sixteenth century, published at Venice, in 1590, "*Madrigali Spirituali à 3 voci.*"

ZERSTREUT. (G.) Dispersed, scattered, with respect to the notes of arpeggios or chords, the situation of the different parts of a composition, &c.

ZIANI, DON PIETRO ANDREA, by birth a Venetian, was in early age chapel-master of St. Mark's at Venice, and subsequently entered the service of the court at Vienna. He was one

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of the best theorists of his time, and the number of his practical works attests the fecundity of his talent. Besides seven sets of sonatas, which were all published, he produced the following operas: "*La Guerriera Spartana*," 1654; "*Eupatra*," 1655; "*Le Fortune di Rodope e di Dalmira*," 1657; "*L' Inconstanza trionfante*," 1658; "*Antigona delusa da Alceste*," 1660; "*Annibale in Capua*," 1661; "*Gli Scherzi di Fortuna*;" "*Le Lagrime della Vergine*;" "*Le Fatiche d'Ercole*," 1662; "*Amore Guerriero*," 1663; "*Alciade*," 1667; "*Semiramide*," 1671; "*Eraclio*," 1671; "*Attila*," 1672; and "*Candaule*," 1679.

ZIANI, MARCO ANTONIO, was a relation of the preceding, and his successor in the place of chapel-master at Vienna. Some of his sonatas were published at Amsterdam. The following are amongst his operas and oratorios: "*Alessandro Magno in Sidone*," 1679; "*La Ninfa Bizarra*," 1680; "*Alcibiade*," 1680; "*Damira placata*," 1680; "*La Virtù sublimata dal Grande*," 1683; "*Tullo Ostilio*," 1685; "*Inganno regnante*," 1688; "*Il gran Tamerlano*," 1689; "*Creonte*," 1690; "*Falsirena*," 1690; "*Amante Eroe*," 1693; "*Marte deluso*," "*La Virtù Trionfante dell' Amore e dell' Odio*," 1691; "*Rosalinda*," 1693; "*Amor Figlio del Merto*," 1694; "*La Finta pazzia d' Ulisse*;" "*Domicio*;" "*Constanza in Trionfo*," 1696; "*Eumene*," 1697; "*Odoardo*;" "*Il Giudizio di Salomone*;" "*Egisto, Rè di Cipro*," 1698; "*Amori trà gli odi, ossia il Ramiro in Norvegia*;" "*Il Theodosio*," 1699; "*Duello d'Amore e di Vendetta*;" "*Gordiano Pio*;" "*Il Meleagro*," 1700; "*Temistocle*," 1701; "*Romolo*," 1702; "*Esopo*," 1703; "*Alboino*," 1707; "*Chelonida*," 1709; "*Gesù flagellato*," oratorio, 1714; and the first act of the opera "*Atenaide*."

ZIEGLER, FRANZ, a monk at the Abbey of Eberbach, published at Nuremberg, in 1740, a work entitled "84 *Interludia, sive breviores versiculi ad musicam choralem ubique necessarii*." Sometime afterwards he published a second collection of eighty easy fugues.

ZIEGLER, CHRISTIAN GOTTLIEB. An excellent organist and learned musician at Quedlinburg in the first half of the last century.

ZIEGLER, JOSEPH. A good violinist at Vienna about the year 1750. He was one of the masters of Von Dittersdorf.

ZIELCHE, HANS HEINRICH, chamber musician and flutist to the King of Denmark, also court organist at Copenhagen, published there and at Berlin much music for the flute between the years 1775 and 1790.

ZIMMERMANN, MATTHIAS. A German church composer towards the close of the seventeenth century.

ZIMMERMANN, ANTON, organist of the Cathedral Church at Presburg, died in 1781. He left much instrumental music of his composition, chiefly in manuscript.

ZIMMERMANN, PIERRE JOSEPH GUILLAUME, was born at Paris in 1785. He was a pupil of Boieldieu at the Conservatory. At fourteen years of age he obtained the prize for performance on the piano-forte, and, having studied harmony under Catel, he, two years afterwards, gained the first prize for that also. His compositions consist of piano-forte music and a great variety of romances.

ZINCKE. A small hornpipe, or whistle, of German origin; supposed to be so called from the word *Zinken*, the small branches on the head of a deer.

ZINCKEN. (G.) A kind of rustic pipe, no longer used; a cornet.

ZINGARESA, ALLA. (I.) In the gypsy style.

ZINGARELLI, NICOLO, chapel-master of St. Peter's at Rome, was born at Naples in 1752, or, according to Gerber, at Milan in 1760. Having lost his father at an early age, he was placed at the Conservatory of Loretto to learn the rudiments of composition under Feneroli. Cimarosa and Giordanello were here his fellow-students. On quitting the Conservatory he learned the higher branches of the science from Speranza. One of his earliest works was his "*Montezuma*," which was produced at the Naples theatre in 1781, and, though not free from faults, gained the approbation of Haydn. He then wrote for almost all the theatres in Italy; and after having visited Paris in the year 1789, where he produced his "*Antigone*," he returned to Italy, being chosen chapel-master to the Cathedral of Milan. This situation he subsequently relinquished, being elected, on the death of the celebrated Guglielmi in 1804, to his place in the chapel of the Vatican. From this epoch church music was the only species of composition to which he applied himself. The following list contains his principal dramatic works: "*Telemaco, ossia la Vertu vincitrice*," cantata, Milan, 1785; "*Ricimero*," opera seria, Venice, 1785; "*Armida*," opera seria, Rome, 1786; "*Montezuma*," opera seria, Naples, 1781; "*La Morte di Cesare*," opera seria, Milan, 1791; "*Antigono*," Paris, 1789; "*Il Mercato di Monfregoso*," Vienna, 1793; "*La Secchia rapita*," opera buffa, 1795; "*Stanze del Canto Vigesimo della Gierusalemme liberata di Tasso*," Paris, 1795; "*Romeo e Giulietta*," opera buffa, Vienna, 1797; "*Dio salvi Francesco Imperatore; Inno Patriotico degli Austriaci, con Acc. d' Orchestra: Gott erhalte Franz den Kaiser, trasportato in Lingua Ital. de Carpani*," Vienna, 1789; "*Pirro Rè d' Epiro*," opera seria, Vienna, 1798; "*Ero, Cantata, ossia Monologo con Acc. di Cemb.*," Vienna, 1802; "*Preghiera, coll' Acc. di Cembalo*," Vienna, 1803; "*L'Oracolo de Sanniti*," opera seria, Naples, 1805; "*Der 33 Gesang aus Dante's Hölle, für mehrstimmigen Gesang*," 1808; "*La Distruzione di Gierusalemme*," oratorio, Florence, 1800; "*Il Trionfo di Davide*," oratorio; "*Ifigenia*," opera; "*Artaserse*," opera; "*Apelle e Campaspe*," opera; "*Il Conte di Saldagna*," opera; "*Ines de Castro*," opera; and "*Il Rittrato*." Zingarelli died in 1837.

ZINK, BENEDICT FRIEDRICH, organist of the Cathedral at Schleswick in 1783, published some admired instrumental music. He died at Ludwigslust in 1801.

ZINK, HARTNACK OTTO CONRAD, son of the preceding, was master of the choristers at the Chapel Royal of Copenhagen. He was considered a good performer on the flute and piano-forte, and published several compositions for those instruments.

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ZITHER. (G.) The guitar, or cithern.

ZITHERN. An instrument which may be called a compound of the harp and guitar. The harmonies of the first-named instrument are produced from it, and it possesses the sweetest notes pertaining to both, but not great compass. It was first introduced into this country by the the Hauser family (Tyrolian) in 1849.

ZONKA, or ZONCA, or ZONGA, JOHANN BAPTISTE. A good bass singer and performer on the harmonica, belonging to the Elector's Chapel at Munich till 1786, when he returned to Italy, his native country. He published several bass songs, with instrumental accompaniments.

ZOPPIS, FRANCESCO. Chapel-master to the Emperor of Russia at St. Petersburg in 1756. He first went to that country with an Italian opera company, of which he was the *compositore*. Both his serious and comic operas were very successful. The following are the only two of his entire works which are well known out of Russia: "*Sacrificio d' Abramo*," oratorio; and "*Vologeso*," opera. Several detached airs from his other operas became popular in Germany.

ZOPPO, or ZOPPE. A term applied by the Italians to a certain species of counterpoint called *contrapunta alla zoppa*, in which, to the given subject, one note is so placed against, or between, two others as to produce in the performance a *syncope*, or leaping effect.

ZUCCARI, CARLO, an Italian violinist and composer, flourished about the year 1770. He was for some time in England, and published in London "The Art of Adagio," consisting of solos for the violin and bass, and "Three Trios for two Violins and Bass."

ZUCCARI, GIOVANNI, an Italian dramatic composer, resided at Venice about the year 1726, and produced there the opera of "*Seleuco*," in which the celebrated Carestini made his first appearance on the Venice boards.

ZUCCHI. A celebrated Milanese violinist at the commencement of the last century.

ZUCCHELLI, CHARLES. This bass singer is said to be an Englishman by birth, and to have passed the first eight or nine years of his childhood in England. His organs of speech having, therefore, been early trained to the pronunciation of the English language, he spoke it far better than foreigners in general, though with a slight foreign accent. He sang at the Ancient Concert in 1822; and though he certainly did not shine in Handel's finest bass songs, such as "Why do the nations," and "O, ruddier than the cherry," being manifestly unacquainted with the style of these songs, still the splendor of his voice had its effect. He also performed at the King's Theatre.

ZUCHINO, GREGORIO, a monk, born at Brescia, flourished in the first years of the seventeenth century. Amongst his published works are "*Harmonia Sacra*, 8, 9, 10–16 *voc., seu Motetti*," Venice, 1603; and "*Misse à* 8–16 *voc.*," Venice, 1603.

ZUFÄLLIG. (G.) Accidental in respect to sharps, flats, or intervals, or to chords chromatically altered, &c.

ZUFFI, GIOVANNI AMBROSIO, organist at Milan in the beginning of the seventeenth century, published in that city "*Concerti Eccles. à* 1, 2, 3, *e* 4 *voci, Parte* 1*ma. e* 2*da.*," Milan, 1621; and "*Concerti e Magnificat à* 4 *voci*," Milan, 1624.

ZUFOLO. (I.) Any little flute or flageolet; but more especially that which is used to teach birds.

ZULEHNER, a German musician and composer of a mass and other works at Mentz, published, in the latter part of the last century, a very extensive collection of the best Italian, French, and German operas and oratorios, arranged for the piano-forte.

ZUMSTEEG, JOHANN RUDOLF, was born at Gausingen in 1760. He was an excellent violoncellist and highly esteemed vocal composer. In the year 1792 he was elected concert master and director of the opera at Stuttgard. Zumsteeg received his early instructions in music from the Chapel-master Agostino Poli; but he acquired the greater part of his theoretical knowledge by studying the works of Mattheson, Marpurg, and D'Alembert. His compositions are in general distinguished by the gravity and dignity of their style. He died at Stuttgard in 1802. The following is a list of his principal works. For the church: "Cantatas and other Sacred Music for the Festivals of an entire Year." For the theatre: "The law of the Tartars," opera; "Renaud and Armida," opera; "*Schuss de Gaensewitz*," opera; "*Zalaor*," opera; "The Fête of Spring," opera; "*Tamira*," a duodrama; songs for Schiller's "Robbers;" "*Prolog von Schubert, in Stuttgard, am Geburtsfeste des Herzogs aufgeführt*," 1790; "*Airs du Divertissement, donné par ses Enfans, à son Altesse Royale Mad. la Duchesse régnante de Wurtemberg, née Princesse de Prusse, à l'occasion du jour de Ste. Dorothée, sa Fête*," Stoccard, 1796; "*Die Geisterinsel. Ein Singspiel in* 3 *Akt. von Gotter, zum ersten Mal aufgeführt zu Stuttgard*," 1798; "*Das Pfauenfest*," opera, Stuttgard, 1801; "*Zalaor*," opera. Chamber music: "*Lieder, zerstreut eingerückt in dem Musikalischen Potpourri* 1, 2, 3, *und* 4 *Vierteljahr*," Stuttgard, 1790; "*Des Pfarrers Tochter von Taubenhain, eine Ballade von Bürger, mit Begleit. des Klav.*," Leipsic, 1792; "*Colma, ein Gesang Ossians, von Göthe, mit Begleit. des Klav.*," Leipsic, 1794; "*Die Entführung, oder Ritter Karl von Eicherhost und Fräul, Gertrude von Hochburg, eine Ballade v. Bürger, mit Begleit. des Klav.*," Leipsic, 1794; "12 *Lieder mit Klavier-Begleitung*," Leipsic, 1797; "*Die Büssende, eine Ballade von Stollberg, mit Klav. Begleit.*," Leipsic, 1797; "*Hagars Klage in der Wüste Bersaba, für eine Singstimme und Klav.*," Leipsic, 1797; "*Gesänge der Wehmuth von Salis und Matthisson*," Leipsic, 1797: "*Leonore, eine Ballade von Bürger, in Musik gesetzt f. Klav.*," Leipsic, 1798; "*Iglou's der Mohrin Klagegesang, f. Klav.*," Leipsic, 1800; "*Traurige Corallen, Duett aus der Geisterinsel fürs Klav.*," Leipsic, 1800; "*Kleine Balladen und Lieder mit Klavier-Begleitung, Part* 1 *und* 2," Leipsic, 1800; "*Dritter Heft, Part* 3," Leipsic, 1801; "3 *Duos à Flute e Vc.*," Augsburg, 1800; "*Elwine, Ballade, vom Frhrn. v. Ulmenstein*," Leipsic, 1801; "3 *Gesänge mit Klavier*," Leipsic, 1801; "*Trauerkantate, in Partitur und f. Klav. gedruckt*," Leipsic, 1802; "*Requiem auf den Tod des Grafen Zeppelin*," 1801; "*Kleine Balladen und Lieder, Part* 4," Leipsic,

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1802; "Part 5 ditto," 1803; "Sixth and Seventh Parts ditto," 1803; "*Ritter Toggenburg, Ballade für Guitarre, Violin, und Violoncell.*," 1802; "*Elbondokani, Singspiel in 1 Akt, von Justi nach dem Kalifen von Bagdad, fürs Klav. gedrückt*," 1802; "*Johanna's Abschied, aus Schiller's Mädchen von Orleans, fürs Klavier; von unbekannter Hand vollendet, aber weit unter Zumsteeg's Geiste*," Leipsic, 1803; "*Die Frühlingsfeier, Ode zur Deklamation mit Orchester-begleit.*," Leipsic, 1804; "*Der Abschied an Fanny; Kantate f. 1 Singstimme*," Leipsic, 1804; "*Duo conc. p. 2 Violoncelles, et Sonat. p. Vc. et B.;*" "*Schiller's Ode an die Freude, mit P. F.;*" "*L'Amor timido, Cantata di Metastasio a voce sola con P. F. ed. Orchestra*," 1804; and "*Concert p. Vc. av. Orchestre, No. 1.*"

ZUPHELIUS, MATTHIAS. A contrapuntist of the sixteenth century. Several motets of his composition may be found in "*Petr. Joanelli Nov. Thes. Music.*," Venice, 1568.

ZURÜCKHALTUNG. (G.) A holding back in the time; a retardation, or suspension.

ZUSAMMENGESETZT. (G.) Compound, in speaking of times.

ZUSAMMENSCHLAG. (G.) Italian, *acciacatura*. In the *half beat*, the inferior note is struck only once, and at the same time with the principal note, but is immediately quitted.

ZWEISTIMMIG. (G.) For two voices or parts.

ZWISCHENRÄUME. (G.) The spaces between the lines of the staff.

ZWISCHENSPIEL. (G.) An interlude in organ playing.

ZYGMANTOWSKY, NICOLAS, a celebrated performer on the violoncello, was born in 1769. He played on the tenor at a public concert when only four years of age, and on the violoncello at seven. He died before he had attained his eleventh year.

ZYKA, JOSEPH, chamber musician and violoncellist at the Chapel Royal at Berlin, was born in Bohemia. He flourished about the middle of the last century, when much of his music was known in manuscript.

ZYKA, JOSEPH, Jr., youngest son of the preceding, was chamber musician and performer on the tenor to the King of Prussia at Berlin. He composed various operettas; also some pianoforte music and cantatas. In the year 1797 he presented a "*Stabat Mater*," of his own composition, to the Emperor of Russia, who rewarded him on the occasion with an elegant gold repeater and chain.

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